SOURCE/DERIVATIONS IV
(Rodin)

The *Source/Derivations IV* (Rodin) is comprised of three installation elements:A bronze sculpture "Balzac" by Augustus Rodin from the collection of the Edmonton Art Gallery, two vertical paper collages in multiple image format and a video.

The video work entitled *Pendulum Yellow* is a visual and sound meditation on Rodin's sculpture, coupled with visual blendings and associations derived from images of a Somali woman and natural desert formations in East Africa.The collages also reflect these image sources.

The tape travels through this highly textured and dramatized meditation to touch the Horn of Africa and reverses itself to return to the face of Balzac.

toward the end of the nineteenth century, Auguste Rodin (1840–1917). A modeler who was captivated by Michelangelo, Rodin produced sculpture that was often intentionally fragmentary, with expressive surfaces. *Adam* (806), which was cast long after it was modeled, shows one of the many figures spawned by his unfinished project for the *Gates of Hell*, commissioned in 1880. His greatest commission, for a *Balzac*, was never cast during Rodin's lifetime. Many sketch models such as No. 818 show his devotion to the project, which in its final plaster was memorably photographed by Edward Steichen in moonlight (820). Rodin's sculpture, like the paintings of the Post-Impressionists, leads quite directly to what we call modern art.

Installation view: Edmonton Art Gallery

820 *Left* Edward J. Steichen: Balzac. The Silhouette, Meudon, 4 a.m. 1908. *Gray-green gelatine carbon print of c.1909 from original negative, 14⅛ × 18⅛in.* Photographed outside Rodin's studio; when Rodin saw the prints he said: "You will make the world understand my Balzac through these pictures. They are like Christ walking on the desert . . ." (see p. 434).

Source/Derivations IV (Rodin), 1995
Video Still

Source/Derivations IV (Rodin), 1995
Collage,
wax, damar varnish, charcoal,
reprography on tracing paper

Source/Derivations IV (Rodin), 1995
Video Stills

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