

Around the Galleries

Samuel Reilly

All the fun of the fairs in northern Europe, with events in Geneva, Brussels, Salzburg and Cologne offering everything from ancient to Renaissance to contemporary art

Celebrating its 25th edition, **Art en Vieille-Ville** (AVV) returns to Geneva's Old Town on 2 May. Twelve galleries and three museums present special displays at the biannual event, ranging from contemporary art to antiquities.

Galerie Grand-Rue revisits the 'Splendours of the Grand Tour' with a selection of works on paper from the 18th and 19th centuries, depicting the landscapes and ruins of Rome, Naples and other spots on the Italian peninsula as the English aristocracy might have seen them on their travels. Highlights include a grotesque Piranesi etching of skeletons rising from a Roman tomb.

Works of the Northern Renaissance are represented by the galleries De Jonckheere and Salomon Lilian. The former brings one of Lucas Cranach the Elder's more dramatic compositions of the temptation in Eden – Adam lies on the grass, stretching to take the apple from Eve, who sits upright, her features mirrored by the mermaid-like serpent that coils around the tree behind her (Fig. 1). Among the works offered by Salomon Lilian is an intriguing *Self-Portrait of the Artist in his Studio* by the Golden Age Dutch genre painter Pieter Codde (1599–1678); the artist is depicted tuning a lute, looking a little melancholically at the viewer as he turns away from the conspicuously blank canvas on the easel before him.

The Belgian-born, Paris-based poet Henri Michaux (1899–1984), best known for hallucinatory texts he produced while under the influence of psychedelic drugs, once described the act of drawing as a kind of escape from words – 'a new language, spurning the verbal'. His calligraphic works in Chinese ink, which suggest blurred glimpses of a crowd, are the focus at Galerie Schifferli.

For its debut at Art en Vieille-Ville, Espace Muraille is staging work by Israeli artist Michal Rovner, who distorts photographs and film footage, often relating to the Israel-Palestine conflict, to produce disturbingly abstract, indistinct images of suffering and displacement. Contemporary art is also on offer at Galerie Patrick Gutknecht, with works by the French photographer Jean-Baptiste Huynh.

Museum shows during AVV include an exhibition at the Musée Barbier-Mueller that

1. *The Garden of Eden*, c. 1530, Lucas Cranach the Elder (1472–1553), panel, 50.8 x 38.1cm. Galerie De Jonckheere at Art en Vieille-Ville



shines a light on *asen* sculptures from the ancient West African kingdom of Dahomey (in present-day Benin); these portable wrought-iron altarpieces were associated with the transmission of knowledge between earth and heaven in Vodun temples. Fondation Baur presents 'Asia Chic', which looks at how Chinese and Japanese textiles influenced fashion design during the so-called *années folles* of the 1920s in Paris. Coinciding with

AVV, meanwhile, the Musée d'ethnographie de Genève is staging 'The Making of Tales' – an exhibition of objects from the museum's European collections that explores fairytales and oral history across the continent.

From 25–28 April, **Art Brussels** welcomes 148 galleries from 32 countries to the Tour & Taxis building for its 37th edition. New this year is an 'Invited' section, which provides a platform for emerging galleries and art spaces

that are challenging the traditional bricks-and-mortar notion of a gallery space. The 'Prime' section focuses on established international artists from the mid-century to the present day. Look out for Anton Kannemeyer's acerbic satirical comics at Galerie Ernst Hilger (Vienna), and for Lucio Fontana ceramics at Repetto Gallery. The fair also offers 38 galleries the chance to present new work by emerging artists in its 'Discoveries' section, while 13 galleries will offer work by lesser-known artists of the 20th century in 'Rediscoveries'; the latter section includes a series of abstract works by the Belgian constructivist painter Guy Vandenbranden (at Callewaert Vanlangendonck Gallery; Fig. 2) as well as algorithmic drawings by digital-art pioneer Manfred Mohr (at Galerie Charlot). Among the solo presentations, be sure to catch the work of Vietnamese artist Bui Cong Khanh at 10 Chancery Lane Gallery, which includes an intricately carved jackfruit-wood panel *Northern Heritage* (2018).

Monaco Art Week returns for its second edition from 24–28 April, after its successful debut in the principality last year. There are special displays at 11 participating galleries and auction houses. Contemporary work is on show at NM Contemporary and Galeries Bartoux, while M.F. Toninelli offers a strong selection of modern Italian painting and sculpture. For older paintings, head to Galerie Grippaldi and Moretti Fine Art. Coinciding with the event is an exhibition of works by Ettore Spalletti at the Nouveau Musée National de Monaco (18 April–3 November).

The **London Original Print Fair** returns to the Royal Academy of Arts from 25–28 April, bringing together 50 international dealers,



2. *Composition*, 1957. Guy Vandenbranden (1926–2014), gouache on paper, 42.5 x 32.5cm. Callewaert Vanlangendonck Gallery at Art Brussels

April Calendar

Art Cologne

Koelnmesse, Cologne
11–14 April
www.artcologne.com

Art & Antique Salzburg

Residenz, Salzburg
13–22 April
www.artantique-residenz.at

Monaco Art Week

Monaco
24–28 April
www.monacoartweek.com

Art Brussels

Tour & Taxis, Brussels
25–28 April
www.artbrussels.com

London Original Print Fair

Royal Academy of Arts, London
25–28 April
www.londonoriginalprintfair.com

Art en Vieille-Ville

Old Town, Geneva
2 May
www.avv.ch

galleries and print publishers. Works on show range from Old Masters to new commissions; C.G. Boerner offers an engraving of Venus and Cupid walking on a bank of clouds by the 16th-century Bolognese artist Jacopo Francia, while Elizabeth Harvey-Lee brings a detailed Whistler etching of 1875, depicting two ships in harbour. The contemporary prints on show include Neil Bousfield's *No Prayers Nor Bells (Anthem for Doomed Youth)*, part of the artist's Wilfred Owen centenary portfolio from 2018; this striking engraving channels Paul Nash and John Craxton to create an image of the trenches that is at once sparkingly lively and utterly desolate.

Other European art fairs this month include **Art & Antique Salzburg**, which takes place in the Residenz palace from 13–22 April, in tandem with the Salzburg Easter Festival. Predominantly Austrian galleries bring a strong showing of painting and drawing from the Vienna Secession; works by Schiele are being offered by Galerie bei der Albertina, while a display of paintings by Koloman Moser at Schütz Fine Art coincides with the exhibition of his work at the Museum of Applied Arts Vienna. The antiques on show include a 15th-century woodcarving of a Madonna, brought by Anton Figl (Fig. 3), and a marble Assyrian relief of a lion from 1600BC (Christoph Bacher). Finally, **Art Cologne** returns to the Koelnmesse from 11–14 April, with 176 German and international galleries presenting a range of modern and contemporary work. Look out for Leipzig gallery Kleindienst's display of the late painter Arno Rink, who taught a number of New Leipzig School painters such as Neo Rauch and Michael Triegel. **A**



3. *Mondsichelmadonna*, c. 1480, Brixen, South Tyrol, wood, ht 80cm. Anton Figl at Art & Antique Salzburg

ART & ANTIQUE

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SALZBURG
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artantique-residenz.at

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GALERIE GRAND-RUE

MARIE-LAURE RONDEAU



Watercolours – Drawings – Gouaches – Prints 18th and 19th c.
Neapolitan Gouaches – Alpine Views – Maps

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