

Stoppenbach & Delestre



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Mapping Landscapes

January 20 – February 18, 2023

Investigating the relationship of artists with the 'outside world', this exhibition brings together works ranging from the 19th to the 21st centuries, exploring affinities and connections across generations and eras. The show highlights the vitality and diversity of artists' ideas of 'landscape' and definitions of 'nature'. The paintings and drawings on view reflect a varied and evolving understanding of the world around us, suggesting political, social and psychological dimensions to human ecological consciousness.

The early industrial revolution and the development of photography in the 1850s radically changed artists' emotive conceptions of landscape, as conveyed through the realism of Courbet and the plein-air practice of painters such as Corot and Daubigny. The artistic concept of Nature evolved with further social and economic transformations associated with two world wars, growing global awareness through mass media, the 'Space Age', urbanism and the advance of high-tech and 'post-industrial' epochs. All these, and their accompanying developments in human philosophy, have again been reflected in the ways artists understand reality in the late Twentieth and early Twenty-First Centuries.

The first of a series of focus shows looking at modern and contemporary art, this exhibition sets early and late modernist art in dialogue with the contemporary, to reveal both the commonalities and contrasts between them.

The exhibition will include: Gustave Courbet, Jean-Baptiste Camille Corot, Charles-François Daubigny, André Derain, Adrian Morris, Prunella Clough, Carol Rhodes, Genevieve Asse and Miriam Cahn.

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Gustave Courbet (1819-1877)

A leading pioneer of the Realism movement in the 19th century France, Gustave Courbet had a major influence on the development of European Art. His method of confronting issues of Modernism greatly inspired younger generation of artists, including the Impressionists and the Cubists.

A spirited and proud figure, Courbet was sensitive to issues of social life and to contemporary life. He approached the images of everyday life – such as peasants, quotidian events – with the previously reserved treatment of history painting and in an emphatically realistic style. Works such as *The Stonebreakers* and *A Burial at Ornans* challenged Academic conventions and became essential works in the shift in the trajectory of European Art.

Courbet also brought change to landscape painting, with the use of a palette knife, applying thicker paint to depict hunting scenes and seascapes. A public figure, the artist participated in the major political changes that unfolded after 1870. In 1871 he was imprisoned for his involvement in the Paris Commune and was deemed responsible for the destruction of the Vendôme Column. His last years were spent in exile in Switzerland.

Courbet's works are included in major public galleries and museums around the world such as Musee Orsay, Paris, National Gallery, London or Metropolitan Art Museum, New York.

Prunella Clough (1919 – 1999)

Prunella Clough was a leading figure of the Post-War period in Britain. Clough enjoyed a long career, her first exhibition being in 1947, her last in 1999, the year of her death, when she received the prestigious Jerwood Prize. Clough was drawn to painting the industrial landscapes of post World War II Britain, scrutinising the surfaces and textures of the contemporary environment.

Her work - comprising paintings, collages, drawings, reliefs and graphics - increasingly centred on the components of the cityscape as her art shifted away from representation through various influences including cubism and European abstraction.

In her latter years her work became more abstract and she developed an interest in the detritus of modern life, items found in the street, abandoned, discarded, turning them into compelling images of mystery and beauty.

Clough had a first retrospective at the Whitechapel Gallery in 1960 and from the 1970's she had increasing recognition being shown at galleries including The Serpentine Gallery, The Warwick Arts Trust, Camden Arts Centre and Kettle's Yard. In 2007 a major exhibition of her work was held at the Tate Gallery, London. Clough's work is collected widely and is included in major public galleries and museums around the world among which include the V&A London, Tate Gallery, London, British Museum, London, Museum of Modern Art, New York.

Jean-Baptiste-Camille Corot (1796-1875)

Jean-Baptiste-Camille Corot was a prominent French painter, whose work was initially characterised by the historical genre, though evolved to depict naturalistic scenes. Most notably, Corot has been accredited with establishing the landscape genre as an independent category of nineteenth-century painting. His early sketches, along with his method of painting en plein-air, influenced numerous contemporaries, such as the Barbizon painters. Importantly, Corot's innovations in painting also opened up a necessary path for later Impressionist painters to embark upon, with their own fresh ideas.

As a young artist Courbet earned to paint nature directly, scrupulously capturing nature in its liveliness and variance. From 1825 to 1828, Corot made his first trip to Italy. This journey, along with the other two in 1834 and 1843, were essential in cultivating the artist's idiosyncratic preferences and subsequent style, where he was able to paint more personal and private works than the public 'salon' paintings. Here, Corot was to immerse himself in the pleasure of painting nature, inadvertently neglecting the didactic framework his later 'salon' paintings adhered to. As a constant, his interest in plein-air painting developed in concord with his studies of panoramic views, which were artistically expressed with new colours and more fluid brushwork. This period remained crucial in consolidating his artistic identity as a landscape painter.

From the 1850s, Corot's style progressed towards a more melancholic, nostalgic approach to nature, favouring the rural countryside idyll as a means to express the lyrical attributes of environment. This is exemplified by the silvery, light essence of his compositions, which seem to be grounded in the artist's memories.

Corot remains a pivotal figure, having inspired generations of artists, and his artworks are included in numerous global collections, such as, the National Gallery, London; the Louvre, Paris; Metropolitan Art Museum, New York.

Miriam Cahn (b. 1949)

Lives and works in Switzerland. Cahn studied graphic art at the Schule für Gestaltung in Basel, enjoying some renown quite early on due to her artistic actions. She represented Switzerland at the Venice Biennale in 1984. Her works often incorporate feminist themes, deconstructing seemingly mundane themes from the inside-out. Miriam Cahn addresses the image of the body, and more precisely on the conditions in which this image appears: the way it emerges and disappears. She creates transitions rather than borders, diffusion rather than difference. Intrigued by thermal images, especially those depicting scenes of war, Cahn furthers this idea in her work - any depicted body radiates beyond its physical condition, human, animal or vegetal. Any inanimate object or area can become embodied thanks to her brush, becoming as though inhabited by a force which is at once physical and mental, sensual and emotional. These charges imbue all her work, from the depths of her canvases, or from the strokes of her charcoal, she brings out what has been buried: concealed secrets and forbidden sensations.

Solo exhibitions include "ME AS HAPPENING" shown at the Kunsthall Charlottenborg first (2020) and in a new iteration at The Power Plant, Toronto (2021); "Fremd das fremde" at Palazzo Castelmur (Stampa, 2021); Sifang Art Museum, Nanjing (2020). Her works are included in renowned collections such as Pinault Collection (Paris), Kunstmuseum Basel, Tate Modern (London), Museo Reina Sofia (Madrid), Museum for Modern Art (Warsaw), the Museum of Modern Art (New York), Rubell Collection (Miami).

Charles-Francois Daubigny (1817-1878)

Charles-François Daubigny was a pioneer of plein-air painting who provided a link between the painters of the Barbizon School and the Impressionists. This was celebrated in 2016 with an exhibition at the Van Gogh Museum, entitled "Daubigny, Monet, Van Gogh: Impressions of Landscape". Importantly, the artist was a great champion of the Impressionists during a period their artwork received little official recognition.

Following in the footsteps of Jean-Baptiste Camille Corot, Daubigny began painting en plein-air, and had moved to Barbizon. Later, Daubigny met Paul Cézanne, in Auvers-sur-Oise, a place from which Daubigny executed a number of his works. Characterised by unique use of light effects and fluid brushstrokes, Daubigny's paintings, convey feelings of spontaneity and truthfulness. His work focuses on an emotional response to the landscape, breaking away from the traditional 'salon' paintings that depict historical scenes and portraits.

Much of Daubigny's time was spent on his studio boat – or *L'Ébène* as he called it – another of his significant innovations which captured the transitional, temporal character of nature. We see these subsequent effects, in the paintings he made on board, whilst tracing the water's pathways along the Seine, the Oise and frequently, around the region of Auvers. Daubigny's innovations, such as this, paved the way for fresh experiments in landscape painting.

The artist's works can be seen in numerous museums worldwide, including the Louvre, Paris; The National Gallery, London; the Van Gogh Museum, Amsterdam; The Metropolitan Museum of Art, New York; the Museum of Fine Arts, Houston. The French government named him as an Officer of the Legion of Honor.

Adrian Morris (1929 – 2004)

Lived and worked in London. Morris's paintings are deeply penetrating, operating between surface and depth, figuration and abstraction, inviting the viewer to reflect on these contrasted notions. Intimate yet open windows on the outside world, Adrian Morris's work speaks of the state of the planet, and hopes and fears for life on Earth.

Focusing on the physical matter within the environment, using a rich gesso, Morris's work addresses a new form of geological awareness conveyed by the demarcations, natural or man-made in the earth, seen starkly using his signature aerial views of the land. Morris frequently used found photographic materials as a first inspiration, turning an image into a 'barely abstract painterly object.' Morris said of his work 'My aim is to compact and to concentrate, to solidify and make concrete, to gather energies inward rather than release them outward'. From quite early on in his practice he painted windows or apertures, his paintings mostly devoid of human presence, yet alluding to their having been there.

Sixteen of his paintings were exhibited at the Hayward Gallery, London as part of the Hayward Annual '78. Retrospective shows have included the Redfern Gallery, London in 2008. Artist and critic Merlin James and Carol Rhodes held a show of his paintings at their 42 Carlton Place, Glasgow in 2015. A major exhibition curated by Tenzing Barshee was held at the Galerie Neu, Berlin, 2019. His work is included in numerous private collections, such as the Boros collection in Berlin.

Genevieve Asse (1923 – 2021)

Born in Brittany, lived and worked in Paris and the Morbihan. On the Rhuys peninsula in Brittany, where she and her twin brother were left in their grandmother's care, Asse immersed herself in the immensity of the sky and the sea. It was in the 1950's that she started to become known as an artist, participating in many exhibitions in France and abroad. The Musée d'Art Moderne de Paris gave her a retrospective in 1988, the Centre National d'Art et de Culture Georges Pompidou acquired several works in the 2000. The pinnacle being receiving the Légion d'honneur in 2014.

Influenced by the sea horizons of her childhood, Asse began painting atmospheric landscapes haloed in light. She slowly moved towards abstraction in the 1960's and '70's, developing her focus on the monochrome. In her work we can see the influence of the landscape of her childhood spent in Brittany, through her use of the colour blue, the blue of the sea and the sky, a certain shade being known as the bleu d'Asse. Her work speaks presciently of light, colour and of metaphysical researches in landscapes.

Asse's works is collected widely and represented in major public galleries such as MOMA, New York, Centre Pompidou, Paris, Musée d'Art Moderne, Paris, and Tours Museum, Tours.

André Derain (1880-1954)

As a painter, sculptor and printmaker, André Derain was a major influence in the development of modern art. He is perceived to be one of the founding members of the Fauvist movement, which was characterised by the use of strident, alluring, expressive colours and dynamic brushwork. Derain studied painting in Paris at the Académie Carrière from 1898 to 1899. After meeting fellow student Henri Matisse and Maurice de Vlaminck in 1900, the three artists experimented with unrestrained brushwork and new composition arrangements, in a conscious and emotional approach to emphasise the expressive character of colour. Having been influenced by Vincent Van Gogh and the Pointillist work of Georges Seurat, their experiments eventually evolved into the Fauvist movement, which lasted from 1904 to 1908. Employing spontaneous brushwork and large patches of earth-colours, this movement re-defined modern painting, founding a new doctrine from which the Cubists and Abstracts could derive and emerge.

The year 1908 marked a significant shift in Derain's artistic career, moving away from Fauvism, he began research on neoclassical forms of painting. Stirred by Cézanne's geometric work and the Old Masters, the artist synthesised a modern mode of rendering traditional genres and subject matter, in dialogue with the past. Derain imbibed these other artistic styles, for instance Tribal art, into his own work. The spiritual allusions of his later paintings, were taken from medieval and Quattrocento art, which had also been prevalent in Cézanne's work. Since 1907, Derain had developed an interest in, and amateur collection of, African sculpture, which built upon the plastic values of his already eclectic, non-European aesthetic. His philosophical curiosity for art's capacity to evoke emotion in the beholder, through modes of perception, remained a stimulating, significant influence for later modern and contemporary artists.

The artist's work is included in numerous museums around the world such as Centre Pompidou, Paris; Museum of Modern Art New York; National Gallery, London; Musée d'Art Moderne, Paris; Hermitage Museum, Saint Petersburg.

Carol Rhodes (1959 – 2018)

Lived and worked in Scotland, having spent her formative years in India. Rhodes was one of the leading artists of her generation. Her paintings have been exhibited internationally and feature in major collections. Rhodes became active in Feminist politics early in her career and this remained a focus alongside her painting practice.

She developed her distinctive aerial view man-made landscapes from around 1994. These meticulously planned works were painted onto small, square MDF boards. The unpopulated landscapes focus on the spaces in-between, areas where man-made borders the natural landscape, that evoke man's desire to own and control the land. Her paintings have been described as 'a carefully judged marriage of precision and ambiguity.'

These foundational years in India became an intrinsic part of her artistic expression, shaping her view of how she would see the world, this comes across not only in the expansiveness of her work, the colours in her paintings, but in her interest in social activism and the how humans affect the land and landscape.

Other points of reference that infused her work are aerial photographs, either taken herself or from books, her works are comprised of an amalgamation of these, put together carefully, combining different parts like a puzzle, to make her own version of a whole, 'establishing the space, scale, colours, viewpoint.' The initial drawings for these, used to create what she called 'a fictional synthesis' became works in their own right, Rhodes chose to exhibit them later in her career.

Her first solo exhibition was held at Andrew Mummery Gallery, London, in 1998 at which point works began to enter public collections. In 2007, a retrospective exhibition of Rhodes's work was presented at the Scottish National Gallery of Modern Art in Edinburgh. Alison Jacques Gallery now represents Carol Rhodes in partnership with the Carol Rhodes Estate.