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EXHIBITIONS *Continental Europe*

**Original
boho chic**

The impact of Romani travellers on the French artistic elite

Walt. The myth of "Rohrer's" is among the most evocative of artistic obsessions. Drawing writers to this is the Grand Palace's exhibition, which explores at length an artist that spans more than 500 years. Sylvia Arsic, the curator of the exhibition and the director of the Musée des Beaux-Arts de Rouen, says that the artist's name, called "Rohrer" by the French, is a reference to the German word of royalty into Europe. The painter Nicolas Courbelle, who is an archetypal outsider "from the moment of their arrival in the West. They were recognized as extraordinary characters, and artists were created by them."

The scope of the exhibition, beginning as it does with Leonardo in the 15th century and ending with 20th-century works by Picasso and Miro, is huge. "We cannot understand a phenomenon like this without understanding the foundation for Romanesque, which is why we have done a complete overview of this as a future monument," Jasic says. The exhibition also shows the impact that



Living at the margins: Pierre-Augustin
Benoist, The Economy, The Subversion,
1998.

readers have had on poets, writers, photographers and writers such as Kandinsky, Agnes and Dorothea. The subjects that Lacourte found fascinating in this ethnic group reappear in the works of Picasso, in the 19th century, and Jacques Carlier's explorations directly inspired Kandinsky. These works cross not only centuries, but also disciplines.

The word "bohemian" was born in 19th-century France to describe those people living unconventionally on the edges of society. *Artie* says, "These highly animated young artists in 1800s Paris lived in the throes of change, with an artistic establishment—the academy—that rejected them. There was a generation that found themselves outcasts, so they decided to construct a utopianism, and that was Bohemianism."

It was in France in the 1920s and 1940s, therefore, that this movement was truly born, Jancsó says, "and when authors such as Brecht wrote about this movement, they chose the word *bohémisme*, because these artists and poets lived at the margins, they didn't have a territory. And, most importantly, they lived free."

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Two Venetian vedutisti in Paris

Canaletto's and Francesco Guardi's views of Venice go on show in the French capital



See the difference: The Grand Portal with the Church of San Giovanni in Consoletto, 1725-27 (left), and by Busetti, 1739.



starts. "It will be a Venetian year in June," declares Italian architect Antonio Mastrapasqua, the co-ordinator of the Museo Malpica's "Cassandre in Venice", one of two exhibitions examining 18th-century views of La Serenissima opening in the French capital this month. The other, "Cassandre Guardi: The Masters of Venice", opens five days earlier on the other side of the Seine at the Musée Jacquemart-André.

"Candelero-García: Two Masters of Twine" considers the scientific approach to, and development of, redfish painting—the art of painting silver or silver—by examining the works of two masters of the genre, Candelero (1885–1968) and Francisco García (1912–83). Susana Arana-Schulzkyk, an expert on redfish and Candelero and the main curator of the show, focuses on Candelero's influence on García as well as the evolution of both of their styles. She argues that García was influenced by

Casaleone's work through his acquaintance with Joseph Smith, the British Consul in Venice and a patron of Casaleone. It is hardly who ultimately is responsible for the large number of Casaleone in the British Royal Collection—a major impetus to this exhibition—as King George II purchased much of the diplomat's collection.

Kowalczyk also argues that, while Guairó is often credited with being the first to paint a series of apocryphal scenes, Casabianca actually did it first. Drawings of the subject by the artist will be shown alongside paintings by Guairó.

"We considered to look at drawing by Casabianca and see whether in some of the problems to that relating to a painting by Guairó," Kowalczyk says. The similarities and differences between the artists are explored at length in the show. For example, views of Campesano's Guairó's Face as well as the Grand Canal from the Church of

of San Geronimo by both artists will be on display.

Among the highlights of the exhibition are two depictions of the Museo Xela Museo by Canoletti, which are to be included for the first time since the 1970s, when they were sold by the ruling family of Iquitos. The Flagler Museum in Palm Beach, Florida, is lending what Kewitz believes to be the model for the painting now in the Museo Thyssen.

"I wanted to stage this exhibition in France because, although the French appreciated Canadiana, they collect little. Québec," *Exposition.com*.

Two years in the making, "Giardini in Vetro" is a partnership with Vetro's Museo Cini, which is also mounting a show commemorating the 30th anniversary of the birth of Gardi due to open at the Museo Correr this month (19 September) before

2012, "Canaveral in Mexico" became 50 years that began Kummer-Canaveral's mastery of value. Many of the pieces have not been exhibited publicly in decades. If at all.

include a 1700s sketchbook on loan from the Cabinet of Prints and Drawings of the Gallerie dell'Accademia in Venice. "It is a great honor for us to be able to show this, not only because of the quality of sketches contained within it and what they can teach us about Canaletto, but also because it has not left Italy in more than 20 years," Scarpa says. Another highlight is a reconstruction of the camera obscura used by Canaletto.

- *Canalistas* (Canals): Two Masters of Venice, Musée Jacquemart-André, Paris, 14 September-10 January 2013
- *Canalistas in Venice*, Musée Jacquemart-André, Paris, 10 January-10 February 2013

The long-awaited return of a 'Luxembourg boy'

New space for photography will house Edward Steichen's famous MoMA show on Great Depression America.

PHOTOGRAPHY

Landschouw. An industrial watercourse and its nearby playgrounds in the flood-prone lands of Dordrecht. Landschouw are due to open as new spaces for photography on 29 September. The main draw of the Watersloot • Pleinloot project, which is an offshoot of the neighboring Centre national de l'architecture (CNA), will be the exhibition "The three first 1905-40," which the landschouw-born photographer Edward Steichen donated to the state of Louisiana in 1967. The newly restored collection of around 240 photographs will find a permanent home in the base and former water tank of the town's waterworks.

The space is an exploration of the history of photojournalism, how it was understood in the 1930s and how it has transformed to its development in the 1990s. This history is placed in the context of contemporary photojournalism in order to build a narrative for

Although Indiana's history is ingrained in the US shortly after the photographer's birth, "he always saw himself as a Luxembourgian," Barl says. "Even after he became a well-known photographer, Stachurs never forgot the country of his birth. For instance, when he visited President Kennedy at the White House



Sent to the tower and the purgatory:
Bonnie Lang's *Scarlet Pine Pickers*
in California, 1939, included in "The
Bitter Year" and *Stephen* 48, from the
"Goodness" series, 200.

he said. "I'm a fundamentalist too."

In 1965, "The Henry Jones" was the last exhibition he organized as the director of the Museum of Modern Art's photography department. It featured the great photographic series commissioned by the Farm Security Administration, which are photographs such as Walker Evans, Dorothea Lange, Arthur Rothstein and Russell Lee to name a few, devoted to capturing the

Ruck says: "Steichen's work as a curator at MOMA, the way he presented photography in order to convey a personal message, is an important part of what we are trying to explore here in *Steichen/Now*."

The adjacent pamphlet (*From Image to Text*) will house temporary exhibitions of contemporary photography, with a 'bridge' between the historical collection and photography today'. Rackey, the (temporary) show features the British photographer Stephen Gill, who was commissioned by TNA in 2002 to create a body of work that draws on the industrial heritage of the site, as well as the 'banter' local residents. Having spent six weeks in Duddon, Gill was drawn to the industrial cooling ponds around the waterfront. The result is 'Concentrations', a series of photographs that explores the macroscopic details of the ponds as well as the everyday

The exhibition is accompanied by a catalogue published by Thames & Hudson. The *Miller Years: The First Twenty Administrations Through the Eyes of Edward Gordon*, which, for the first time, assembles all the photographs of the GPO exhibition, Wassenaar's 1969 house is funded by Lomborg's collection of culture and the Severn district of monastic architecture.

4-Higher DE: Luxembourg, Pöhlhofstraße 4
Postfach 7702, Dillingen, Luxembourg.
20 November 2010 (2 February 2011)



The long-awaited return of a 'Luxembourg boy'

New space for photography will house Edward Steichen's famous MoMA show on Great Depression America

PHOTOGRAPHY

Luxembourg. An industrial watertower and its nearby pumphouse in the industrial town of Dudelange in Luxembourg are due to open as new spaces for photography on 29 September. The main draw of the Waassertuerm + Pomphouse project, which is an offshoot of the neighbouring Centre national de l'audiovisuel (CNA), will be the exhibition "The Bitter Years 1935-41", which the Luxembourg-born photographer Edward Steichen donated to the state of Luxembourg in 1967. The newly restored collection of around 200 photographs will find a permanent home in the base and former water tank of the town's watertower.

"The space is an exploration of the history of photojournalism, how it was understood in the 1930s and how Steichen contributed to its development in the 1960s. This history is placed in the context of contemporary photography in order to build a dialogue between the past and the present, the industrial heritage of the site and the town's development in recent years," Jean Back, the director of CNA, says.

Although Steichen's family emigrated to the US shortly after the photographer's birth, "he always saw himself as a Luxembourger", Back says. "Even after he became a well-known photographer, Steichen never forgot the country of his birth. For instance, when he visited President Kennedy at the White House



Sent to the tower and the pumphouse: Dorothea Lange's *Destitute Pea Pickers in California*, 1936, included in "The Bitter Years" and Stephen Gill, from the "Coexistence" series, 2011.

he said, 'I'm a Luxembourg boy'".

In 1962, "The Bitter Years" was the last exhibition he organised as the director of the Museum of Modern Art's photography department. It featured the great photographic series commissioned by the Farm Security Administration, which sent photographers such as Walker Evans, Dorothea Lange, Arthur Rothstein and Russell Lee to cross America to document its

citizens during the Great Depression.

Back says: "Steichen's work as a curator at MoMA, the way he presented photography in order to convey a personal message, is an important part of what we are trying to explore here in Luxembourg."

The adjacent pumphouse (Pomphouse) will house temporary exhibitions of contemporary photography, acting "as a bridge between the historical collection and photography today", Back says. The inaugural show features the British photographer Stephen Gill, who was commissioned by CNA in 2011 to create a body of work that draws on the industrial heritage of the site, as well as the "Bitter Years" exhibition. Having spent six weeks in Dudelange, Gill was drawn to the industrial cooling ponds around the watertower. The result is "Coexistence", a series of photographs that explores the microscopic life of the ponds as well as the everyday life of the locals.

The exhibition is accompanied by a catalogue published by Thames & Hudson, *The Bitter Years: the Farm Security Administration Through the Eyes of Edward Steichen*, which, for the first time, assembles all the photographs of the 1962 exhibition. Waassertuerm + Pomphouse is funded by Luxembourg's ministry of culture and the Services des sites et monuments nationaux.

Julia Michalska

• Stephen Gill: *Coexistence*, Waassertuerm + Pomphouse Project, Dudelange, Luxembourg, 29 September-10 February 2013



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