

THE CITY'S LIGHTS

YOUR PARISIAN NEWSLETTER, BY MON PETIT PARIS



BAYA, *L'ÂNE BLEU*, C. 1950, GOUACHE ON PAPER, 100 X 150 CM © KAMEL LAZAAR FOUNDATION

Matisse.

Cahiers d'art, the pivotal 1930's

MUSÉE DE L'ORANGERIE - **MARCH 1ST TO MAY 29TH 2023**

A painter known for his bright colours and women in hats, Matisse is revisited this season by the Musée de l'Orangerie through his mark left on the 1930s. Founded in 1926, the famous magazine *Cahiers d'art* was constantly invigorated by Matisse's art in the decades that followed.

In 1930, Matisse left France for Tahiti. This trip transformed his vision of the world and his paintings, as is evident in works rarely exhibited in France, such as *Le grand nu couché*, conserved in Baltimore. This large tableau notably features a body made up of continuous curves that contrasts with grid lines. It gives rhythm and definition to flat areas of colour that are borderline abstract. In *Le Chant*, the figures gradually fade away until they merge with their environment, while in *La Blouse roumaine*, the painter is more interested in accessories than in human figures, in this case traditional Romanian textile motifs.



Henri Matisse, *La Blouse roumaine*, 1940 © Succession H. Matisse / © Philippe Migeat - Centre Pompidou, MNAM-CCI /Dist. RMN-GP

The exhibition features a myriad of paintings, sculptures, drawings and engravings, as well as original articles from the *Cahiers d'art* about Matisse during his lifetime, and archival documents and video clips of his daily life.

In constant search of new symbols to introduce into his artworks to make their interpretation by us, the viewers, more fascinating, Matisse belongs to a generation of painters whose art grew in consecration to the great avant-garde artists.



Henri Matisse, *Le grand nu couché*, 1935 © The Baltimore Museum of Art - The Cone Collection

DISCOVER...

Germaine Richier

CENTRE POMPIDOU - **MARCH 1ST TO JUNE 12TH 2023**

Long has sculpture been seen as a very masculine art form, however in the 20th century, sculpture underwent a real feminine revival initiated by figures like Camille Claudel. This year, the Centre Pompidou presents one of these new female faces of contemporary sculpture: Germaine Richier. Born in 1902 in Provence, she studied at the École de Beaux-Arts in Montpellier and from the 1920s onwards she was the pupil of Antoine Bourdelle until his death, and from whom she learned to work and experiment with multiple mediums.

Quickly recognized for her creations, in the 1930s Richier began teaching and exhibiting in art galleries across Europe.



« Germaine Richier dans son atelier derrière L'Ouragane », Paris, c. 1954. Private collection © Adagp, Paris, 2023, Photo © Michel Sima/Bridgeman Images

During the war, she took refuge in Switzerland where she remained close to other sculptors such as Alberto Giacometti, Jean Arp and Marino Marini. Returning to Paris after the war, Richier created her most famous works and continued to sculpt until her untimely death in 1959.

The exhibition looks back at the career of this singular artist and the themes that haunt her work from the beginning to the end of her prolific life: naked and disturbing human figures, unloved and underappreciated animals—toads, bats, spiders—and hybrid and mythological creatures.

A world full of gentle monsters is waiting to be re-discovered!



Agnès Varda, « Germaine Richier dans son atelier », November 30 1955 © Adagp, Paris, 2022 © Succession Agnès Varda. Fonds Agnès Varda donated to the l'Institut pour la Photographie

Giovanni Bellini

Crossed Influences

MUSÉE JACQUEMART-ANDRÉ - **MARCH 3RD TO JULY 17TH 2023**

The Musée Jacquemart-André is revisiting the career of Giovanni Bellini, a Venetian painter of the late 15th and early 16th centuries, in the first solo exhibition on this artist ever held in France.

Son of Jacopo Bellini, a draughtsman of the early Renaissance, Giovanni Bellini was part of a true artistic dynasty, as he was also the brother-in-law of Andrea Mantegna. Bellini's production spans almost 60 years, during which time the Venetian School established itself and continued in the art of Bellini's followers, such as Titian.



Giovanni Bellini, *L'ivresse de Noé*, c. 1513 - 1515 © Leonard de Selva / Bridgeman Images



Giovanni Bellini et atelier, *Vierge à l'Enfant*, c. 1500, © Culturespaces / Studio Sébert Photographes

The exhibition aims to depict his singular career, punctuated by the reflections of the humanist Renaissance of the 15th century. It also invites us to get closer to reality, to the creation of Nature and the Divine, through the mastery of perspective, the subtle variations of light, and the expressiveness of figures.

The fifteenth century of Giovanni Bellini is truly the forthcoming of an artist recognized for his art and his genius. In Venice, Bellini took advantage of the important circulation of oil painting techniques through painters like Antonello da Messina which were able to lend his works more dramatic lighting, and to play with materials and colours previously difficult to obtain through tempera paint, a pigment consisting of egg yolk as its base.

A painter at the junction of the 15th and 16th centuries, Giovanni Bellini paved the way for a new generation of landscape painters—Giorgione and Titian—who were destined to proliferate Venetian painting throughout the West.

Neo-Romantics

A forgotten moment in Modern Art, 1926 - 1972

MUSÉE MARMOTTAN-MONET - **MARCH 8TH TO JUNE 18TH 2023**

Developed mainly in France and Germany between the end of the 19th and the beginning of the 20th centuries, Neo-Romanticism is a minor movement that is difficult to define, even for art theorists. It is based on mysticism and mystic thought while being opposed to contemporary rationalism and the disenchantment of modernity. This art form often draws on Christianity, however it is not concerned with morality. In the end, emotion reigns above all.

The Musée Marmottan Monet seeks to rediscover these forgotten "Neo-Romantics" from the 1920s to the 1970s, a period better known for surrealism, abstract expressionism and pop art. Yet not to be slighted or ignored, the hundred works exhibited here are striking in their originality and modernity.

The museum also aims to broaden the discourse around Neo-Romanticism by bringing together works by artists from Russia, the Netherlands and the United States, who were also fascinated by the supernatural and the marvellous. These works have one important thing in common: a firm rejection of the omnipresent abstract expressionism the 20th century, and an impulse towards figuration in all its strangeness and otherworldliness that borders reality.

Christian Bérard's portraits depict beings shrouded in solitude, Eugène Berman's spaces are reminiscent of Giorgio de Chirico's singularly empty spaces, while the hyper-stylised subjects of Pavel Tchelitchev are striking portraits with a haunted gaze. As for the characters of Sir Francis Rose, they seem to be waiting, like ghosts, for visitors to come and observe them.



Sir Francis Rose, *L'Ensemble*, 1938, oil on canvas, 200,5 x 350,5 cm, England & Co. Gallery / © Estate of Sir Francis Rose/photograph © England & Co

Léon Monet, brother of the artist and collector

MUSÉE DU LUXEMBOURG - **MARCH 15TH TO JULY 16TH 2023**



Claude Monet, *La Seine à Rouen*, 1872 © Shizuoka, Shizuoka Prefectural Museum of Art

Everyone knows Claude Monet. But who has ever heard of Léon Monet? The Musée du Luxembourg introduces us to the brother of the famous Impressionist painter, four years his senior. A graduate in chemistry, Léon Monet founded the Industrial Society of Rouen yet, by being close to his brother's side, he was also aware of the art world and acquired several works by the latter, as well as by Pissarro and Renoir, who were still little known at the time.

The exhibition brings together a hundred works by these artists for whom Léon Monet acted as a patron, encouraging and supporting their work, accompanied by precious archival documents and family photographs, witnesses to their complicity. You are invited to a behind-the-scenes look at the career of one of the most famous of the Impressionists, and of a brother who until now has remained in the shadows.

Closing soon

HÔTEL DE LA MARINE, INSTITUT DU MONDE ARABE AND HÔTEL DE VILLE

Like every year, many exhibitions come to an end in March. Among these, "Ca d'Oro: Masterpieces of the Renaissance in Venice" at the Hôtel de la Marine exhibits the crown jewels of one of the most sumptuous palaces of the Serenissima: works by Titian, Tintoretto, Andrea Mantegna or Gentile Bellini are on show.

If you prefer contemporary art, take a trip to the Institut du monde arabe where two exhibitions are about to close: "Baya: Women in the Gardens" which pays tribute to a great Algerian artist of the 20th century, and "Habibi: The Revolutions of Love" which highlights recent creations of LGBTQIA+ artists.

Finally, there is still time to discover "Capitales" at the Hôtel de Ville, a retrospective which brings together 70 emblematic works of street art, a relatively young but ever present art form, which will change the way you look at the urban landscape!



Baya, *Deux femmes*, 1947. gouache on paper, 63 x 47 cm, Kamel Lazaar Foundation © Quentin Crestinu

Merci!

Mon Petit Paris wishes you all the best for this beautiful and activity-rich month of March

See you soon for April's Parisian newsletter!

