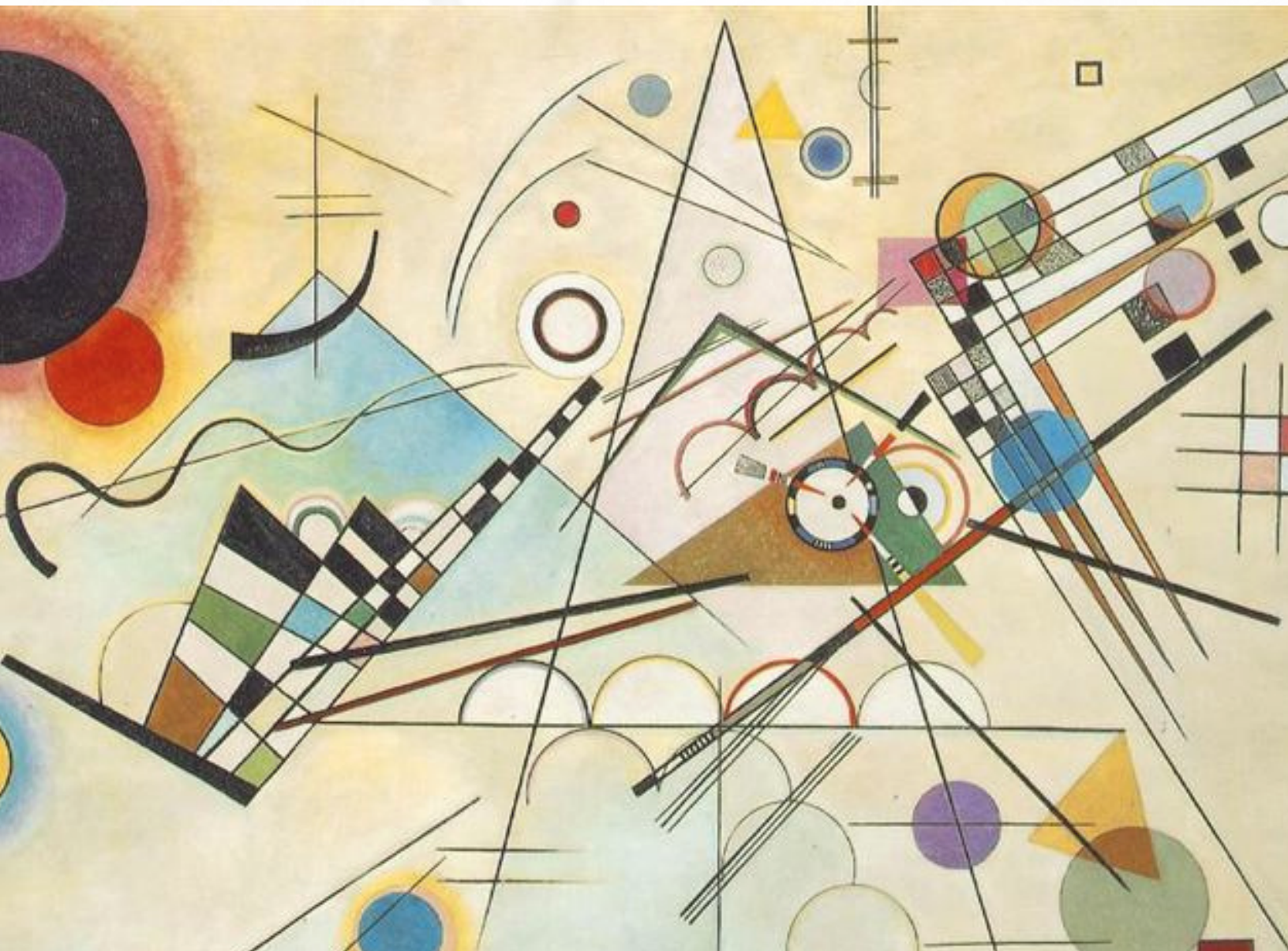


THE CITY'S LIGHTS

YOUR PARISIAN NEWSLETTER, BY LOCALERS

COLORS IN HARMONY



VASSILY KANDINSKY, COMPOSITION N°8, 1923, OIL ON CANVAS, 140 X 201 CM, SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK, USA, © BRIDGEMAN IMAGES / VASSILY KANDINSKY.

JUNE'S DISCOVERIES

1920S GERMANY

New Objectivity

A light on the too-little known

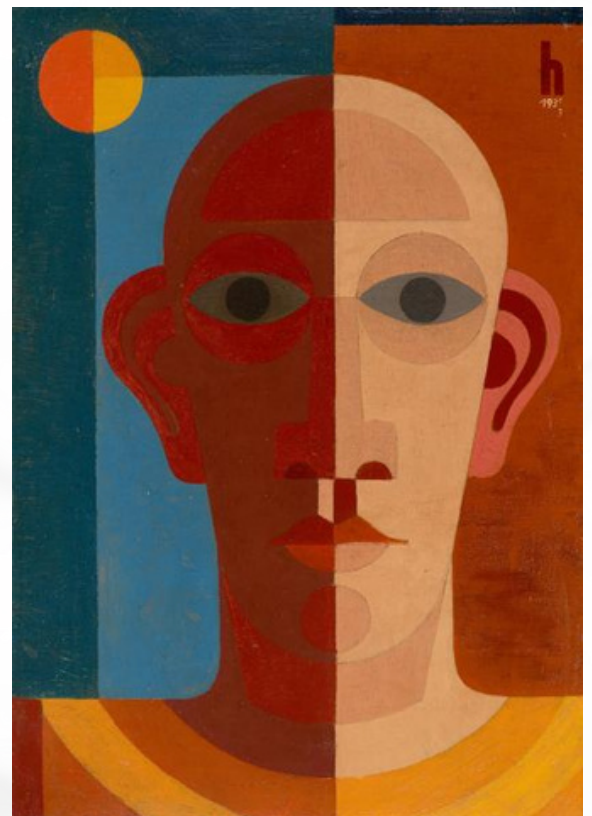
CENTRE POMPIDOU - **MAY 11TH TO SEPTEMBER 5TH**



Otto Dix, *Bildnis der Journalistin Sylvia von Harden*, 1926 © Audrey Laurans - Centre Pompidou, MNAM-CCI /Dist. RMN-GP.

To represent reality without embellishment was some of the exhibited artists' quest, as it was for photographer August Sander, as seen through his *20th century man*. Through this flagship piece, Sander bears witness to the fiery rise of Nazism and the German population's socioeconomic mulling. More generally, his portraits depict the world of the working class, slowly eaten away by the shortcomings of the industrial era.

In the coming months, the Centre Pompidou will be dedicating its exhibit rooms to New Objectivity, an artistic movement from the 1920s, unfortunately widely unknown. New Objectivity, or *Neue Sachlichkeit*, was strongly influenced by dadaism and impressionism, and puts forward a poignant perspective on the trying times that were the 1920s to the German Population. Gathering over 900 individual works, the exhibit recounts the stories of artists like Otto Dix, through works such as *Portrait of the dancer Anita Berber*, or Carl Grossberg, with his 1928 *Autoportrait*.



Heinrich Hoerle, *Autoportrait*, ca. 1931, oil on canvas © Courtesy Bröhan Design Foundation, Berlin.

Fugues in Color

Signed LV

FONDATION LOUIS VUITTON - **UNTIL AUGUST 29TH 2022**



Sam Gilliam, *Drapes*, © Photo Fondation Louis Vuitton / Marc Domage.

The bare walls of the Fondation Louis Vuitton set the stage for an explosion of color, brought to you by the massive, unadulterated abstract works of a plethora of American and Swedish painters. Colors invade the space as they are carried by the canvases and drapes, meanwhile paper morphs with the walls, floors, and ceilings. Myriad forms, textures, fabrics, and techniques are used to fuel this invasion. The exhibited artists place the problem of the artistic medium *qua* medium at the center of their work, as both an image pouring into our minds and an object inhabiting its own space.



Megan Rooney, *With Sun*, 2022 © Megan Rooney, Fondation Louis Vuitton / Charles Duprat.

Starting with *With Sun* by Megan Rooney, then passing by Sam Gilliam's three suspended *Drapes*, as of yet never exhibited, and finishing with Parrino's *Misshaped Canvas*, the architecture of the works plays a key role in the exhibit's organization. In the meantime, Katharina Grosse makes her own statement through ephemeral installations such as *Splinter*.

To go beyond...

The Theater of Emotions

MUSÉE MARMOTTAN - **AUGUST 21ST 2022**

A fascinating exhibit in the Musée Marmottan, here to awaken our feelings through portrayals of emotion in visual arts. The museum bears an aesthetic but also scientific reflexion on the transcription of feeling by artists. Terror, joy, pleasure and pain, all make a showing, and in all the different ways they were represented across the years. From *Trente-cinq têtes d'expression* by Louis-Léopold Boilly in the 19th century, and passing by Picasso and De La Tour's works, and *Têtes d'otages*, painted by Fautrier in 1945, artists have perfected the craft of displaying feeling in such a way that it may be felt by the whole room.

Enough for the saddest to smile and the happiest to cry!



Claude-Marie Dubufe, *La Lettre de Wagram*, 1827, © Catherine Lancien ; © Carole Loisel



Joseph Ducreux, *Portrait de l'artiste sous les traits d'un moqueur*, 18th century, © RMN-Grand Palais (musée du Louvre) / Jean-Gilles Berizzi.



Did you know?

In portraits, emotions are inlaid through the traits of the models' faces, to bequeath individuality, to make them recognizable, but not only! Posture, physiognomy, body language, eyes, all these nuances also partake in the portrayal of the character's inwardness. From naturalist to abstract art, we constantly seek to make the invisible appear, to make explicit the character's personality..

Currencies and Wonders

LA MONNAIE DE PARIS – MAY 12TH TO SEPTEMBER 25TH 2022



Monnaie de mariage teva ou teau, Îles Santa Cruz, îles Salomon, Mélanésie.
© Galerie Meyer – Oceanic Art & Eskimo Art / Raphaële Kriegel.

The Monnaie de Paris is putting forward an exclusive dive into the heart of its sublime collection of over 200 different currencies of various shapes, sizes, and usages. You'll find pieces such as the currency-bracelets of the Ivory Coast, Timurid textiles, and plenty of gold and silver and feathers and mother-of-pearl. A true voyage into the ways in which people traded and civilizations interacted and constructed themselves.

Sign of persons' and peoples' wealth and prestige, either showcases or tools for socialization and exchange, the museum is inviting us into the utmost intimacy of its collection.

Aristide Maillol, The Quest for Harmony

MUSÉE D'ORSAY – APRIL 12TH TO AUGUST 21ST 2022



Aristide Maillol, *Méditerranée*, 1905, Paris, musée d'Orsay / Photo © RMN-Grand Palais (Musée d'Orsay) / Thierry Ollivier.

The musée d'Orsay is offering a retrospective on the talented sculptor Aristide Maillol. From his beginnings, where painting was his preferred method, to his international fame, the exhibit offers a new look on the change and continuity existing throughout the artist's works. We rediscover the first *Méditerranée*, the *Monument à Cézanne*, and all his experiences in tapestry and decorative arts. From Maurice Denis, Rodin, to Edouard Vuillard, the artists spun a web of influences that carries the full aura of the beginning of the 20th century.

An opportunity to get lost in a forest of nudes, female and male, both tactile and generous.

Kandinsky, The Odyssey of the Abstract

Immersion into the artist's universe

L'ATELIER DES LUMIÈRES - UNTIL JANUARY 1ST 2023



Vassily Kandinsky, Jaune-rouge-bleu, 1925, oil on canvas, © Adagp, Paris.

The Atelier des Lumières has recently put on display an exhibit dedicated to the great Wassily Kandinsky, in the Atelier's typical immersive and luminous style. Visitors' eyes are greeted by an intricate scenography, and their ears by musical synchronism, in order to fully convey the grandeur of the artist's colorful pieces. Kandinsky's greatest canvases glide across the walls, with the *Compositions* and *Studies in Color* de 1913, that never cease to play with our perception and create the illusion of space and depth.



Atelier des Lumières, © Culturespaces / Eric Spiller

Impressionism, fauvism and pointillism, can all be found making a guest appearance as the influences of the artist, who first started in figurative arts and then moved on to his own vision thanks to the abstract. Profoundly affected by the troubles of the early 20th century in Eastern Europe, and especially Russia, with the revolution of 1917, the artist's style remains tinted with melancholy, despite the vibrant colors.

Don't forget to stop by the Atelier des Lumières other exhibit: *Cézanne: Lumières de Provence*.

Merci!

The Mon Petit Paris Team wishes you a rich and
discovery-full month of June!

Until next time for July's gems!

