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Karen L. Carter and Susan Waller, eds. *Foreign Artists and Communities in Modern Paris, 1870-1914: Strangers in Paradise*. Burlington, VT: Ashgate, 2015. xxii + 266 pp. Illustrations, bibliography, and index. \$109.95 U.S. (hb). ISBN: 978-1-4724-4354-0.

Review by H el ene Valance, Universit e de Franche-Comt e.

Karen L. Carter and Susan Waller's *Foreign Artists and Communities in Modern Paris, 1870-1914: Strangers in Paradise* is a collection of essays considering the rise of modernist art in Paris from a global perspective. Challenging the "Franco-centric interpretation of the modern period" (p. 2), the book is made of case studies on the individual careers of exiles and expatriates in the City of Lights and on the communities they built there. In addition to their wide geographical scope—artists discussed come from Japan, Norway, Russia, and elsewhere—the essays demonstrate a variety of approaches, focusing on institutional issues and national politics, but also on questions of gender and sexual orientation, and examining visual productions outside the traditional boundaries of easel art. As the abundant list of sources quoted in the introduction demonstrates, this is not the first attempt to discuss the presence of foreign artists in Paris at the turn of the twentieth century. However, the collection attempts to provide an original view on lesser-known figures and communities, while refreshing the understanding of some major artists such as Edvard Munch, Gino Severini and Mark Chagall.

The introductory essay addresses the difficult task of mapping out immigration patterns in Paris, their institutional frameworks, and the varying statuses of foreign artists in the French capital. For this purpose, the two editors have chosen to rely rather heavily on quantitative data, which they try to balance with an examination of the more symbolic dimension of the artists' experiences as foreigners through a detailed discussion of the many epithets these "strangers" might be given. The proposed taxonomy (pp. 12-15), somewhat awkwardly based on OED definitions, distinguishes " migr es," "exiles," "sojourners," or "cosmopolitans" from "canonical expatriates" (p. 12) such as James McNeill Whistler or Mary Cassatt, both absent from the book. These definitions, however, are not really taken up by the following essays, so that the distinctions appear slightly forced and of little use. The chapters are grouped according to four main themes: "institutions and networks," "expatriate communities," "incomers and outsiders," and "cosmopolitans and hybridities." Unsurprisingly, there are many overlaps between the sections, which speaks to the quality of the collection as a whole. The last two sections, however, do not seem as consistent and convincing as the first two, in part because the announced theme lacks focus.

The first section examines foreign artists' negotiations within a complex system of salons, art schools, avant-garde movements, and French as well as foreign art markets. In the first essay of the section, Norma Broude gives a contrasted account of the strategies adopted by Giuseppe De Nittis, who catered increasingly to conservative taste, and Federico Zandomenighi, who sacrificed commercial success in following impressionist avant-garde artists, particularly Edgar Degas. The next essay, one of the most interesting in the collection, adopts a different view on the issue of artists' career choices by examining the case of Edvard Munch. Maite van Dijk demonstrates that Munch thrived in the Salon des Ind ependants (SDI), which, though an important venue, received much less attention from the critics than

institutional shows sponsored by the Société Nationale des Artistes and the Société Nationale des Beaux-Arts. Embracing the role of the outsider, Munch used the flexibility of the SDI to assert his aesthetic personality, and managed to “garner recognition by not conforming” (p. 49). Karen L. Carter’s essay focuses on a group of artists who might be considered doubly outsiders—American artists training in illustration at the Académie Julian—showing how they adapted academic visual codes to a new mass-image market. Positioning and transmission come up again in the final essay of the section, in which Nicholas Sawicki analyzes the double identity imagined by Czech cubist artists, who managed to develop a national brand within the Cubist circles in Paris, while making themselves the ambassadors of Cubism when they returned to Prague.

The second section smoothly transitions to the question of expatriate communities, considering the cases of Polish, American, Catalan and Jewish groups. Ewa Bobrowska’s essay presents Polish artists as refugees for whom Paris represented “the possibility of cultivating and developing their Polish identity in a climate of freedom” (p. 93). Bobrowska’s detailed description of the diverse individualities composing this community allows for nuanced analyses, especially on the issues faced by Polish women artists. Emily Burns then examines the more fortunate community of American artists, who, if they were attracted to Paris’s freedom and Bohemian charm, sought nonetheless to seclude themselves from what they saw as its pernicious influences by creating their own virtuous institutions. National politics reemerge in Laura Karp Lugo’s essay, which argues that Catalan artists found in France the freedom to claim their regional identity. As Lugo shows, however, Catalan artists remained ambivalent about their Spanish heritage, sometimes using it to cater to French tastes. The group ultimately failed to maintain its coherence. In the section’s last essay, Richard Sonn considers Jewish artists, with a closer focus on Jules Pascin and Mark Chagall. Sonn concludes that, like Catalan artists, the Jewish artists’ “community” was in reality geographically and socially diverse, and lacked a defining aesthetics.

The third part of the collection moves away from communities to examine the individual careers of Medardo Rosso, Gwen John, Sakamoto Hanjirō, and the Ballets Russes troupe’s productions in Paris, all envisaged as “incomers and outsiders.” In this section, however, the Ballets Russes seem to be the “insiders” while, for the most part, the other case studies qualify better as “outsiders.” The three essays focusing on singular personalities describe artists who, on the whole, failed to escape marginality in France. Sharon Hecker uses Rosso’s correspondence with his friend Felice Camerini to depict his ambivalent relationship to Paris, where he sought the welcome of literary figures such as Emile Zola and the Goncourt brothers, while cultivating aloofness towards artistic circles and institutions. Like Hecker’s essay, Susan Waller’s proves how powerful an attraction the figure of Auguste Rodin exerted on foreigners at the turn of the century. Waller details his mistress Gwen John’s experience in Paris, giving particular attention to the gender and social status issues posed by her double activity as model and painter and by her essentially peripheral position. J. Thomas Rimer presents a biographical account of the Japanese painter Sakamoto Hanjirō, who, after training in Western-style painting in Japan, spent three years in Paris in the early 1920s (thus beyond the chronological boundaries set by the collection’s title). Paradoxically, according to Rimer, this stay in Paris turned Sakamoto away from Western painting, and encouraged him to develop the unique style that gained him recognition. Juliet Bellow’s excellent essay reconsiders the “myth” of the *Sacre du Printemps* in a true historical context, demonstrating that the controversy around the ballet first stemmed from the troupe’s destabilized Parisian audiences by “throwing archaic and modern, Russian and French references in a volatile mixture” (p. 156). From Orientalism to Primitivism to Parisian avant-gardes, the Ballets Russes proved a perfect example of the complex, globalized modernism the volume aims to explore.

The final four essays of the collection examine “Cosmopolitans and hybridities,” beginning with the “Lost Ambassador” Henrietta Reubell. Paul Fisher, basing most of his argument on the writings of Henry James and John Singer Sargent’s portraits, brings back to life this forgotten *salonnière*, emphasizing how her ability to fluidly circulate across national and social boundaries made her a key connection for many important figures like Whistler, James, and Sargent. The second essay of the section considers another

type of crossing with József Rippl-Rónai, who, according to Cindy Kang, managed to bridge the divide between the fine and decorative arts and to blend the Magyar tradition with the modernist avant-garde, two trends usually opposed in art historical narratives. Donald F. McCallum's essay completes Rimer's on Sakamoto by providing a more detailed view of the context of Japanese artists in Paris around 1900. With the transformation of Japanese society, its imperialist ambitions, and its opening to Western culture, artists were encouraged to come to Paris, where, as McCallum shows, they brought a conservative form of impressionism. In the last essay of the collection, Zoë Marie Jones analyzes the fictional character elaborated by Gino Severini. By casting himself as a Bohemian, dandy, and accomplished dancer of the Montmartre cabarets, Severini mixed popular culture and bohemia to create the image of a "city eternally in motion, its energies eliminating the boundaries of class and nation" (p. 245).

This collection opens up new perspectives on Paris's role in shaping modernism in art, with case studies reaching an impressive breadth and diversity. The editors of the volume have made a laudable effort to gather the contributions of their authors into a balanced, coherent whole. The slightly uneven structure of the book and the varying quality of the essays only attest to the difficulty of the task. While the overlaps in many of the essays illustrate the vitality of certain communities in Paris—Italian, American and Japanese artists are thus considered in several contributions—the volume leaves the reader wondering about other nationalities present in Paris at the end of the nineteenth and the beginning of the twentieth centuries. Given the data collected in the introduction, it would have been interesting, for instance, to address the presence of Germans in the capital after the Franco-Prussian war, or that of artists coming from English colonies and what are listed as "other" American countries. If an exhaustive panorama might have proved too tedious, these absences, on the other hand, also underline the book's relative lack of engagement with global geopolitics outside of nationalisms. The diverse scene depicted in the volume allows for a de-centered understanding of modernism as far as the European scene is concerned, yet when non-European countries are considered, scholarship tends to follow the trends of the period it examines, giving priority to dominant or rising powers. The particular attention given to the United States and Japan reflects, in part, the new imperialist ambitions of these two countries and their changing status on the international stage, a fact that might have been explored more thoroughly in the essays. Additionally, if some authors do consider the varying situations and experiences of artists ranging from émigré to cosmopolitan elite, the question of the social and economic conditions of foreigners would have been worth longer examination. The definitions established in the introduction would have perhaps resulted in greater coherency if they had more systematically outlined the socio-economic factors underlying the artists' career choices, networks, and institutions, which in turn would have allowed the essays to provide a deeper analysis of these questions. That the collection only addresses the issue partially does not, however, undermine its contribution to art history, and it should simply invite other scholars to continue exploring modernism and Paris in a global context.

LIST OF ESSAYS

Susan Waller and Karen L. Carter, "Strangers in Paradise: Foreign Artists and Communities in Modern Paris, 1870-1914"

Norma Broude, "The Italian Expatriates: De Nittis and Zandomenoghi"

Maite van Dijk, "International Artists at the Salon des Indépendants in Paris: The Case of Edvard Munch (1896 and 1897)"

Karen L. Carter, "'Earning a Living' in the International Graphic Arts: The Académie Julian and the Teaching of Poster Design and Illustration, 1890-1914"

Nicholas Sawicki, "Between Montparnasse and Prague: Circulating Cubism in Left Bank Paris"

Ewa Bobrowska, "Polish Artists in Paris, 1890-1914: Between International Modernity and National Identity"

Emily C. Burns, "Revising Bohemia: The American Artist Colony in Paris, 1890-1914"

Laura Karp Lugo, "Catalan Artists in Paris at the Turn of the Century"

Richard D. Sonn, "Jewish Modernism" Immigrant Artists of Montparnasse, 1905-1914"

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Juliet Bellow, "The Sacre 'Au Printemps': Parisian Audiences and the Ballets Russes"

Susan Waller, "Gwen John: Posing and Painting in Paris, 1905-1914"

J. Thomas Rimer, "A Path Beyond Paris: The Evolving Art of Sakamoto Hanjirō"

Paul Fisher, "The Lost Ambassador: Henrietta Reubell and Transnational Queer Spaces in the Paris Arts World, 1876-1903"

Cindy Kang, "József Rippl-Rónai's Embroideries: Crafting Hungarian Modernism in Paris"

Donald F. McCallum, "Japanese Painters in Paris, 1880-1912"

Zoë Marie Jones, "Gino Severini's Bohemian Paris: Integrating the Italian Artist, 1906-1914"

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