



The Imploer (L'Implorante) Camille Claudel (1864-1943). Modeled 1898, cast bronze ca. 1905. Metropolitan Museum of Art

Camille Claudel, Auguste Rodin, and Influence Undone

Thursday, October 11
11:00am

Jane R. Becker, European Paintings
Collections Management Associate
Metropolitan Museum of Art

On the heels of a year that marked the 100th anniversary of sculptor Auguste Rodin's death, major sales of Camille Claudel's work, and the opening of the Camille Claudel Museum in France, we will examine the interactions of both the lives and the art of these two late nineteenth-century figures. The sculptor Camille Claudel's inventive and empathic representations of the human body are little known in this country. She was Rodin's student, lover, sometime collaborator, and muse. She was also his teacher, interlocutor, and receiver of his passionate entreaties, as well as an independent female sculptor in an era when extremely few existed. Among the subjects to be explored will be the legacy of Rodin, the nature of his influence on Claudel as well as Claudel's on him, and the relationship of their artworks to their tumultuous affair.

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Registration information

Series admission:

Includes 4 lectures with gourmet luncheons
\$175 DCA members, \$195 public

Single lecture with gourmet luncheon

\$50 DCA members, \$55 public

Single lecture-only admission (walk-ins welcome
but reservations recommended)

\$20 DCA members, \$25 public

Prepayment is required for all lunch reservations
by noon on the Friday preceding each lecture, and
may be purchased at dariendca.org or through the
DCA office at 203-655-9050 extension 10.

Specially designed luncheons by Diane Browne
Catering. Luncheons follow the lecture.



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2018 DCA Art Lecture Series

Human Form in Space: Sculpture



Orpheus and Eurydice Auguste Rodin (French, Paris 1840 - 1917 Meudon). Modeled ca. 1887, carved 1893, marble. Gift of Thomas F. Ryan, 1910. Metropolitan Museum of Art

Presented by:

Brinda Kumar
Modern and Contemporary Art,
Metropolitan Museum of Art

Jane R. Becker
European Paintings,
Metropolitan Museum of Art

Milette Gaifman
Associate Professor, Classical Scholar,
Yale University

Joan Pachner
Independent Scholar,
Author, *David Smith* Phaidon





Like Life: Sculpture, Color, and The Body, The Metropolitan Museum of Art, The Met Breuer, March 21 - July 22, 2018
Image © The Metropolitan Museum of Art

Like Life: Sculpture, Color and the Body (1300 - Now)

Thursday, October 4
11:00am

Brinda Kumar, Assistant Curator
Modern and Contemporary Art
Metropolitan Museum of Art

The thematic exhibition *Like Life: Sculpture, Color, and the Body (1300-Now)* at The Met Breuer, brought together works from fourteenth-century Europe to the global present, to explore how and why artists blur distinctions between original and replica, between life and art. Contending with the traditions of Western aesthetics, yet often going beyond that canon, artists have used strategies—from the use of color to mimic skin to the integration of clothing—that can be surprisingly similar across time and geographies. Material similarities notwithstanding, the sculptures in the exhibition embodied dramatically shifting attitudes toward gender, race, class, sexuality, and religion over seven hundred years of sculptural practice. *Like Life* thus provided a point of departure for reexamining historical and contemporary preconceptions of the three dimensional body in art.



Athena of Parthenon ca. 1990, gilded 2002. Sculptor Alan LeQuire, gilder Lou Reed. Full-scale replica of Athenian original. *The Parthenon*, Nashville, TN

Athena of Parthenon: Icon of Democracy

Thursday, October 18
11:00am

Milette Gaifman, Associate Professor
Greek Art and Archaeology
Yale University

The lecture focuses on the 5th century B.C. classical Greek statue of the *Athena Parthenos-Athena the Virgin* originally residing in the central sanctuary of the Parthenon in Athens. Towering over 40 feet tall, constructed of ivory and an estimate of 2,400 lbs. of solid gold, her wardrobe may have been the single greatest financial asset of the city. The sculpture had all kinds of sculptural decorations--in her hand, *Nike* symbolizing victory. Representations of the mythological battles of the struggles between the forces of justice and injustice, order versus chaos, speak to the real battles in Athenian society. On the base of the statue, Pheidias, thought to be the original sculptor, added a relief of the birth of Pandora, who is best known for letting loose evils from her famous box. Other representations of *Athena Parthenos* will be examined within the contexts of Athenian democracy and beyond.



Tanktotem IV, 1953, *Tanktotem III*, 1953, and *7/29/53*, 1953, Bolton Landing Dock, Lake George, New York, 1953. Photograph by the artist. © Estate of David Smith/VAGA at ARS, NY

David Smith's Figures

Thursday, October 25
11:00am

Joan Pachner, Author, *David Smith*
Phaidon, *Tony Smith Catalog Raisonné*

In 1933 David Smith altered the course of American sculpture by welding together pieces of metal, a process used on car assembly lines, not in artist studios. His inspiration was a photograph he had seen in a French magazine of a welded steel sculpture from 1928 by Pablo Picasso, which set the young artist on a course to ignore rules that had governed and inhibited sculptors for centuries. Characterized by a seemingly endless flow of formal inventions, Smith's goal was never complete abstraction; he was continually inspired by the human figure, although he did dismantle and reimagine its form. He envisioned his work as a continuation of the flow of visual history reaching back to prehistoric times. This talk will focus on sculptures from each decade of Smith's revolutionary career, each intended as an example of his challenging, often humorous, reinterpretation of the human figure.