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Within Walking Distance of La Biennale Paris

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Lorenzo De Ferrari's "Étude de naïade" will be on view at the Louvre until Sept. 25. Credit RMN-Grand Palais. Photo by M. Urtado

Under the glass vault of the exquisite Grand Palais des Champs-Élysées, collectors will convene for the half-century point of the Biennale des Antiquaires — now taking on the title of La Biennale Paris as it announces its annualization.

André Malraux started the Biennale in 1959 as a forum for stakeholders in the future of art. To honor that concept of art as heritage, the Barbier-Mueller Collection — in honor of Jean-Paul Barbier-Mueller, who founded Geneva's Musée Barbier-Mueller and who died last year — will be transgenerational, drawing together Gabriel's Kawari helmet, from the largest samurai collection outside of Japan, with Stéphane's prized Élisabeth Louise Vigée le Brun painting of Emma Hamilton.

To inspire people to walk around, the items from the Barbier-Mueller Collection will be displayed at different ends of the Nave.

Attendees will also be within walking distance of the following limited-time exhibitions in Paris.

Louvre

The exhibition "Drawing Greatness: the Art of Sketching in the Republic of Genoa" will be at the Louvre until Sept. 25.

A Louvre researcher has invested a decade in studying works from the Republic of Genoa. This exhibition presents close to 100 works of 500 in a regional collection that embody Genoa's cultural and economic prosperity between the 16th and 18th centuries.

Enthusiasts of the artist Luca Cambiaso will want to go to the Rotonde Sully of the Louvre to compare modern copies with the originals: Aeneas leaving Troy with his family; the study sheet for the figure of Hercules (preparatory drawing for a fresco); and the holy marriage between St. Catherine of Alexandria and Jesus. Other crucial pieces will include Lorenzo De Ferrari's "Étude de naïade" and work by Giovanni Battista Paggi and Giovanni Benedetto Castiglione.

The exhibition was organized by Federica Mancini of the Louvre's Department of Graphic Arts.

Musée d'Orsay

These are the final days to visit to visit Cézanne portraits, the first portrait exhibition exclusively devoted to Paul Cézanne's work since that of his dealer, Ambroise Vollard, in 1895. The show traces the chronological development of Cézanne's radicalized style — from his earliest portraits of his Uncle Dominique to those done shortly before his death in 1906.

Above all, the exhibition highlights his disinterest in subject flattery. Composed entirely of portraits of relatives, friends, and Aix-en-Provence locals, the collection is void of smiles or demonstrative postures.

"He refused to paint what had long been thought to be necessary aims of portraiture: the depiction of 'personality,' 'character,' 'likeness,' or 'humanity,'" said John Elderfield, the curator of the exhibition. "He wanted to paint the objective presence of someone, the vivid, raw, permanent presence of the thing seen."

The exhibition was organized with the National Portrait Gallery in London and the National Gallery of Art in Washington, with loans from each, and will appear later in both of those cities.

Galerie Le Feuvre

Twenty-seven years ago, the brilliance of Christoph Hässler, known as Stohead, emerged from his fascination with the calligraphic aspect of graffiti — called tag — using single strokes to form continuous letters, at times illegibly. But in the midst of La Biennale Paris, the exhibition "Recomposition" will show Stohead's latest creative endeavor, marked by an unforeseen harmony — crisp shapes, thick texture, brash hues.

Stohead is expected to join viewers on Sept. 14, the opening night, as they survey acrylic works like "My Ego Is Bigger Than Yours" and "Walk the Dog." This Stohead exhibition follows the 2012 "We Love Stohead" and 2014 "NOW" showings at Galerie Le Feuvre.

Musée Rodin

For the centennial of Auguste Rodin's death, the museum will celebrate the intersection of his work with that of Anselm Kiefer, who began extensive study of Rodin in 2013. Mr. Kiefer scrutinized Rodin's cutout drawings and plaster casts, infused with elements of medieval

architecture and female eroticism. He digested the form of abattis – or limb fragments, in French – and infused them with relics of his own experiences for the exhibit.

“The process of bringing these two artists together, initiated almost by chance, adapted naturally to the evolution of Anselm Kiefer’s creation,” Catherine Chevillot, the director of the Musée Rodin, said in a statement. “Just as we might observe the budding and growth of an unfamiliar plant, we witnessed the emergence of new blooms as the branches of his work began to spread or ceased to grow and we gave them the space they needed.”

The legendary draped “Absolution,” built of pre-existing art portions under drapery, is publicly visible for the first time since Rodin’s death. This display will continue through Oct. 22 and later will be shown at the Barnes Foundation in Philadelphia.

Maison de Victor Hugo

The off-site exhibition “Spanish Costumes: Darkness and Light” will accentuate the diversity across late 18th- to early 20th-century Spanish provinces. Selected from the Museo del Traje in Madrid, the pieces reveal meticulous detail — the excess jewels of the La Alberca dress, the precise wicker hats of Extremadura, the ribboned capes of Zamora.

Pieces will be paired with José Ortiz Echagü’s cultural portrait photography, offering reflections on regional life in an era of rich trade.

According to Olivier Saillard, the director of Palais Galliera, viewers will experience the diversity of regional fashion and the individuality of each adornment and stitch – made to fit – as it contrasts modern mass production.

“The tenderness that presided over the realization of each costume is still evident,” Mr. Saillard said. “This precaution to make and preserve a garment has completely disappeared from fashion.”

This exhibition was organized in partnership with the Museo del Traje and will run through Sept. 24.

Gagosian Gallery

The painter Helen Frankenthaler was known for boldness and flow, once saying, “A really good picture looks as if it’s happened at once.” But her acclaimed 1950s technique — pouring turpentine-thinned paint and soaking her canvases — was not the conclusion of her vivacious style.

The exhibition “Helen Frankenthaler: After Abstract Expressionism, 1959–1962,” the first large showing of Frankenthaler’s work in Paris in over half a century, immerses attendees in the lesser-known pieces of the era that followed — a return to the gestural improvisation of abstract expressionism.

“You’re able to see a group of works that have not been shown since the early ’60s, and it’s an artist who simply has not been exhibited,” said Jason Ysenburg, a director at Gagosian, who worked alongside the curator John Elderfield. “This is essentially almost undiscovered work.”

“First Creatures,” a 1959 centerpiece, is marked by intensely emotive brushwork – smudging on the left and dribbling on the right of the mural-scale primed linen.

In later years, Frankenthaler continued to use oil and charcoal but employed a quieter vision, with bare regions on the canvases and even negative spaces that form swans.

The exhibition will close on Sept. 16.

Musée Jacquemart-André

Paris Biennale coincides with the start of The Hansen’s Secret Garden, Paris’s first showing of more than three dozen pieces from the lauded Ordrupgaard Collection in Copenhagen, which, like the Musée Jacquemart-André, was born primarily of a couple’s shared endeavor.

The 19th- and 20th-century collection, which was assembled in just two years by Wilhelm and Henny Hansen of Denmark, contains Impressionist French work, such as Morisot portraiture, Monet landscape, and the effervescent work of Gauguin. It also contains surprises: Corot’s monochromatic *ébauche*, Cézanne’s rawness and Matisse’s delicate draughtsmanship.

Anne-Birgitte Fonsmark, the director of Ordrupgaard, called Wilhelm Hansen “independent, visionary, and industrious, and driven by an indefectible passion,” in a statement, noting that the exhibit embodies his desire to bring French art to broad audiences.

She later added that the showing “presents the French public with a collection which, thanks to its human scale, provides a coherent overview of the beginnings of modern art.”

Hubert Le Gall designed the scenography for the exhibition, which will run through Jan. 22 and will be shown in the National Gallery of Canada in Ottawa in the spring.