

Fall Exhibitions to See in Paris

In addition to Paris+ by Art Basel, visitors can view cityscapes, paintings that became classics and treasures from the Cathedral of Notre-Dame.



By Ted Loos

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Paris itself is a work of art, and the number of museums and galleries it contains is legendary. Paris+ by Art Basel helps bring the usual busy hum of exhibitions and events to a fever pitch. For fairgoers or anyone else, these five new fall exhibitions outside the fair itself are worth a stop.

“Mike Kelley: Ghost and Spirit”

Mr. Kelley (1954-2012) has been gone more than a decade, but he retains a powerful hold among viewers, especially his fellow artists. The Michigan native became a key part of the Los Angeles art scene in the late 1970s and made his name with deeply personal works that dealt with memory, trauma and childhood.

Before everyone was a multimedia artist, he made elaborate works in many forms. In the 1980s, his creepy-funny, stuffed-animal-studded works helped make his name, including “More Love Hours Than Can Ever Be Repaid” (1987), featured in this show at the Bourse de Commerce, home of the Pinault Collection.

Featuring 110 works, the show was organized by the Tate Modern in London with the Pinault Collection; the Kunstsammlung Nordrhein-Westfalen in Düsseldorf, Germany; and the Moderna Museet in Stockholm. Among the most prominent, and perhaps the most accessible, of the works is “Kandors Full Set” (2005-09), a set of gleaming sculptures that will occupy the Bourse’s rotunda.

Kandor was the mythical city on Krypton, where Superman was born — but, as the Superman comics related, a villain shrank it and put it under a bell jar. Mr. Kelley took this idea and ran with it, creating cityscapes in resin, putting them under glass and lighting them from underneath. The effect is otherworldly, and like a lot of his work, it combines beauty, kitsch and spookiness. *Through Feb. 19; Bourse de Commerce/Pinault Collection*



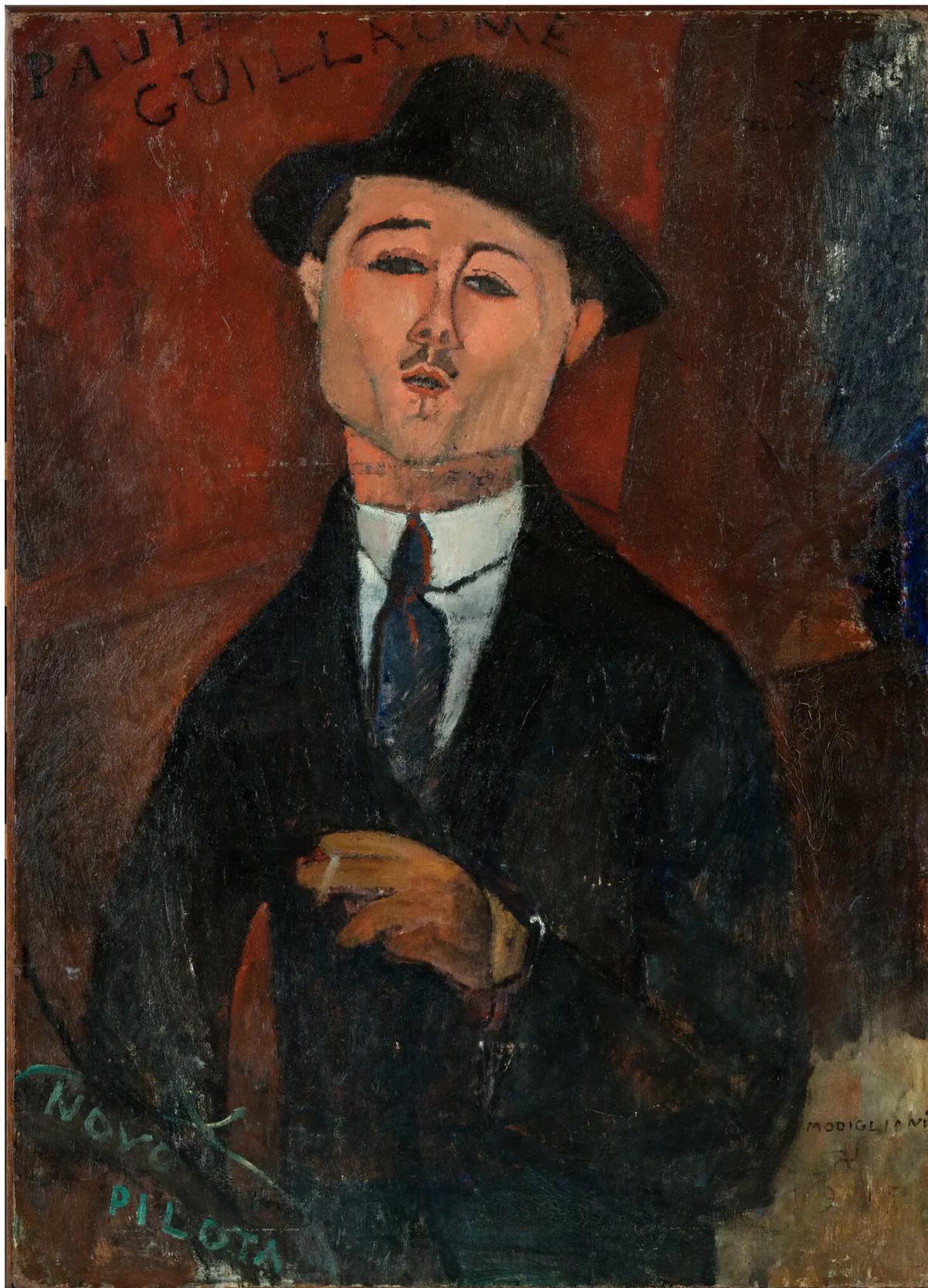
“Slow Swirl at the Edge of the Sea,” a Mark Rothko painting from 1944. Kate Rothko Prizel & Christopher Rothko - ADAGP, Paris

“Mark Rothko”

The Fondation Louis Vuitton, housed in a memorably swooping Frank Gehry-designed building in the Bois de Boulogne that opened in 2014, has become known for its exhaustive multilevel shows, taking visitors up and up the museum’s exhibition floors. Now, the great painter Mark Rothko gets the full Vuitton treatment, in the first Parisian retrospective of his work since 1999. One of the curators is his son, Christopher Rothko.

Rothko became one of the most familiar and beloved 20th-century painters for his stacked horizontal bands of color, painted with brushy edges so that they seem to shimmer and float. The approximately 115 works in the show will feature many such examples, including “Light Cloud, Dark Cloud” (1957). But there are also paintings far from his signature style, especially from his early career, like “Slow Swirl at the Edge of the Sea” (1944) and a 1936 self-portrait, that will broaden how audiences see his

work. Wednesday through April 2; Fondation Louis Vuitton



“Paul Guillaume, Novo Pilota” (1915) by Amedeo Modigliani. RMN-Grand Palais (Musée de l'Orangerie)/Hervé Lewandowski

“Amedeo Modigliani: A Painter and His Dealer”

For anyone who visits the gallery booths at the Paris+ fair, the relationship between

artist and dealer may be top of mind, part of the necessary symbiosis of the art world — someone's got to sell those canvases. Amedeo Modigliani (1884-1920) did not live long, but he became one of the legendary painters of the 20th century with the help of his dealer, Paul Guillaume.

As many as 150 works likely passed through Mr. Guillaume's hands in the six years they worked together, and 28 of them are in this show at the Musée de l'Orangerie. The two met in 1914, the same year Modigliani made a total break with sculpture and concentrated on painting for the rest of his life.

In several of the works, the painter depicts his dealer — who rented Modigliani a studio in Montmartre — as a young dandy, dressed in a suit and sporting a tailored mustache. The two aesthetes were made for each other, bonding over their love for African art, and Mr. Guillaume continued to promote the painter's work after Modigliani's death. *Through Jan. 15; Musée de l'Orangerie*



A detail of “El lugar del alma” (“The Place of the Soul”), a 2022 work by Delcy Morelos, is made of earth, hay, cinnamon, cloves, coffee and chocolate. via the artist and Marian Goodman Gallery. Photo by Ernesto Monsalve P.

“Delcy Morelos: El Oscuro de Abajo”

The Colombian artist Delcy Morelos, based in Bogotá, is best known for sculptures and installations made from natural materials like clay, soil and fibers, as in her two current

installations at the Dia Art Foundation space in Chelsea in Manhattan (one of which is among the more fragrant projects to grace an exhibition space quite in a while). Her work harkens back to the Conceptualism, Minimalism and land art movements of the 1960s and 1970s.

This show will be spread across Marian Goodman's two adjacent locations in Paris. (Many big galleries have Paris branches now, but Goodman was early with its outpost, which opened in 1998.) And Ms. Morelos will demonstrate her versatility: She began her career as a painter, then expanded from there.

The exhibition, her first with the gallery, includes about 26 works, including a large-scale earthwork and paintings, watercolors and ink works on paper. Among them are the acrylic-on-jute sculpture "Agua salada organizada" (2014) and the watercolor "Untitled" (2018). *Through Dec. 21; Marian Goodman Gallery*



A liturgical vessel that Placide Poussielgue-Rusand made in 1867, following drawings by Eugène Viollet-le-Duc. Musée du Louvre. Photo by Guillaume Benoit

“The Treasury of Notre-Dame Cathedral: From Its Origins to Viollet-Le-Duc”

The 2019 fire that ravaged Cathedral of Notre-Dame, destroying its spire and much of its roof, riveted the world. Art lovers concerned about the state of the beloved

landmark may be particularly interested in this show, which covers the Middle Ages to the 19th century. It combines some 120 works from the cathedral's own treasury — priestly objects, relics, manuscripts and other artifacts, all of which will be returned to the cathedral when the restoration work is complete — with related material from other institutions.

The show's structure allows viewers to see both a gleaming piece by the silversmith Placide Poussielgue-Rusand — “Reliquary of the Holy Crown of Thorns” (1862) — as well as the drawing it is based on. The drawing, in the collection of the Musée d'Orsay, was made by Eugène Viollet-le-Duc, the architect who worked on restoring the cathedral and other medieval French buildings in the 19th century.

Construction on the cathedral began in the 12th century. To get a sense of Notre-Dame through the years, the show features Rosso Fiorentino's 1538 design for a cantoral staff and Jean Jouvenet's painting, circa 1710, of an altar scene from the Louvre's own collection. *Wednesday through Jan. 29; Musée du Louvre*