



Art Detectives

WILD THING

EPSTEIN/GAUDIER—BRZESKA/GILL

The Sackler Wing of Galleries
24 October 2009 – 24 January 2010

A guide for younger visitors to the exhibition

www.royalacademy.org.uk/education/artdetectives

**Hand this in at the Reception desk to see your
pictures and stories on the website**



You will need a pen/pencil to write and draw

Remember not to touch anything in the exhibition as fingers leave marks!

In this exhibition you will see the sculptures of three artists: Jacob Epstein, Henri Gaudier-Brzeska and Eric Gill. They all lived and worked in London before the First World War broke out in 1914.

Gallery One: Eric Gill

Eric Gill loved to carve in stone as he felt that he was bringing the stone to life. He dressed in a smock when he carved and imagined that he was like a craftsman in medieval times. He created a craft community in the Sussex village of Ditchling. He made public sculptures; you can see his work on BBC Broadcasting House nearby.



Find Number 33: Eric Gill, *Boxers*, 1913

Gill was very good at using simple shapes and lines to show a person's movement. Here, the bodies of the two boxers are twisted and bent into unusual positions. Draw the outline of the two boxers in the space below to see what shape it makes.

A large, empty rectangular box with a double-line black border, intended for the student to draw the outline of the two boxers from the sculpture 'Boxers' by Eric Gill.

Name _____ Age _____

Find two other sculptures in the exhibition that show people taking part in a sport. Write down the names of the two sports:

1. _____ 2. _____



Find Number 21: Eric Gill, *The Golden Calf*, 1912

This sculpture was made for a famous nightclub near Regent Street called The Cave of the Golden Calf. This calf was originally covered in gold and would have gleamed in the lamplight as people danced around it all night long. Artists and writers would go there to meet friends and to see singers, poets and circus acts perform.

If you wanted to advertise a special meeting place or club for you and your friends, what animal would you use and why?

Gill designed a membership card for the nightclub with a picture of the calf on it. Design your own card with your chosen animal.

Name _____ Age _____



Find Number 47: Eric Gill, *The Hampshire Hog*, 1915

This hog seems to be more energetic than the calf you have just been looking at. Look carefully at the different poses of the hog and the calf. Why does the hog appear more lively and active than the calf?

You may notice as you go around this room that some of Gill's sculptures include writing. He actually started his career as a letter carver and one of his styles of writing – Gill Sans-Serif – is still used today on computers. A style of writing is called a **type face**.

This is an example of one of Gill's type faces.

Design your own type face in this box. Use it to write your name.

Name _____ Age _____

You will see lots of animals as you go around the exhibition. In the space below, write down three animals, besides the calf and the hog, that you can spot:

1. _____
2. _____
3. _____

Gallery Two: Henri Gaudier-Brzeska

Henri Gaudier-Brzeska was a young French sculptor who moved to London in 1911. He made friends with many artists and writers in the city, and was part of an artistic group called the Vorticists. The Vorticist artists were inspired by machines, amongst other things. Sadly, Gaudier died in the First World War in 1915 when he was 23 years old.



Find Numbers 24 and 25: Henri Gaudier-Brzeska, *Self-portrait*, 1913, and *Sophie Brzeska*, 1913

Before moving to London, Gaudier met a Polish writer called Sophie Brzeska in Paris and the two became life-long friends – despite the fact that they were both very argumentative! In these portraits, how does Gaudier’s use of colour help to show their fiery characters?

Think about one of your friends or someone in your family. Which colours would you use if you were making a portrait of them and why?

Name _____

Colours used _____

Why? _____



Find Number 83: Henri Gaudier-Brzeska, *Bird Swallowing a Fish*, 1914

Gaudier loved sketching animals and would often visit London Zoo to find his subjects! He made this sculpture after sketching in Hyde Park. He was sitting by the lake when he saw a bird swallow a fish! How has Gaudier made the two creatures look like one?

The fish seems to be too big for the bird's mouth. Do you think that he will actually manage to eat it? Why do you think he will or will not?

Gaudier loved sketching and would draw much quicker and with fewer lines than most people. Look carefully at Gaudier's lines in **Number 82**. Choose another sculpture in the gallery and try to draw it with as few lines as Gaudier.



Name _____ Age _____



Find Number 62: Henri Gaudier-Brzeska, *Redstone Dancer*, 1913

Here Gaudier is showing a dancer moving, but he has done this using stone, which does not move. **Walk around the sculpture looking at it closely. How do the lines of the figure make it appear like it is moving?**

Three shapes – a triangle, rectangle and a circle – are on the dancer. **Why do you think Gaudier decided to put these shapes on the dancer?**



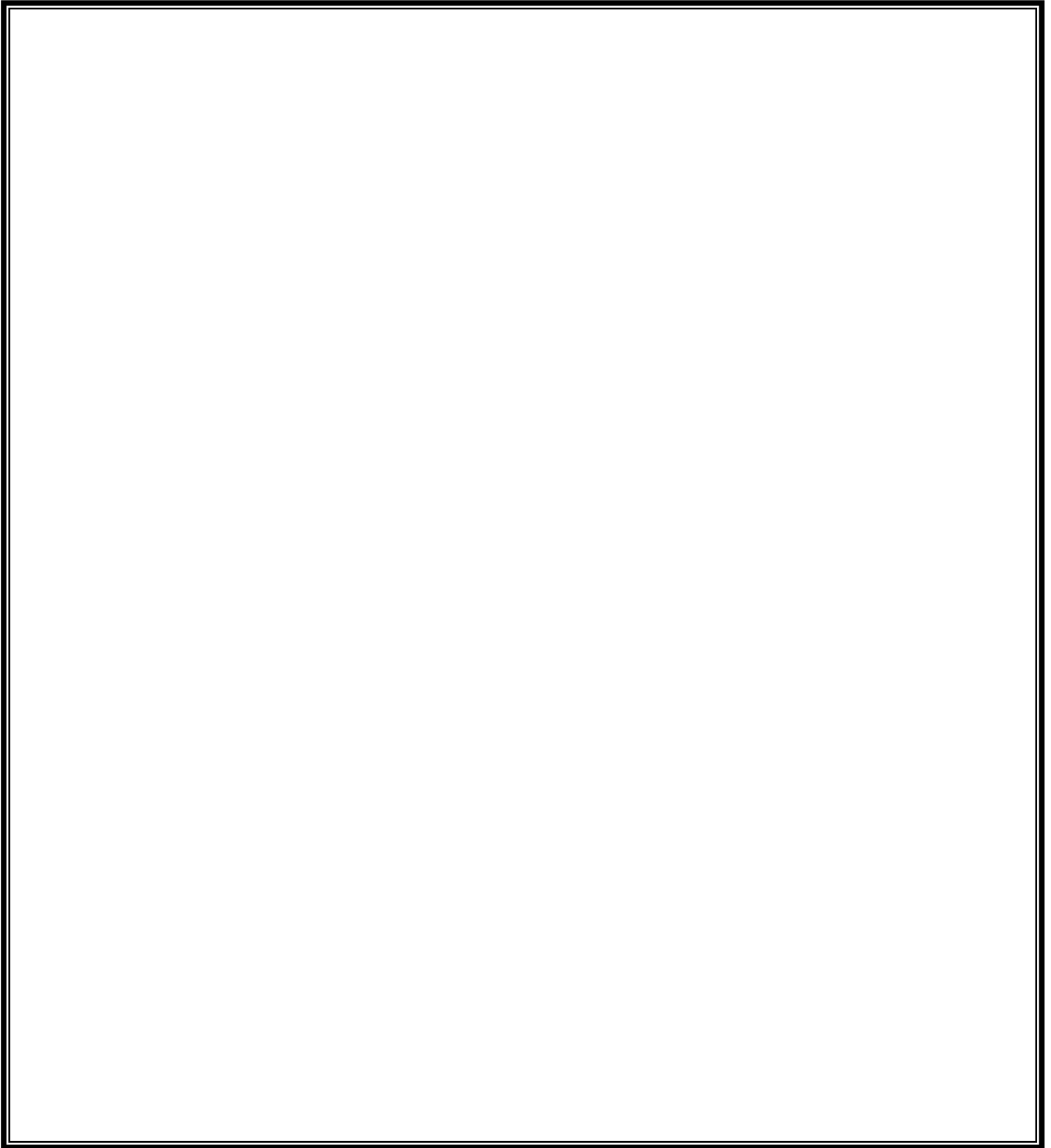
Find Number 65: Henri Gaudier-Brzeska, *Head of Ezra Pound*, 1914

Gaudier thought that emotion was very important in modern sculpture. When making this sculpture of his friend, the poet Ezra Pound, he told him that it would not look like him, but instead would show the emotions that he felt from his character. **Which emotions do you think Gaudier associated with his friend's character?**

This is a portrait of a poet, Ezra Pound. **Write a short poem about your favourite sculpture in the gallery.**

Gaudier did not represent his friend as he actually looked in real life. He has made some features simpler and exaggerated others. This is called an **abstract** sculpture. Choose one of the emotions below and sketch your own portrait, or that of a friend, in Gaudier's abstract style.

HAPPY EXCITED ANGRY THOUGHTFUL FRIGHTENED



Name _____ Age _____

Gallery Three: Jacob Epstein

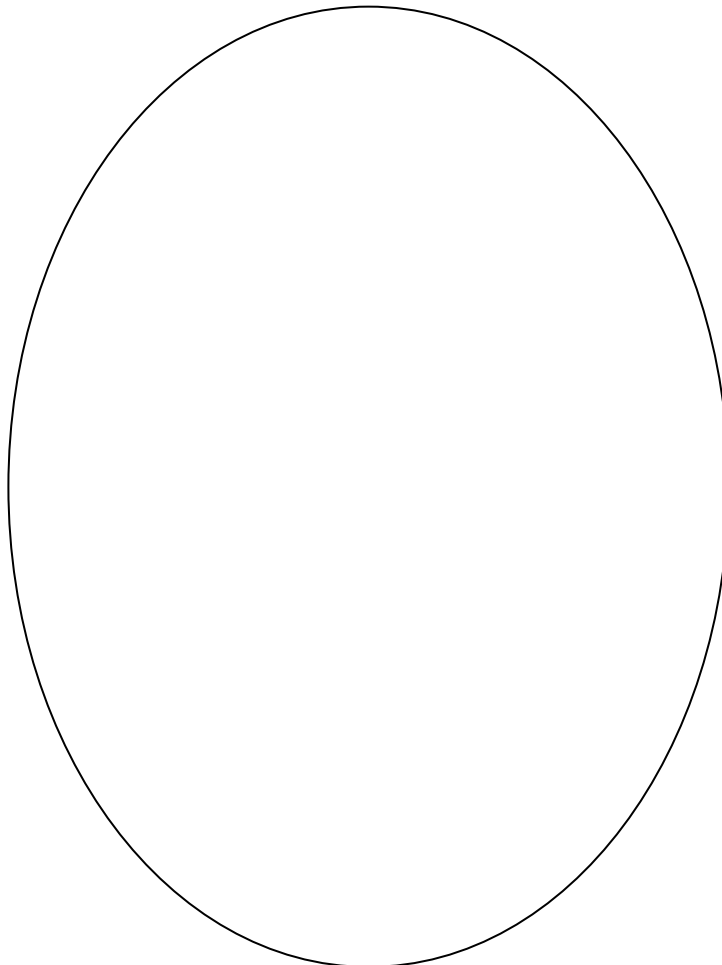
Many of Jacob Epstein's sculptures were disliked by people in authority because they did not think the figures were beautiful. Epstein made many public works that you can still see today, such as *Rima* in Hyde Park and *St Michael subduing the Devil* on Coventry Cathedral.



Find Number 50: Jacob Epstein, *Sunflower*, c.1912-13

Epstein carved this sculpture after seeing African masks at the studio of his friend, the artist Amedeo Modigliani. Lots of European artists collected these at the time. They liked the way that the African craftspeople were able to simplify facial features to their most basic shapes and how they took their inspiration from the natural world.

Design your own mask in the space below. It could also be based on a flower or something else found in nature.



Name _____ Age _____



Find Numbers 4 and 5: Jacob Epstein, *Romilly John*, 1907 and *Rom – second version*, 1910

These sculptures are portraits of the same boy, Romilly John, but one was carved three years after the other. How old do you think Rom was when the first portrait was carved and why?

List three things that make the second version different from the first:

1. _____

2. _____

3. _____

Epstein decided to just sculpt Rom's head. Sketch Rom's head and try to draw the body that you imagine would go with it.



Name _____ Age _____



Compare Numbers 95 and 57: Jacob Epstein, *Portrait of Iris Beerbohm Tree*, 1915, and *Mother and Child*, 1913

When you're walking around this room, you may notice that many of the faces have been sculpted in a very plain style, sometimes with no features at all.

These two sculptures stand on opposite sides of the room and are very different from one another. One has been carved in marble and the other was modelled in clay and then cast in bronze.

Why do you think Epstein made the heads of the mother and child so plain and simple?

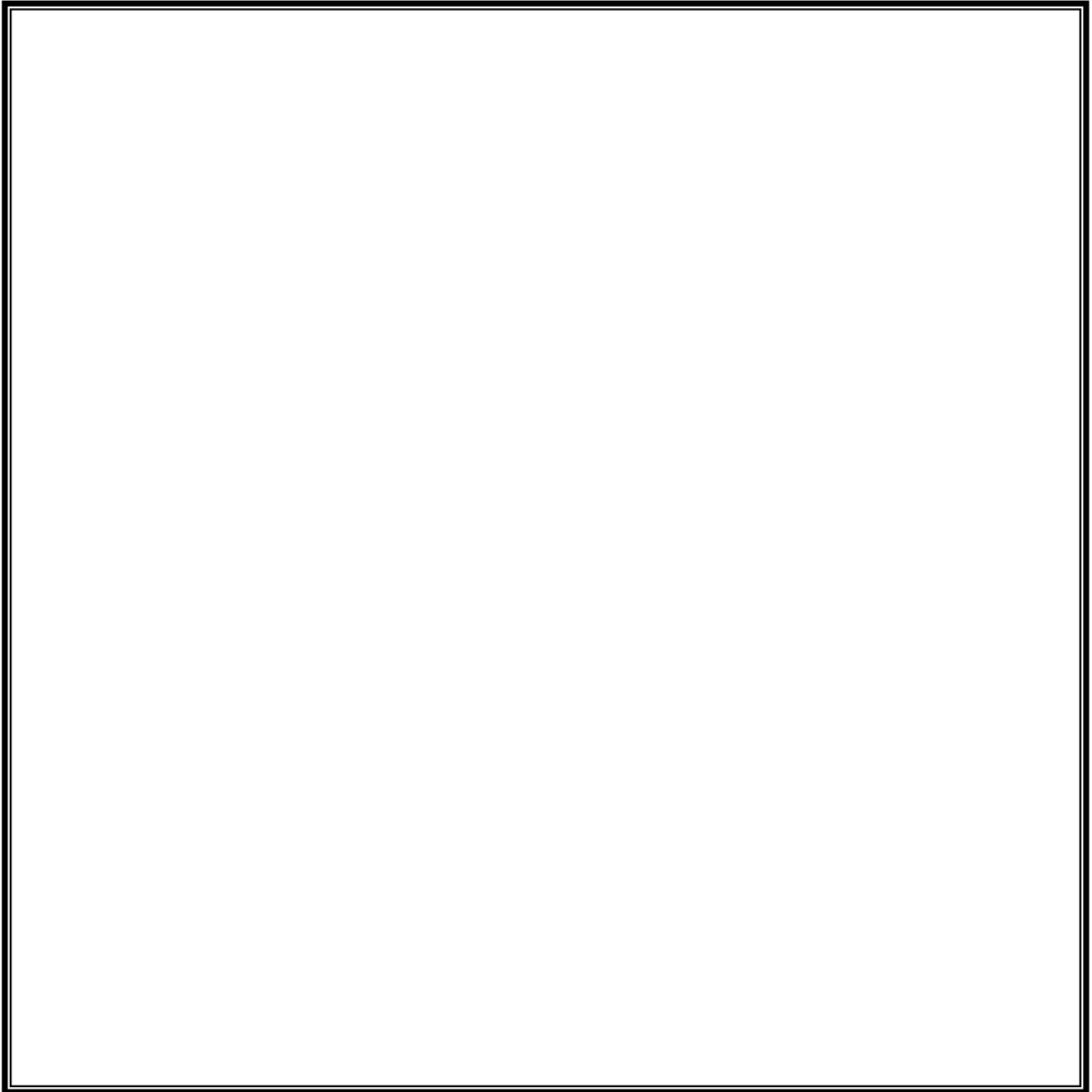
The bronze portrait of Iris is more detailed. Which of the two sculptures do you prefer and why?



Find Number 94: Jacob Epstein, *Rock Drill*, 1913–15

When *Rock Drill* was first exhibited in London in March 1915 it made lots of people angry because they did not think that machinery should be included in sculpture. You might have seen builders using one of these drills to break up concrete or dig up pipes in a road. They are very noisy! Were you surprised to see one of these in a gallery? Do you think this sculpture looks old, or does it look like something from the future? Why?

If you could make a sculpture out of a piece of machinery that you use (such as a computer, telephone or bicycle) what would you make? Draw a picture of your sculpture below.



Name _____ Age _____

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Written and designed by Helena Bonett, Francesca Herrick and Jessica Croll-Knight
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