

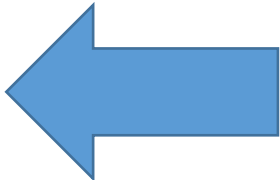


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INSTITUTE OF GRADUATE STUDIES AND RESEARCH**

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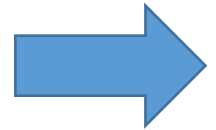
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**BERNINI VERSUS RODIN: A COMPARATIVE  
ASSESSMENT**

**Henry MOORE**



3 cm

**Submitted to the  
Institute of Graduate Studies**

**Masters of Arts**

**Arkin University of Creative Arts and Design**

**October 2022**

**Kyrenia, Northern Cyprus**

14 pt., Times New Roman, Centered



2.5 cm

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Approval of the Institute of Graduate Studies and Research

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Prof. Dr. Marko Kiessel  
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I certify that this thesis satisfies the requirements as a thesis for the degree of Master of Arts.

Asst. Prof. Dr. Elçin Şener  
(Program Coordinator)

We certify that we have read this thesis and that in our opinion it is fully adequate in scope and quality as a thesis for the degree of Master of Arts.

Prof. Dr. Haşim Altan  
Co-Supervisor

Prof. Dr. Nur Onat  
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## ABSTRACT

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The nineteenth-century sculptor Auguste Rodin pioneered innovative styles of sculpture throughout his career. As an aspiring artist, Rodin's education consisted of attending the *Petite Ecole* and studying the works of great masters. Two artists Rodin specifically studied were Michelangelo and Donatello. Scholars acknowledge the influence the Gothic and Renaissance periods had on Rodin's work; however, few acknowledge that Rodin was influenced by the Baroque. Rodin admired the Baroque artists and discussed their work later in life, but few scholars believe the artists affected Rodin's early development as a sculptor. While in Italy studying Michelangelo and Donatello, Rodin would have seen the works of Baroque artists such as Gianlorenzo Bernini. The movement and emotion Bernini conveyed with his sculpture is similar to the sculptures Rodin created after his trip to Italy.

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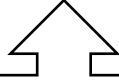
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Although many scholars rejected the influence of Bernini on Rodin because of contemporary art theories and styles, Rodin's increased use of movement and emotion throughout his sculpture after his first trip to Italy indicates the effect Bernini's work had on Rodin. The aim of this research is to compare the styles of Bernini and Rodin. Furthermore, it explains particularly how they are familiar and different from each other in all aspects of their art works.

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Keywords: Benini, Rodin, Art, Comparative Study

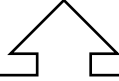
# **Dedication**



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To My Family

## **Acknowledgement (Optional)**



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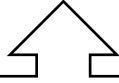
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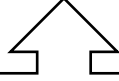


## **Lists of Tables (if available)**



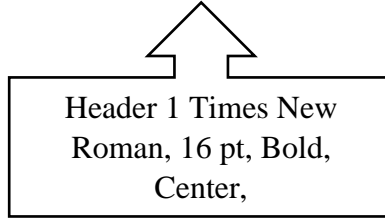
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## **List of Illustrations (If available)**

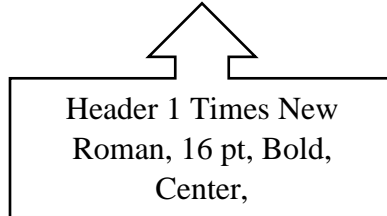


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## **List of Symbols and Abbreviations (If available)**



## Chapter 1

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## INTRODUCTION

François Auguste René Rodin (12 November 1840 – 17 November 1917) was a French sculptor generally considered the founder of modern sculpture. He was schooled traditionally and took a craftsman-like approach to his work. Rodin possessed a unique ability to model a complex, turbulent, and deeply pocketed surface in clay. He is known for such sculptures as The Thinker, Monument to Balzac, The Kiss, The Burghers of Calais, and The Gates of Hell.

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Many of Rodin's most notable sculptures were criticized as they clashed with predominant figurative sculpture traditions in which works were decorative, formulaic, or highly thematic. Rodin's most original work departed from traditional themes of mythology and allegory. He modeled the human body with naturalism, and his sculptures celebrate individual character and physicality. Although Rodin was sensitive to the controversy surrounding his work, he refused to change his style, and his continued output brought increasing favor from the government and the artistic community.

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## 1.1. Biography

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Rodin was born in 1840 into a working-class family in Paris, the second child of Marie Cheffer and Jean-Baptiste Rodin, who was a police department clerk.

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In 1857, Rodin submitted a clay model of a companion to the École des Beaux-Arts in an attempt to win entrance; he did not succeed, and two further applications were also denied.

### 1.1.1. Early Life and Work

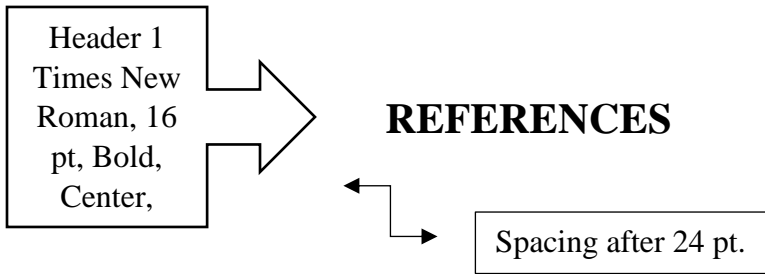
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“ Rodin had begun to work with the sculptor Albert Carrier-Belleuse when, in 1864, his first submission to the official Salon exhibition, The Man with the Broken Nose, was rejected. His early independent work included also several portrait studies of Beuret. In 1871 he went with Carrier-Belleuse to work on decorations for public monuments in Brussels. Dismissed by Carrier-Belleuse, he collaborated on the execution of decorative bronzes, and Beuret joined him in Brussels. Bazin (2020).

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Apergis, N., & Payne, J. E. (2010). Energy consumption and growth in South America: Evidence from a panel error correction model. *Energy Economics*, 32(6), 1421-1426.

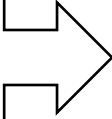
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Farooq, O., Payaud, M., Merunka, D., & Valette-Florence, P. (2013). The Impact of Corporate Social Responsibility on Organizational Commitment: Exploring Multiple Mediation Mechanisms. *Journal of Business Ethics*, 125(4), 563–580. doi: 10.1007/s10551-013-1928-3

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Kerri Mahon, E. (2011). *Scandalous Women: The Lives and Loves of History's Most Notorious Women*. New York: Penguin Group. p. 279, ISBN 978-0399536458.

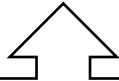
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# **APPENDIX**



## **Appendix A: Title**



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