
**Bodies across
space and time**

4 March — 2 July 2017

versus Rodin.

INTERPRETIVE RESOURCE



ART GALLERY OF SOUTH AUSTRALIA

NORTH TERRACE, ADELAIDE Open daily 10am–5pm artgallery.sa.gov.au

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INTRODUCTION

Curatorial Premise

The exhibition *Versus Rodin: bodies across space and time*, and the associated education resource, considers a range of questions:

- How has the treatment of the body changed over the past 100 years?
- How and why have ideas and art forms shifted?
- What is at stake today in the representation of the body?

The history of art can be viewed as a history of bodies and gazes. *Versus Rodin* is an exhibition of bodies—whole, partial, composite, transitional, morphing and synthetic. Collectively, they create an arena of figures, busts, masks, muscles, bones and skins, a theatre of anatomy in which to contemplate the representation of the body and the perception of the self.

The Gallery's collection of works by Auguste Rodin is the axis around which revolve more than 200 works by international and Australian artists, including a number of works made for the exhibition. *Versus Rodin* also presents an opportunity to delve into the collection and bring to light significant modern and contemporary works.

Leigh Robb

Curator, *Versus Rodin: bodies across space and time*

Selected artists have been profiled in this resource. The activities suggested link with the Australian Curriculum: Arts (Visual Arts) through the strands of Responding and Making. They can be utilised as a starting point to further explore the issues and themes presented in *Versus Rodin*, and to extend learning.

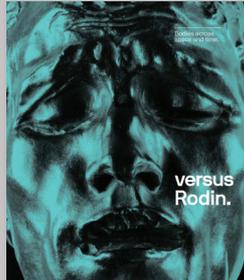
Some of the ways that students can learn more about contemporary art include:

- responding by using eyes, ears and imaginations
- discussing how and why works are made (and displayed)
- investigating the diversity of contemporary art forms
- exploring varieties of techniques and materials
- making by experimenting with new or familiar materials
- using art to tell their own story

Australian Curriculum Connections

The varied learning opportunities presented in *Versus Rodin* align with multiple Australian Curriculum Learning areas, including the Cross-curriculum priorities of Sustainability, Aboriginal and Torres Strait Islander Histories and Cultures, and Asia and Australia's Engagement with Asia; and support the General capabilities of building Critical and Creative Thinking and Ethical Understanding.

The activities suggested in this resource link with the Australian Curriculum: Visual Arts and English. They can be utilised as a starting point to further explore the issues and themes presented in *Versus Rodin*.



The exhibition catalogue supports pre- and post-visit learning.

Robb, Leigh 2017, *Versus Rodin: bodies across space and time*, Art Gallery of South Australia. <http://bit.ly/1iKlcrd>

image detail: **Auguste Rodin**, France, 1840–1917, *Pierre de Wissant*, *monumental nude*, c.1886–87 (Coubertin Foundry, cast 1985), Paris, bronze, 215.0 x 100.0 x 60.0 cm; William Bowmore AO OBE Collection. Gift of the South Australian Government, assisted by the Art Gallery of South Australia Foundation 1996, Art Gallery of South Australia, Adelaide



Auguste Rodin France, 1840-1917

Originally positioned at the very top of his major monument *The Gates of Hell*, this sculptural group titled *The Three Shades* demonstrates Rodin's fondness for repurposing existing works of art, as well as his affinity for repetition and fragmentation. This bronze sculpture is comprised of three identical casts of an earlier statue of Adam, which was influenced by Michelangelo's fresco *The Creation of Adam* in Rome's Sistine Chapel.

Rodin was also inspired by the written work of the late-medieval poet Dante and his celebrated *Inferno*, wherein he describes the shades as departed souls who dance in a circle in Hades, or hell. Their necks are exaggerated, and their torsos twisted - formal manipulations that speak to the nature of their hellish predicament. Together, they exhibit a powerful force, with their bodies radiating out from the spot where their left hands meet, an effect borrowed from Dante, who wrote: 'the three of them joined up to make a wheel'.

image: Auguste Rodin, France, 1840-1917, *The Three Shades*, 1881-83, (G.Rudier Foundry, cast 1973), Paris, bronze, 98.0 x 92.0 x 45.0 cm, William Bowmore AO OBE Collection. Gift of the South Australian Government, assisted by the Art Gallery of South Australia Foundation 1996, Art Gallery of South Australia, Adelaide 96254



PRIMARY

Responding

Look closely at *The Three Shades*. Assume the pose of the figures and, together with your classmates, recreate the sculpture.

Rodin died one hundred years ago. Plot a timeline of key moments in the artist's life and consider the turning points in his career.

Making

Rodin liked to work quickly in clay before making his sculptures into more permanent works via the processes of casting and carving. Use clay or plasticine to quickly sculpt a body in action. Create a frieze, or decorative panel, by combining your sculptures with those of your classmates and documenting them using drawing and photography. This work could be extended into stop-motion animation.

Think & Discuss

Rodin gave permission for his works to be cast in bronze after his death, ensuring the longevity of his work and his reputation. As a class, debate this decision and compare his ideas with other artists, such as Andy Warhol, whose works have also been reproduced posthumously.

SECONDARY

Responding

Rodin was influenced by other artists, writers and great thinkers. Rodin has also influenced many artists. Trace the influence of Rodin on the work of British artist Antony Gormley, who has described Rodin as the first artist who gave the 'thingness' of sculpture meaning. In class, debate what Gormley meant by this, and compare and contrast his work with that of Rodin.

Making

Consider your favourite author. What is it about their work that you most admire? Take a phrase or sentence from their written work and create a quick line drawing in response.

Rodin was unafraid of fragmenting and repeating the various components of his sculptures. Design a public monument for a specific location and purpose (for example, to commemorate an historic event) and use fragmentation and repetition in your design.

image detail: Auguste Rodin, France, 1840–1917, *The Three Shades*, 1881–83 (G.Rudier Foundry, cast 1973), Paris, bronze, 98.0 x 92.0 x 45.0 cm, William Bowmore AO OBE Collection. Gift of the South Australian Government, assisted by the Art Gallery of South Australia Foundation 1996, Art Gallery of South Australia, Adelaide 962S4



Xu Zhen China, born 1977

Two distinct sculptural and sacred traditions, one from China and the other from Ancient Greece, collide in this colossal mash-up. Inverted Buddhist sculptures, copied from the Longxing Temple in Zhengding, China, sprout from the decapitated bodies of the gods and goddesses designed to decorate the east pediment of the Parthenon in Athens, dedicated to the goddess Athena. This monumental work, made from a mixture of materials including concrete and towering to more than five metres in height, could be seen to represent the continuing ideological and philosophical divide between East and West.

PRIMARY

Responding

Look closely at *Eternity* by Xu Zhen. Why do you think it is called *Eternity*?

Consider the façade of the Art Gallery of South Australia. What similarities do you notice between *Eternity* and the front of the building? What are the differences?

Making

Write the names of three different objects on separate pieces of paper. Each class member will select three words at random. Design a sculpture that juxtaposes these items and combines them to make a unified work of art.

Think & Discuss

If an artist conceives of an idea, but employs a specialist to create the work of art, whose work is it?

What is more important - idea or product?

SECONDARY

Responding

Appropriation is a key element in this work by Xu Zhen. Which cultures and/or historic periods is Xu Zhen referencing? Sketch and label these aspects of the work.

Consider other artists who are renowned for using appropriation such as Andy Warhol, Richard Prince, Sherrie Levine and Imants Tillers. Research a work of art by one of these artists and discuss the following: Is 'cultural borrowing' acceptable in contemporary art? Explain your answer with reference to your selected work of art.

Making

Xu Zhen draws our attention to different cultural attitudes to the human form. Locate at least two famous figurative monuments and create the initial designs for a new public monument inspired by these works. Where would you site this work? How would the public interact with it?

image details: Xu Zhen, China, born 1977, *Eternity*, 2013–14, glass-fibre, reinforced concrete, marble grains, sandstone grains, steel, mineral pigments, dimensions variable, White Rabbit Collection © Xu Zhen, courtesy White Rabbit Collection, Sydney



Anne Ferran Australia, born 1949

In her photographic tableaux, Australian artist Anne Ferran calls to mind the densely populated scenes found in ancient Greek temples. The greatest of these was the Parthenon, constructed on the hill of the Acropolis between 447-432 BC and dedicated to the goddess Athena. While the Parthenon's pediments depicted stories relating to the gods and goddesses in the Greek pantheon, the temple's 160-metre-long frieze illustrated a public procession that formed part of the Great Panathenaia, a festival honouring Athena. Ferran's all-female cast includes the artist's daughters and her daughter's friends, all wearing classical dress and assuming the gestures and poses found in classical monuments.

PRIMARY

Responding

Describe Anne Ferran's work of art as though you are describing it to someone who cannot see the work. Look at it closely and then sketch it from memory.

Locate three other works of art in the exhibition (or in the permanent collection) that share characteristics with Ferran's photographs. What did you discover? Discuss your selections with a partner.

Making

Using various folds of fabric, create a still life. Drape the fabric over objects or people and adjust the lighting to create dynamic shadows and strong contrasts of light and dark. Spend time observing the contours of the material and use a viewfinder to draw a small section of this scene, paying close attention to recreating the tonal contrasts. Join each drawing together and display as one unified piece.

Think & Discuss

Consider a person (local or nationwide) who has been overlooked for their contribution to the community.

SECONDARY

Responding

Anne Ferran often addresses the idea of forgotten female histories in her work. Research one of the following women:

- Claude Cahun
- Dame Jean Macnamara
- Dorothy Lawrence
- Fanny Cochrane Smith
- Louisa Margaret Dunkley
- Marion Mahony Griffin
- Olive Cotton
- Rosalind Franklin

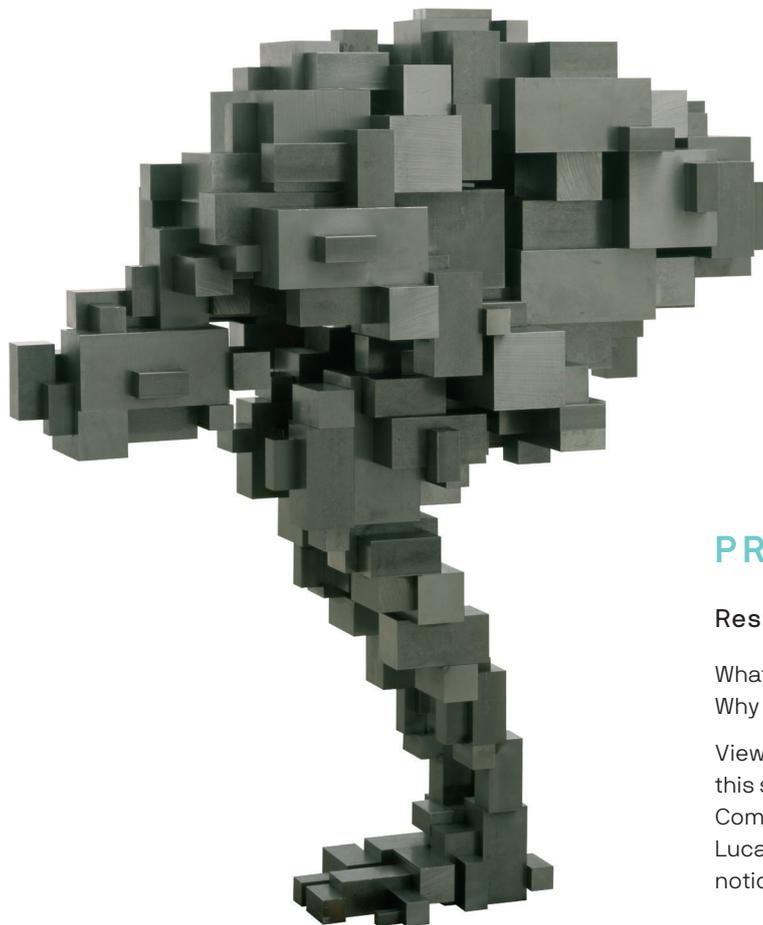
Did you discover any other important women who have been overlooked? Share your findings with the class.

Making

Ferran's photographs possess strong formal qualities. Make a list of the dominant elements in this work.

Borrow a selection of costumes from your drama department and create a tableau with your classmates. Direct your actors into theatrical positions that consider the formal elements identified earlier. Photograph your scene, paying close attention to composition.

image: Anne Ferran, Australia, born 1949, *Scenes on the Death of Nature I and II*, 1986 (printed 1989), Sydney, two gelatin-silver photographs, 115.7 x 158.6 cm (left sheet), 115.7 x 136.0 cm (right sheet), South Australian Government Grant 1989, Art Gallery of South Australia, Adelaide © Anne Ferran, courtesy of Sutton Gallery, Melbourne and Stills Gallery, Sydney



Antony Gormley Britain, born 1950

Antony Gormley is a British artist who focuses on the human body, often harnessing industrial materials and processes to make his sculptures. He has even used his own body as a cast in his work.

Clutch is one of seven sculptures by Gormley from a series titled *Ataxia*. The term 'ataxia' describes several degenerative diseases of the central nervous system, characterised by a loss of coordination. Built from cast-iron blocks, the work's strength suggests resilience, even permanence, and yet the form itself mimics the appearance of someone doubled over and weakened.

Think & Discuss

'All great art is made to touch people'
– Antony Gormley

What work of art has moved you?

image: Antony Gormley, Britain, born 1950, *Clutch*, 2007, mild steel blocks, 95.0 x 44.0 x 85.0 cm, Private collection, Melbourne, © Antony Gormley, courtesy Anna Schwartz Gallery, Melbourne, photo: Stephen White, London

PRIMARY

Responding

What is happening in *Clutch*? Who is this person? Why have they ended up in this position?

View *Clutch* in profile. Imagine a rectangle surrounding this sculpture. Draw each of the four negative spaces. Compare the negative space present in and around Sarah Lucas' *Realidad*, when also viewed in profile. What do you notice about both figures? Are they similar in any way?

Making

Look closely at the figures in this exhibition. With a partner, take turns recreating some of the poses. Trace them onto cardboard and cut out your figures. Join your cut-outs with those made by other members of the class to create a large-scale, three-dimensional piece. Can you work together to ensure your class sculpture can stand on its own?

SECONDARY

Responding

Sculptures are usually static, yet some works in this exhibition imply or suggest movement. Find an example of this and consider how the artist has manipulated the material to create a sense of movement.

Clutch is minimal in material and form. Find another example where an artist has approached the body in this way and compare how they have simplified the human form.

Making

Gormley has long been fascinated with what it means to inhabit a human body. *'When we close our eyes we are in a space that has no edges'*, says Gormley. Manoeuvre your body into positions that express different emotions. Photograph these positions and use Photoshop to transform them into silhouettes. Does your body language communicate your emotion when viewed only as a silhouette? Consider your use of positive and negative space.



Sarah Lucas Britain, born 1962

Sarah Lucas mixes prestige and permanence with the everyday and the ephemeral in her figurative work *Realidad*. Initially made from domestic materials such as stuffed and tied stockings, the work was cast in bronze, a metal whose heft and smooth, reflective surfaces impart a sense of gravitas and power. In so doing, Lucas transforms the everyday into a permanent work of art. The choice of a plinth constructed from aerated concrete, a common building material, offers a further contrast with the sleek, lustrous form.

One of the generation of Young British Artists who came to prominence in Britain during the 1990s, Lucas established her reputation through the playful exploration of sexuality, the female body and voyeurism. Working across photography, sculpture and collage, her raw, ribald approach often sees her recast the quotidian in humorous situations.

Think & Discuss

In 1971 artist Bruce McLean made a performance work of art where he assumed poses on plinths to comment on the history of the monument. He then photographed the poses. Research this work and debate whether the work of art was the performance or the subsequent documentation. Or perhaps both?

PRIMARY

Responding

Look closely at the plinth *Realidad* is placed on. Why do you think Lucas has chosen to use it? How would you describe it? Share your words with the class.

Look carefully at the position of the figure in *Realidad*. Recreate this pose. From this experience, what emotion do you think this position suggests? Why not try recreating some other poses you have observed in the exhibition? What different emotions do these positions suggest?

Making

Complete a blind contour drawing of *Realidad*. Select a point on the sculpture where your eye can begin to travel around the contour edges. Keep your eyes on the object and don't remove your pencil from the paper. Your eyes and hand should move at the same pace.

Select a sculpture by Rodin and complete a second blind contour drawing. Compare both drawings. What is similar about your observations?

SECONDARY

Responding

Matchmaker! Locate another work of art in the exhibition that is similar to *Realidad*. Explain your selection. Perhaps consider the artist's intention as well as surface, texture, material, pose, size or proportions.

Making

Fill an old pair of stocking or tights with sand or cotton wool. Stitch the fragments together to create a figure in a position you observed when at the gallery. What do you notice about using this soft material? What challenges did you encounter?

Now create a plinth for your sculpture. Choose materials that contrast those used in your sculpture. Consider the effect of these oppositions.

image: Sarah Lucas, Britain, born 1962, *Realidad*, 2013, cast bronze, bricks, 44.0 x 43.0 x 57.0 cm, Private collection © Sarah Lucas, courtesy Sadie Coles HQ, London



Tim Silver Australia, born 1974

Australian artist Tim Silver works across multiple art forms including sculpture, photography and installation, however his abiding subject is time. Silver often uses his own body and images of himself to explore time, along with materials as varied as crayons, watercolour pigment, builder's putty, chocolate, fairy floss, sand and dirt. These unconventional sculptural materials are 'entropic' - it is in their very nature to disintegrate. His works of art begin dying the moment they are born. The history of sculpture has been devoted to the idea of permanence, and yet Silver's sculptures are made to decay. Silver often uses photography and video to document this process.

Think & Discuss

Consider a place in South Australia that is slowly decaying. What could we do to help?

image: Tim Silver, Australia, born 1974, *Untitled (Oneirophrenia) (Blue) #5*, 2016, Sydney, pure white concrete, marble dust and pigment, 38.5 x 24.0 x 26.0 cm
© Tim Silver, courtesy of the artist and Sullivan + Strumpf, Sydney

PRIMARY

Responding

Without looking at the wall label, what material do you think this work has been made from? Describe how you think the artist created *Oneirophrenia*.

Look closely at the explosive matter escaping from the head. Does this section of the sculpture look hard or soft? What does the texture remind you of?

Making

Time is a key element in Silver's practice. With a partner, create a cast of your face using 'mod rock'. Fill this cast with a material that will alter over time when exposed to heat or light. You may like to consider using dough as Silver has done for his explosive busts. Photograph the changes to your work of art and create a stop motion video of your end product.

SECONDARY

Responding

Share your initial responses to Silver's work with a partner. How did it make you feel? What is it about the work that made you respond in that way? The word 'oneirophrenia' is defined as an hallucinatory, dream-like state that can be caused by sleep deprivation. Look again at the work. Does this person appear tormented or in pain? How might this term connect to the visual quality of the work?

Making

Tim Silver has commented: *'My working method involves using the studio as a laboratory of sorts, where I am constantly experimenting with new materials and thinking about possible applications for them.'* Investigate how Silver has used other materials.

Visit a hardware store to collect a range of non-traditional materials. Using these items, create a self-portrait. Perhaps arrange a visit to a local artists' studio such as **Fontanelle** or **Floating Goose** to see how artists approach art making.



Guy Maestri Australia, born 1974

Australian artist Guy Maestri is known predominantly as a painter of landscapes and still life subjects. Recently, he has taken his painterly technique of applying thick layers of paint into the realm of self-portraiture and sculpture. Inspired by a residency in regional Victoria, Maestri says that in making these self-portrait sculptures, *'the raw material can be pushed, kneaded, frozen, split, melted and carved. The perfect medium to explore oneself. They're more about deconstruction, exploration, and understanding. Unearthing.'*

Think & Discuss

Deconstruction. Construction. Destruction.
Name a specific place, building or site that has undergone significant change in your lifetime.

image: Guy Maestri, Australia, born 1974, *Xerox no. II*, 2016, painted bronze, concrete, 56.0 x 17.0 x 17.0 cm © Guy Maestri, courtesy Jan Murphy Gallery, Brisbane

PRIMARY

Responding

Think back to the bronze sculptures you passed along North Terrace prior to arriving at the Gallery. Who did they depict and what is their role in public space?

Compare these public monuments to *Xerox no. II* by Guy Maestri, which is also made from bronze. Other than colour, how else do they differ in appearance and artist's intention?

Look carefully at the figurative works of art in this exhibition or in the permanent collection. Make a list of all the materials artists have used to create their sculptures.

Brainstorm a list of other materials you could use to make a sculpture.

Making

Facing a partner, select a facial feature and replicate it using clay or plasticine. Place each feature onto an armature by overlapping and joining all pieces to create a three-dimensional portrait. Look closely and consider the proportions of your partner's face.

A reproduction of a self portrait by Lucian Freud hangs in Maestri's studio and he has described the British painter as his greatest inspiration. Who is your greatest inspiration? Make a portrait of them in any material and display it in a prominent space.

SECONDARY

Responding

Contemporary artists like Guy Maestri still utilise classic materials such as marble and bronze when creating works of art. Research another contemporary artist who uses traditional materials.

Refer to *Xerox no. II* and the other works uncovered in your research and discuss the following statement: 'Art materials transcend time'. How have these artists used traditional materials or processes to respond to contemporary issues?

Some other artists to consider:

- Alex Seton
- Louise Bourgeois
- Marc Quinn
- Ricky Swallow
- Sarah Lucas

Making

With everyone in the class blindfolded, place a selection of items on the table. Draw an object based purely on observation made through touch and memory. Share your experience with the class. What did this activity reveal?



Yhonnie Scarce Australia, born 1973

Yhonnie Scarce is a descendant of the Kokatha people from the Lake Eyre region and the Nukunu people from around Port Pirie in South Australia. She has created this monument to lives lost using the ancient process of heating sand at exceedingly high temperatures, dipping a metal tube into the molten glass and then blowing air through the tube to create each form.

The 224 black blown-glass forms in *Burial Ground* represent each year of colonisation in Australia from 1788 to 2012, the year this work was made. Each glass form looks like a desert or long yam (*Ipomoea costata*), an edible fruit gathered and eaten by Aboriginal people for millennia. Laid out together on the transparent plinth as an elongated mound, they resemble a human body.

PRIMARY

Responding

Locate Kokatha and Nukuna countries on the map of Aboriginal languages. <http://bit.ly/1rOMVf3>

Consider a single glass yam. Is this object opaque, translucent or transparent? Find another work of art that possesses these qualities.

Making

Aboriginal and Torres Strait Islander people have long used symbols in their art making to communicate stories and traditions. Think of a memorable moment in your life. Create your own set of symbols to illustrate this narrative. Challenge yourself to design pictograms that are suggestive of objects or actions. Repeat these designs to create interesting patterns. Your story may only be able to be read by you!

SECONDARY

Responding

Scarce's work has been described as seductive. Which qualities of this work may warrant that description? Visit the *Seduced* room (Gallery 15) in the Melrose Wing. Select a work that seduces you. Share your response with a partner.

Write a short poem in response to Scarce's work *Burial Ground*. You may choose to create an acrostic poem or write a haiku.

Making

Yhonnie Scarce hails from Woomera and often addresses the trauma associated with displacement and relocation. Woomera was home to the Immigration Reception and Processing Centre until 2003, when it was closed following a breakout of detainees and subsequent protests about the treatment of asylum seekers. Investigate Australia's current policies regarding immigration and asylum seekers. Create a work inspired by your findings.

Think & Discuss

If you had to flee your home immediately, what two things would you take with you?

image: Yhonnie Scarce, Australia, born 1973, *Burial Ground*, 2011, Melbourne, glass, perspex, 33.0 x 133.0 x 38.0 cm (variable); Gift of the Art Gallery of South Australia Foundation 2012, Art Gallery of South Australia, Adelaide, © Yhonnie Scarce, courtesy THIS IS NO FANTASY + Dianne Tanzer Gallery, Melbourne, photo: Janelle Low 20126S12(1-224)

Key Words

- ▶ Appropriation
- ▶ Armature
- ▶ Assemblage
- ▶ Balance
- ▶ Bust
- ▶ Carve
- ▶ Cast
- ▶ Classicism
- ▶ Commemorate
- ▶ Contour
- ▶ Decay
- ▶ Distort
- ▶ Entropy
- ▶ Exaggeration
- ▶ Form
- ▶ Fragmentation
- ▶ Frieze
- ▶ Geometric
- ▶ Maquette
- ▶ Monument
- ▶ Opaque
- ▶ Organic
- ▶ Plinth
- ▶ Positive and negative space
- ▶ Proportions
- ▶ Reflection
- ▶ Repetition
- ▶ Sculpture
- ▶ Silhouette
- ▶ Surface
- ▶ Symbolism
- ▶ Tableaux
- ▶ Texture
- ▶ Transparent
- ▶ Translucent
- ▶ Void

Australian Curriculum

- ▶ Literacy
- ▶ Numeracy
- ▶ Information and Communication Technology
- ▶ Critical and Creative Thinking
- ▶ Personal and Social Capability
- ▶ Ethical Understanding

Cross Curriculum Priorities

- ▶ Sustainability
- ▶ Aboriginal and Torres Strait Islander Histories and Stories
- ▶ Asia and Australia's Engagement with Asia

Resources

Books

- Robb, Leigh 2017, *Versus Rodin: bodies across space and time*, Art Gallery of South Australia <http://bit.ly/1iKlcrd>
- George, Herbert, 2014, *The Elements of Sculpture*, Phaidon <http://bit.ly/2kSuFm3>
- Chambers, Nicholas 2012, *Sculpture is Everything*, Queensland Art Gallery/Gallery of Modern Art <http://bit.ly/2kSoyhz>

Websites and Education Resources

- Anne Ferran <http://bit.ly/2ILAxg9>
- Antony Gormley <http://bit.ly/2lXmMRZ>
- Hirshhorn Museum and Sculpture Garden <http://s.si.edu/2lxuFqul>
- How is the Government changing Australia's immigration policy? <http://ab.co/2lBrTPw>
- MadeIn Company – Xu Zhen <http://bit.ly/2lf6nz3>
- Rodin Museum <http://bit.ly/2miqmNY>
- Rodin, The Walking Man <http://bit.ly/2lBISXX>
- Sculpture is Everything* Education Resource <http://bit.ly/2lxn23q>
- Timeline: Australia's Immigration Policy <http://bit.ly/2mqFPuA>
- Xu Zhen – White Rabbit: Contemporary Chinese Art Collection <http://bit.ly/2l5GYGW>
- Yhonnie Scarce, *Thunder Raining Poison*, Interpretive Guide <http://bit.ly/2kSnQkp>

Videos

- Anne Ferran – Shadow Land, Australian Centre for Photography <http://bit.ly/2lfhxDG>
- Antony Gormley, Art Documentary. Imagine. Being Human <http://bit.ly/2l5ydwM>
- Guy Maestri, *ABC Sunday Arts* <http://bit.ly/2mqMF3m>
- Rodin, BBC Fine Art Collection <http://bit.ly/2kSnuus>
- Tim Silver, *Parallel Collisions*, Art Gallery of South Australia <http://bit.ly/2lLBpkT>
- Yhonnie Scarce, *Colour Theory*, Season 1 Episode 2 <http://bit.ly/2miEhUj>
- Yhonnie Scarce, Artist Talk <http://bit.ly/2lfkKDC>



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