

WE the moderns: Gaudier and the birth of modern sculpture

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What is the exhibition about?

"WE the moderns: Gaudier-Brzeska and the birth of modern sculpture", explores the work of the French sculptor in relation to the wider continental context against which it matured.

In 1911, aged 19, Gaudier moved to London. There he was to spend the rest of his remarkably concentrated career, which was tragically cut short by his death in the trenches four years later. These circumstances have granted the sculptor a rather ambiguous position in the history of art, with the emphasis generally falling on his bohemian lifestyle and tragic fate rather than on his artistic achievements, and then on his British context. The exhibition offers a fresh insight into Gaudier's art by mapping its development through a selection of works (ranging from sculptures and preparatory sketches to paintings, drawings from life, posters and archival material) aimed at highlighting not only the influences that shaped it but also striking affinities with contemporary and later work which reveal the artist's modernity.

At the core of the exhibition is a strong representation of Gaudier's own work, which is shown alongside that of his contemporaries to explore themes such as primitivism, artists' engagement with the philosophy of Bergson, the rendition of movement and dynamism in sculpture, the investigation into a new use of space through relief and construction by planes, and direct carving. Gaudier's career is charted from his early fascination with Auguste Rodin, and especially the St John, to his admiration for Constantin Brancusi, Jacob Epstein and Amedeo Modigliani, all three among the small group of artists - 'the moderns' - whom Gaudier cited as kindred spirits in his manifesto of Vorticist sculpture published in Blast. Connections are also sought with his Cubist and Futurist contemporaries - Raymond Duchamp-Villon, Alexander Archipenko, Jacques Lipchitz, Henri Laurens, Umberto Boccioni and Joseph Csáky. Graphically the exhibition will link Gaudier's poster work with the Post-Impressionist tradition based in Henri de Toulouse-Lautrec and Gauguin (which was to influence his early sculpture) and further explore the formal and conceptual affinities between the artists on show. New connections are made with Oceanic art and German Expressionism, in particular Gaudier's love of animals and Franz Marc's aspiration to the 'animalisation of art'.

Key themes

- The relationship between art and the natural world
- Influences of non-Western artforms on European artists
- Philosophy of Henri Bergson (the concept and experience of time and space/movement)
- The development of abstraction
- Influences of Auguste Rodin and the Post-Impressionists on the next generation of artists
- Pre WWI European painting and sculpture, particularly Cubism, Futurism and Vorticism
- Direct carving versus modelling: different approaches to sculpture
- 'Truth to materials' (sculptors explored the qualities of the materials they worked with, such as stone, wood, brass, rather than 'disguising' the medium to look like something else)
- Artistic developments in the major European centres of London, Paris, Milan and Dresden.
- The rise of machine technology (eg. gas street lighting, motorcars) and its expression in art
- Reality beyond appearances (Freud and the unconscious; Einstein and relativity)
- Gaudier's perception of a decadent society heading for war

Who was Gaudier?

Henri Gaudier-Brzeska is a key artist in the collection at Kettle's Yard and the starting point for this exhibition. Born in France in 1891, Gaudier spent his teenage years studying business, which included scholarships to Bristol and Cardiff. During this period, Gaudier frequently sketched from nature in his spare time. By 1910 he was living in Paris and wanted to become a full-time artist although he had to continue with clerical and designer jobs to make ends meet. The same year he met Sophie Brzeska, a Polish woman 20 years his senior who became his companion and whose surname he added to his own.

Living off Sophie's small savings, they moved to London in 1911 where Gaudier met and befriended a number of key artists including Jacob Epstein, Constantin Brancusi, Wyndham Lewis, Horace Brodzky, the critic and curator Roger Fry and the author Ezra Pound. Over the next three years, Gaudier worked feverishly, assimilating the 'cutting edge' ideas of the avant-garde art scene into his own practice. Artistic influences included Cubism from France and Futurism from Italy, as well as Auguste Rodin's sculpture and Post-Impressionism. Gaudier was one of the founder members of Britain's first home-grown Modernist art movement, Vorticism (and the only sculptor working in this style). The growing presence of machinery in contemporary life, in the form of steam powered engines, motorcars, gas lighting and other technological advances also captured the imagination and inspired a new, geometrical, hard-edged style that is apparent in Gaudier's sculpture. Art from Africa and other non-European cultures also exerted an influence on Gaudier and his contemporaries as artists searched for new forms of expression that broke away from the tradition of realism and injected a new energy into their work. Gaudier's career, as with many artists of his generation, was cut short by the First World War; he died in combat in 1915, aged 23.

Gaudier quotes

"When I face the beauty of nature, I am no longer sensitive to art, but in the town I appreciate the myriad benefits - the more I go into the woods and the fields the more distrustful I become of art and wish all civilisation to the devil; the more I wander about amidst filth and sweat the better I understand art and love it; the desire for it becomes my crying need ... Only a country life can give me pleasure, and I have begun to feel that farming is one of the most lovely of the fine arts." 1910

"Line is a purely imaginary thing. It only exists in drawing to contain the planes of the mass which receive light and create shadow. These planes are the essence of artistic sensation and line only serves as their frame." 1911

"I admire Michelangelo's 'Slave' for its magnitude, because its heroism, creative energy, astonishes me; the Samothrace 'Victory' because its poetry pleases my senses, but I don't really understand one or the other. I can't look at them for long without getting tired; but Rodin's 'John the Baptist' on the other hand, would hold me for days on end... In my opinion the St John is more beautiful than the Venus de Milo... he is a beggar who walks along, who speaks and gesticulates - he belongs to my own time, is in my epoch, he has a twentieth-century workman's body... Art should be seen in the present, looked for in the present, and not in the past. If today we have only beggars, let us only sculpt beggars." 1911

*"The great thing is:
That sculpture consists in placing planes according to a rhythm.
That painting consists in placing colours according to a rhythm.
That literature consists in placing stories according to a rhythm.
That music consists in placing sounds according to a rhythm." 1911*

"The sculpture I admire is the work of master craftsmen. Every inch of the surface is won at the point of the chisel - every stroke of the hammer is a physical and mental effort. No more arbitrary translations of a design in any material - Brancusi's greatest pride is his consciousness of being an accomplished workman." 1914

In the manifesto of Vorticist sculpture published in 'Blast', 1914:

*"Sculptural energy is the mountain.
Sculptural feeling is the appreciation of masses in relation.
Sculptural ability is the defining of these masses by planes"*
and later in the same text:

*"WE the moderns: Epstein, Brancusi, Archipenko, Dunikowski, Modigliani, and myself ... have crystallized the sphere into the cube, we have made a combination of all the possible shaped masses - concentrating them to express our abstract thoughts of conscious superiority.
Will and consciousness are our
VORTEX."*

Letters from Henri to Sophie (published in Savage Messiah)

Beware of your imagination - make it serve you to a good end by mating it with your observation, your knowledge of real life, true things that are beautiful because they exist.

For every drawing take an entire new sheet of folio paper. Thus, with big strokes, boldly. Don't be frightened, make mistakes, as many as you like, but all the time draw very, very strongly.

Points of discussion

KS1 & KS2

- Why have the artists chosen to look at animals? Why was this important to them?
- Why do we have drawings and prints in the exhibition as well?
- What are the differences between drawing and sculpture?
- Which artwork reminds you of yourself and why?
- Where are these artworks when they are not in a gallery?
- Do the artworks remind you of anything else? What and why?
- Would you recognise these people from their sculptures if you saw them on the street? Why?
- What are the sculptures made out of?
- How did the artists make the sculptures?

KS3 & KS4

- What are your initial responses to the exhibition?
- What is abstract about the sculptures?
- Do the sculptures resemble the natural or the machine world (or both?) How?
- What is the relationship between the sketches and the sculptures?
- The exhibition focuses on artists working in the years leading up to the First World War – How do you think these artists were affected by the war?
- How was the world different in the 1910s? (transport, technology, clothing, communication, entertainment, etc)
- Do you find the sculpture shocking? Do you think it was shocking when it was created?
- What are the differences between modelling and carving? How does the exhibition explore this?
- Is the nationality of the artist an important thing to consider when looking at their work? Why/why not?

Activity sheet 1



What animals could be combined to make this creature (and which bits)?

What is this object used for?
How can you tell?

What are the similarities and differences between these two objects?

Which one was made more recently?

How can you tell?



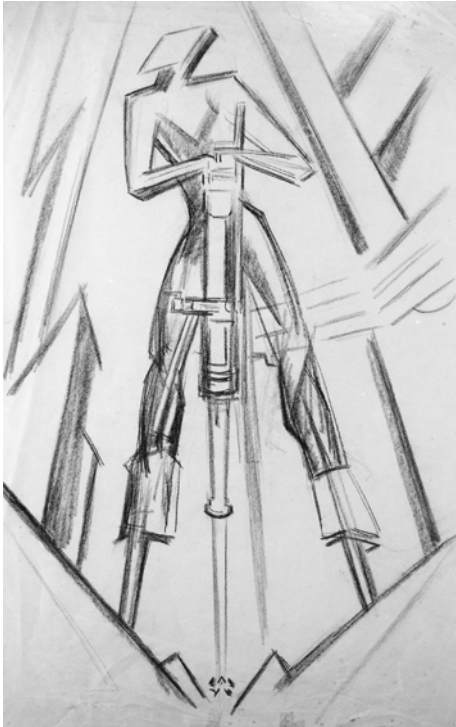
Activity sheet 2



What are the similarities?

What are the differences?

Activity sheet 3



How has the artist created energy and movement?

What sort of space is the figure in?

Why is there no face?

What happens immediately after this scene?

Activity sheet 4



Aus der Teirlegende
Franz Marc

1. Draw the scene as the artist would have witnessed it.

2. Select a small area and draw the detail to fill this rectangle.

3. From your detailed drawing, transform those shapes into a new object.

Activity sheet 5

Take this sculpture as a starting point and fill the page with your own additions.



Brief biography of artists

These excerpts have been taken from a number of sources on the web; consequently the tone and format are quite varied from one artist to the next. The notes provide a brief introduction to artists you may be unfamiliar with, to help contextualise some of the artworks, and they are starting points for further reading.

Aleksander Archipenko (Ukrainian, 1887-1964)

Studied painting and sculpture at the School of Art in Kiev in 1902 but was forced to leave in 1905 after criticizing the academicism of his instructors. In 1906 he went to Moscow, and in 1908 he established himself in Paris, where he rejected the most favoured contemporary sculptural styles, including the work of Rodin. After only two weeks of formal instruction at the Ecole des Beaux-Arts he left to teach himself sculpture by direct study of examples in the Louvre. By 1910 Archipenko was exhibiting with the Cubists at the Salon des Indépendants, and his work was shown at the Salon d'Automne from 1911 to 1913. (www.artfact.com)

Umberto Boccioni (Italian, 1882-1916)

Italian sculptor, painter, printmaker and writer. As one of the principal figures of Futurism, he helped shape the movement's revolutionary aesthetic, as a theorist as well as through his art. In spite of the brevity of his life, his concern with dynamism of form and with the breakdown of solid mass in his sculpture continued to influence other artists long after his death. (www.artfact.com) *Other Futurist artists in the exhibition include Carlo Carrà and Gino Severini.*

Constantin Brancusi (Romanian, 1876-1957)

Brancusi pioneered the extreme simplification of forms. Studied at Craiova School of Arts and Crafts and Bucharest School of Fine Arts, then set out for Paris on foot in 1903 and studied at the Ecole des Beaux-Arts 1905-7. Although he was influenced by Rodin, he began in 1907 a process of drastically simplifying his figures. Most of his subsequent marble carvings and bronzes consisted of variations on a limited number of themes (heads, birds, fish, etc.) simplified almost to the point of abstraction, with smooth surfaces and an emphasis on pure basic forms such as the ovoid; his wood carvings were usually closer to African art and to the Romanian folk tradition of wood carving. Successful law suit in 1927-8 against US Customs, after they had refused to admit one of his 'Birds in Space' as a work of art. Visited Romania in 1937 and 1938 to install his 'Endless Column' at Tirgu Jiu. Died in Paris. (www.tate.org.uk)

Carlo Carrà (Italian, 1881-1966)

At the age of twelve, Carrà left home to work as a mural decorator, first at Valenza Po, and from 1895 in Milan. In 1899-1900, Carrà was in Paris decorating pavilions at the "Exposition Universelle," where he became acquainted with contemporary French art. In 1906, he enrolled at the Accademia di Brera in Milan. Carrà met Boccioni and Russolo in 1908 and, after his encounter with Marinetti, on 11 February 1910 signed with them the *Manifesto of Futurist Painters*, followed on 11 April 1910 by the *Technical Manifesto of Futurist Painting*. In 1914, Carrà was back in Paris where he developed a closer relationship with Apollinaire and Picasso. By 1916, Carrà had rejected many of the nihilistic premises of Futurism. In 1917, he met Giorgio de Chirico in Ferrara and adapted his metaphysical iconography and compositional techniques to a series of bizarre still lifes and interiors. In 1941 he was appointed professor of painting at the Accademia di Brera. In 1945 he published his autobiography *La mia vita*. Carrà died in Milan in 1966. (www.guggenheim-venice.it)

Jozsef Csáky (Hungarian, 1888-1971)

He was a pupil at the School of Industrial Design from 1905-07. He worked as a metal founder in Budapest, then went to Paris on foot where he arrived in summer 1908. He made a living there by doing odd jobs: he worked as a peddler, stone cutter and posed for artists. In 1914 he became a French citizen and fought as a French soldier in World War I. In 1918 he signed a contract with Léon Rosenberg, an art dealer in Paris and soon he became a well-known artist. He had several exhibitions, e.g. in London in 1930, in New York in 1931, in Paris in 1935 and in Budapest in 1936. His sculpture was first under the influence of naturalism, then cubism. He took over geometrical structure and stylization from cubism, thus making his statues become static compositions. (www.hungart.euroweb.hu)

Raymond Duchamp-Villon (French, 1876-1918)

French Cubist sculptor, whose career was cut short by the First World War. Born in Damville (Eure), brother of Jacques Villon and Marcel Duchamp. Began to study medicine, then turned c.1900 to sculpture at which he was self-taught. Changed his name at this time from Duchamp to Duchamp-Villon. Experimented with styles ranging from art nouveau, Rodin and Gauguin to Maillol and Matisse, until about 1910-11, when he became involved in the Cubist movement. His innovations culminated in 1914 in the different versions of his 'Horse', an image which became transformed into an expression of machine power. Enlisting in 1914 as an auxiliary doctor, he contracted typhoid in 1916 and spent his last two years as an invalid. Died at Cannes. (www.tate.org.uk)

Jacob Epstein (American, 1880-1959)

Jacob Epstein made his name as a sculptor of monuments and portraits, and as an occasional painter and illustrator. In his lifetime he championed many of the concepts central to modernist sculpture, including 'truth to material', direct carving, and inspiration from so-called primitive art, all of which became central to twentieth-century practice. Epstein settled in London in 1905 and became a British citizen in 1907. He met Picasso, Brancusi, Modigliani in Paris in 1912-13. Epstein became a founding member of the London Group in 1913, and that same year had his first solo show at the Twenty-One Gallery, Adelphi, London. Thereafter he exhibited mainly at the Leicester Galleries. After 1916 he lived and worked in London for the rest of his life. He briefly visited New York in 1927, to attend his one-man show at the Ferragil Gallery. The Arts Council honoured him with a retrospective exhibition at the Tate Gallery in 1953. He was knighted in 1954. (www.tate.org.uk)

Paul Gauguin (French, 1848-1903)

Gauguin worked as a sailor for the French merchant fleet for six years before turning to banking and becoming a successful stock-broker. In 1871 he started to paint as a hobby. In 1876 a landscape painting was accepted for the *Salon d'Automne*. In 1885 Paul Gauguin separated from his wife and left his 5 children. The last ties with a bourgeois life were cut off and from now on he led an unsteady life as a painter and printmaker, travelling to Brittany, Panama, Martinique, then returning to Paris. 1888 was the year when Gauguin's painting style made a distinctive turn into what should become his trademark style - the use of bold, unrealistic colours, large flat areas and the use of mystic subjects. The influence of two-dimensional Japanese art is clearly visible. From 1891-93 Gauguin lived in Papeete, Tahiti, returning briefly to Paris. But in April 1894 he sailed back to the South Seas. He spent his last five years in great poverty and in bad health as the result of a venereal disease. In 1897 he tried to commit suicide. But he continued to paint until his death in 1903 on the Marquesas Islands. (www.artelino.com)

Erich Heckel (German, 1883-1970)

In 1904 Heckel began to study architecture at the Polytechnical University in Dresden. Here he met Ernst Ludwig Kirchner; their discovery of their common goals culminated in the foundation of the artists' association "Brücke" with Schmidt-Rottluff and Bleyl in 1905. He discontinued his studies and worked in the architectural office of Wilhelm Kreis. Like the other "Brücke" painters he searched for nature as untouched as possible by civilization. In 1911 all members of the "Brücke" moved to Berlin. Heckel reacted to his experience of the metropolis in a melancholic way: his colours became more subdued. During World War I Heckel served as a medical orderly. The rise of the Third Reich resulted in the defamation of Heckel as a "degenerated" artist and during World War II a substantial part of his work was destroyed. After the war Heckel taught at the Academy of Fine Arts in Karlsruhe. Until his death in 1970 he remained one of Germany's most important artist as evidenced by his many exhibitions and awards. (www.bruecke-museum.de)

Jakoba van Heemskerck van Beest (Dutch, 1876-1923)

Dutch painter and draughtsman. She was the daughter of the Dutch painter J. E. van Heemskerck van Beest (1828–94). She studied at the Koninklijke Academie van Beeldende Kunsten in The Hague and in 1901 moved to the Gooiland area, north of Utrecht, where she was taught printmaking. In 1904–5 she lived in Paris, working in the studio of Eugène Carrière. From 1908 van Heemskerck painted landscapes in a luministic style under the influence of Jan Toorop and Piet Mondrian, who also spent the summers in Domburg during that time and by whom she was taught. Around 1911 she was influenced by Cubism, but shortly afterwards her work showed the influence of German Expressionism and of Kandinsky's abstract art. This stage in her development owed much to Herwarth Walden, who in 1912 organized exhibitions in the Netherlands of the work of the Italian Futurists and of Kandinsky, and in 1913 of Franz Marc. Marie Tak van Poortvliet's collection of contemporary paintings was also an important point of contact with the European avant-garde for van Heemskerck; it included works by Mondrian, Picasso, Fernand Léger, Georges Braque, Lyonel Feininger, Marc and Kandinsky. (www.artfact.com)

Henri Laurens (French, 1885-1954)

The sculpture Laurens produced during the early years of the twentieth century reflects the influence of Auguste Rodin. In 1911 the sculptor entered into a lifelong friendship with Georges Braque, who introduced him to Cubism. Laurens participated for the first time in the Salon des Indépendants in Paris in 1913, and two years later met Juan Gris, Amedeo Modigliani, and Pablo Picasso. From 1916 Laurens executed Cubist collages and constructions. During the 1920s he executed designs for various architectural projects and stage decors. In 1938 he shared an exhibition with Braque and Picasso that travelled from Oslo to Stockholm and Copenhagen. He was represented at the Venice *Biennale* in 1948 and 1950. He exhibited extensively in Europe and the United States during the early 1950s, and received the Prize of the IV Centenary of São Paulo at the São Paulo Bienal in 1953. (www.guggenheimcollection.org)

Fernand Léger (French, 1881-1955)

Apprenticed to an architect at Caen 1897-9. Moved to Paris in 1900 and worked as architect's draughtsman, also studying at the Ecole des Arts Décoratifs and the Académie Julian. Influenced from 1907 by Cézanne. Participated from 1909 in the Cubist movement and developed a semi-abstract Cubist idiom with dynamic contrasting tubular forms. Fought in the French Army 1914-17, and was excited by the beauty of machine forms. Paintings of subjects taken from modern industrial civilisation and objects such as keys, pipes, etc.; bold oppositions of colour. Took refuge 1940-5 in the USA, where he started to make compositions of divers, acrobats

and cyclists. Returned in 1945 to France and in his last years was active not only as a painter but as designer for the ballet and of polychrome sculpture in ceramic, mosaics and stained glass. Awarded the Grand Prix at the 1955 Sao Paulo Bienal. (www.tate.org.uk)

Jacques Lipchitz (Lithuanian, 1891-1973)

Of Jewish origin, he was born Chaim Jacob Lipchitz in Druskininkai, Lithuania. He studied engineering before moving to Paris in 1909 to study at the École des Beaux-Arts and the Académie Julian. It was there, in the artistic communities of Montmartre and Montparnasse that he joined a group of artists that included Juan Gris, Pablo Picasso and Amedeo Modigliani. Lipchitz soon began to create Cubist sculptures. In the 1920s he experimented with abstract forms he called transparent sculptures. Later he developed a more dynamic style, which he applied with telling effect to bronze figure and animal compositions. With the German occupation of France during World War II, Lipchitz had to flee France to the United States. Beginning in 1963 he returned to Europe where he worked for several months of each year in Pietrasanta, Italy. Jacques Lipchitz died in Capri, Italy. His body was flown to Jerusalem for burial. (www.jacqueslipchitz.com)

Maori craftsman (NZ), Hei-tiki

The most distinctive and highly valued of all pounamu (greenstone) adornment in Maori culture is the hei-tiki: a carved figure with tilted head. Although the meaning of the hei tiki is not entirely clear, one idea is that it represents a human embryo and when worn by women is considered to be a symbol of fertility. Another meaning is that the hei tiki represents Tiki, the first man created by the Maori god Tane. Hei tiki are worn by both men and women and are passed down through generations as family heirlooms. Hei tiki often have their own personal names, stories and legends which relate to the owners and places associated to particular pieces. The mana (prestige) associated to hei tiki relates not only to the precious material but to the ancestors who have previously worn them. (www.johnleechgallery.co.nz)

Franz Marc (German, 1880-1916)

In 1903, Marc went to Paris, where he spent several months. He was greatly excited by his discovery of the Impressionists at the Durand Ruel Gallery and in letters home proclaimed them to be 'the only salvation for us artists'. When he returned home he entered a state of deep depression with an 'anxiety that numbed the senses'. He discovered the work of Gauguin and Van Gogh, and was impressed by the latter in particular. He declared that his own 'wavering, anxiety ridden spirit found peace at last in these marvellous paintings'. It was at this period that he began the intensive study of animals which was to lead to his mature style. In December 1908 he wrote a letter to Reinhart Piper: *I am trying to intensify my feeling for the organic rhythm of all things, to achieve pantheistic empathy with the throbbing and flowing of nature's bloodstream in trees, in animals, in the air.* In December 1910 he wrote a famous letter to August Macke, assigning emotional values to colours: *Blue is the male principle, astringent and spiritual. Yellow is the female principle, gentle, gay and spiritual. Red is matter, brutal and heavy and always the colour to be opposed and overcome by the other two.* In 1911 he found himself ready to embark on the series of paintings of animals which have since been the cornerstone of his reputation. By the spring of 1914 Marc's work had become virtually abstract. This promising career was cut short by the war. In March 1916 he was killed instantly when he was struck in the head by a shell splinter. (www.artchive.com)

Henri Matisse (French, 1869-1954)

Matisse studied law and worked as a law clerk. When he was 21 years old he became seriously ill. During his convalescence he started painting and discovered

his love for art. Two years later, he gave up his career as a lawyer and attended art classes at the *Ecole des Beaux-Arts* in Paris. He was influenced by the impressionist and post-impressionist painters Pissarro, Cézanne, van Gogh, Gauguin and Paul Signac. After an exhibition of their works in 1905 at the *Salon d'Automne* the group around Matisse and Andre Derain was ironically and pejoratively dubbed *Les Fauves*, which literally means *The Wild Beasts*. In 1917 he left Paris and settled in Nice where he remained until the end of his life. In 1941 Matisse had an abdominal cancer surgery which had a devastating effect on his health and ability to paint. He created paper cut-outs in the same vivid, strong colours and daring compositions known from his paintings. *"The essential thing is to spring forth, to express the bolt of lightning one senses upon contact with a thing. The function of the artist is not to translate an observation but to express the shock of the object on his nature; the shock, with the original reaction."* (www.artelino.com)

Amedeo Modigliani (Italian, 1884-1920)

The serious illnesses Modigliani suffered during his childhood persisted throughout his life. At age 14, he began to study painting. He first experimented with sculpture during the summer of 1902 and the following year attended the Reale Istituto di Belle Arti in Venice. Early in 1906, Modigliani went to Paris, where he settled in Montmartre. His early work was influenced by Paul Cézanne, Paul Gauguin and Henri de Toulouse-Lautrec. In 1909, Modigliani met Constantin Brancusi when both artists were living in Montparnasse. From 1909 to 1914, he concentrated on sculpture. The majority of his paintings date from 1916 to 1919. The only solo show given the artist during his lifetime took place at the Galerie Berthe Weill in December 1917. In March 1917, Modigliani met Jeanne Hébuterne, who became his companion and model. From March or April 1918 until May 31, 1919, they lived in the south of France, in both Nice and Cagnes. (www.guggenheimcollection.org) Modigliani died from tubercular meningitis on 24 January 1920. Jeanne, who had been taken to her parents' house, threw herself out of a fifth floor window two days after Modigliani's death, killing both herself and her unborn child. (www.artchive.com)

Pablo Picasso (Spanish, 1881-1973)

The son of an academic painter, José Ruiz Blanco, Picasso began to draw at an early age. In 1900, Picasso's first exhibition took place in Barcelona, and that fall he went to Paris for the first of several stays. Picasso settled in Paris in April 1904, and soon his circle of friends included Guillaume Apollinaire, Max Jacob, Gertrude and Leo Stein, as well as two dealers, Ambroise Vollard and Berthe Weill. His style developed from the Blue Period (1901–04) to the Rose Period (1905) to the pivotal work *Les Femmes d'Alger* (1907), and the subsequent evolution of Cubism. Picasso's collaboration on ballet and theatrical productions began in 1916. Soon thereafter, his work was characterized by neoclassicism and a renewed interest in drawing and figural representation. From 1925 into the 1930s, Picasso was involved to a certain degree with the Surrealists, and from the fall of 1931 he was especially interested in making sculpture. By 1936, the Spanish Civil War had profoundly affected Picasso, the expression of which culminated in his painting *Guernica*. Picasso's association with the Communist Party began in 1944. From the late 1940s, he lived in the South of France. In 1961, the artist married Jacqueline Roque, and they moved to Mougins. There Picasso continued his prolific work in painting, drawing, prints, ceramics, and sculpture until his death April 8, 1973. (www.guggenheimcollection.org)

Auguste Rodin (French, 1840-1917)

At the age of 14 Rodin entered the Petite Ecole, a school of decorative arts in Paris. He applied three times to study at the renowned Ecole des Beaux-Arts but was rejected each time. In 1858 he began to do decorative stonework in order to make

his living. Four years later the death of his sister Marie so traumatized Rodin that he entered a sacred order. The father superior of the order recognized Rodin's talents and encouraged him to pursue his art. Rodin travelled in 1875 to Italy, where the works of Michelangelo made a strong impression on him. In 1880 he was commissioned to create a bronze door for the future Museum of Decorative Arts. Although the work was unfinished at the time of his death, it provided the basis for some of Rodin's most influential and powerful work. In 1884 he was commissioned to create a monument that became *The Burghers of Calais*. His statues *St. John the Baptist Preaching*, *Eve*, *The Age of Bronze*, and *The Thinker* are world famous. When Rodin was 76 years old he gave the French government the entire collection of his own works and other art objects he had acquired. They occupy the Hotel Biron in Paris as the Musee Rodin and are still placed as Rodin set them. (www.ibiblio.org)

Karl Schmidt-Rottluff (German, 1884-1976)

Karl Schmidt began studying architecture at the polytechnical university of Dresden in 1905. Through Erich Heckel he got to know Fritz Bleyl and Ernst Ludwig Kirchner. In the same year they founded the artists's association "Brücke". Karl Schmidt added to his surname the name of the place where he was born to call himself Schmidt-Rottluff from then on. Between the years of 1907 and 1912 Schmidt-Rottluff regularly spent his summers at Dangast, sometimes accompanied by Heckel. His strong inclination to withdraw to the remote scenery of the North Sea and Baltic characterizes Schmidt-Rottluff's artistic personality and makes him the loner of the "Brücke" group. His move to Berlin in 1911 brought him in contact with current tendencies of the international avantgarde. Cubism, Futurism and African tribal art worked as a stimulus for his own art from 1912 onwards. After the disbanding of the "Brücke" in 1913 Schmidt-Rottluff developed a monumental and stylised artistic vocabulary. He was drafted for military service in Russia and Lithuania in 1915 where he only produced woodcuts and wooden sculptures. His late-expressionist work of the 1920s was dominated by watercolours and paintings. Up to the early 1930s he still spent his summers at the Baltic coast. Defamed as a "degenerate" artist he was prohibited from exhibiting in 1936 and from painting at all in 1941. He was rehabilitated as an artist in 1947 when he was asked to become a professor at the academy of fine arts in Berlin. (www.bruecke-museum.de)

Gino Severini (Italian, 1883-1966)

In 1899 Severini moved with his mother to Rome, where he worked as an accountant for a pipe-maker and later for an export agency. Together with a group of friends that included Umberto Boccioni, whom he met in 1901, he was introduced to the writings of Arthur Schopenhauer, Friedrich Nietzsche and to the general principles of Marxism. In the autumn of 1906, Severini left Rome for Paris. After the first difficult and poverty-stricken months, he came into contact with the intellectual world of writers and artists gravitating around the Montmartre district (Modigliani, Picasso, Gris, Braque and Max Jacob). In early 1910 Boccioni invited him to sign his name to the *Manifesto dei pittori futuristi*. The ideas and poetics of Futurism enabled him to broaden his vision and to explore a hitherto unknown field, that of the representation of speed and dynamism. In the late 1920s and early 1930s he showed his paintings in numerous international retrospective exhibitions; he continued his work as a mural painter and created illustrations for books by Paul Fort and Paul Valéry. Severini returned from Italy and settled in Paris in 1946, and during this period he returned to a Neo-Cubist manner of painting. After his death his remains were transferred from Paris to Cortona. (www.groveart.com)

Henri de Toulouse-Lautrec (French, 1864-1901)

Son and heir of Comte Alphonse-Charles de Toulouse, he was the last in the line of an aristocratic family that dated back a thousand years. Today, the family estate

houses the Musée Toulouse-Lautrec. By the time he was ten years old he had begun to draw and paint. At age twelve Toulouse-Lautrec broke his left leg and at fourteen his right leg. The bones did not heal properly, and his legs ceased to grow. He reached maturity with a body trunk of normal size but with abnormally short legs. He was only 4 1/2 feet (1.5 meters) tall. Toulouse-Lautrec dwelt in the Montmartre section of Paris, the centre of the cabaret entertainment and bohemian life that he loved to depict in his work. Dance halls and nightclubs, racetracks, prostitutes - all these were memorialized on canvas or made into lithographs. By the 1890s his heavy drinking was affecting his health. He was confined first to a sanatorium and then to his mother's care at home, but he could not stay away from alcohol. Toulouse-Lautrec died at the family chateau of Malrome. (www.artchive.com) See also www.Lautrec.info

Ossip Zadkine (Russian, 1890-1967)

School of Paris sculptor, painter in watercolour and gouache, lithographer and tapestry designer. Sent to Sunderland in 1905 to study English, but began instead to attend classes in art; moved to London in 1906, and studied sculpture at Regent Street Polytechnic and the Central School. Settled in Paris 1909. Spent a few months at the Ecole des Beaux-Arts, then worked independently. In 1911-12 met Apollinaire, Brancusi, Archipenko, Lipchitz and Picasso. Practised direct carving in wood and stone; made simplified figures partly influenced by Romanesque art and later by Cubism. War service 1915-18, and was gassed. First one-man exhibition at the Galerie Le Centaure, Brussels, 1919. From c.1925 often modelled sculpture for casting in bronze and developed compositions of greater complexity, sometimes with several figures and an interplay of convex and concave planes. Refugee in New York 1941-5. Returned to Paris 1945; taught at the Grande Chaumière. Awarded the main sculpture prize at the 1950 Venice Biennale. His later works included a monumental figure commemorating the bombing of Rotterdam and a monument to van Gogh at Auvers-sur-Oise. Died in Paris. (www.tate.org.uk)