

private sentiments and/or to bond with his sitters. Whether or not the shading on faces was an imported Western feature, as Wue claims, the individualizing features that resulted added to the sophisticated pictorial language that revealed the relationships between the artist, his subject, and the viewer. Certain portraits by Ren verged on parody, seen by a small circle of friends who could empathize with the sitters' failures and disappointments. The poignancy is sometimes emphasized by frank and confessional inscriptions on the paintings and by Ren's articulate compositions that played with pose, angle, and selective details. That the sitters entrusted Ren to be the conveyer of their infelicitous circumstances bespoke the esteem he commanded as an artist and a friend.²

Art Worlds is an informative study of the inner workings of a prominent school of painting. It adds to the growing interest in the economic aspects of art production and consumption, lending the Shanghai school a coherence that is otherwise difficult to establish. The artist emerges in this study with an expanded role as a public figure. The creativity required of this role did not radically overthrow traditional subjects, though new visual strategies had to be devised to satisfy the "gluttonous" art market (p. 157). The book is solidly researched and its theses compellingly argued. Those planning to use the book to teach the Shanghai school will be satisfied by Wue's close reading of the images and jargon-free descriptions. Amid the recent deluge of writings about modern Shanghai (the bulk of which spotlight the 1920s and 1930s), *Art Worlds* makes an excellent and distinctive contribution.

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Notes

1. Wue cites the scholarship of Yu-chih Lai as an important source for understanding the tantalizing connections with Japan. Yu-chih Lai, "Surreptitious Appropriations: Ren Bonian [1840–1895] and Japanese Culture in Shanghai, 1842–1895" (PhD diss., Yale University, 2005).
2. For other new and nuanced interpretations of Ren's paintings in English, see Chia-ling Yang's *New Wine in Old Bottles: The Art of Ren Bonian in Nineteenth-Century Shanghai* (London: Saffron, 2007).

KAREN L. CARTER AND SUSAN WALLER, EDS.

Foreign Artists and Communities in Modern Paris, 1870–1914: Strangers in Paradise
Farnham, U.K.: Ashgate, 2015. 288 pp.; 56 b/w illus. \$109.95

Foreign Artists and Communities in Modern Paris, 1870–1914: Strangers in Paradise, an edited

volume recently published by Ashgate, addresses the contributions of foreign artists to the development of modernism in Paris. There is no question that Paris was at the center of the art world from the second half of the nineteenth century until after World War I. But that "center" was much more global and multicultural than most historical accounts would have us believe. Artists from around the world envisioned Paris as a legendary site of bohemian life, creativity, artistic transformation, and coming of age. While the very essence of nineteenth- and twentieth-century art history, as it is currently written, stems from the movements and avant-garde experiments that emerged in Paris during this period, the artists who contributed to these movements comprised a multitude of international voices and, in fact, as the essays in this compilation demonstrate, challenged the "conventional Franco-centric interpretation of the modern period" (p. 2). These artists then articulated distinct interpretations of European modernism in distant locations as they returned home or moved on to other cities. Moreover, the participation of these numerous foreign artists from a vast array of countries in the city's art scene played a significant role in shaping the very idea of modern art.

Editors Karen L. Carter and Susan Waller do a laudable job of synthesizing the varied topics presented in the book. The volume opens with a comprehensive overview of the context and environment in Paris around the turn of the century, and this introduction is, perhaps, one of the most valuable aspects of the book. Their detailed discussion of immigration patterns—circular immigration, leisure tourism, and permanent transplants—in France locates artists' sojourns within established patterns of travel and migration. By offering numbers and data, they substantiate that this type of dislocation, far from an isolated phenomenon, was a significant component of the Parisian art scene. The book's focus on infrastructure reveals that Paris's open art schools, official and independent salons, networks of dealers and galleries, professional art critics and art journals, as well as its many alternative artistic venues afforded opportunities for artists that simply were not available elsewhere. These institutions provided a space for artistic exchange on a truly global scale, and as artists returned to their native countries, Parisian practices informed artistic pedagogy and cultural programming throughout the world.

Waller and Carter's careful consideration of terminology is extremely helpful in defining how artists' travels differed. Whereas *expatriates* came to Paris by choice for their own professional enrichment, *exiles* left their home country out of necessity, often in the face of dire political or social circumstances. Exiles therefore often remained committed to the ideal of a homeland, while others felt the separation less acutely. The term *stranger*,

however, is the concept most seminal to the book's premise. Strangers, they explain, "sustained varying degrees of alterity" and experienced "heightened personal freedom and enhanced perspective" as a result of living abroad (p. 13). Their nuanced explanation of these assorted categories helps frame the essays in this volume and allows for the presentation of artists' experiences in Paris not as a unified phenomenon but rather as complex and often conflicted ventures that nevertheless enriched both the artist and the environment in which he or she lived and worked.

The essays in this volume move beyond the best-known case studies—James McNeill Whistler, Mary Cassatt, and John Singer Sargent—to address artists from countries around the world, including Japan, Hungary, Poland, Italy, and Spain, among others. The book does not claim to be a comprehensive survey; instead, it sets out a sampling of the types of experiences that foreign artists or groups had in Paris and the French reception of these visitors or transplants. Divided into four thematic sections, the essays are arranged according to common frameworks or experiences rather than national identity. This organizational format works quite well for the first two sections but proves a bit less coherent and perhaps forced in the second two.

The first thematic section focuses on the topic of institutions and networks. Paris's annual salons and private galleries furnished artists with a variety of regular exhibition opportunities that did not exist anywhere else in the world at that time. Whereas national art schools in other countries often held annual exhibitions, and foreign governments, in an attempt to emulate Parisian culture, sometimes instituted salons, the size, quality, and consistency of and critical response to Paris's salons could not be rivaled. Nor did these local exhibitions confer the same degree of prestige or subsequent sales as did success in Paris. The Paris salons supplied an infrastructure for foreign artists who simply did not have regular exhibition opportunities in their country of origin. Indeed, the mere fact that Paris offered consistent and multiple exhibition opportunities was a major draw for artists.

Two of the essays in this section deal specifically with the impact of exhibition opportunities in Paris on foreign artists. Norma Broude's essay considers two Italian artists' participation in Impressionist exhibitions, examining their strategic negotiation of avant-garde practices, commercial success, and experience of cultural difference. Next, Maite van Dijk discusses the case of Edvard Munch's exhibition at the Salon des Indépendants. As an open, nonjuried exhibition, the Salon des Indépendants held special appeal and yielded greater accessibility for foreign artists. Van Dijk points out that Munch received unprecedented press

coverage, which was unusual for foreign artists, who were usually positioned as followers of French art or envisioned as representatives of their nation of origin. By looking at exhibition practice and critical reception, these essays reinsert foreign artists into Paris's artistic milieu as seminal actors on a world stage.

The other two essays in this section deal with different types of networks: those formed at Paris's open art schools and those established in the neighborhood of Montparnasse. Quality training was essential to an artist's success, and Paris put forward an array of options, from the official and exclusive École des Beaux-Arts to private academies that were more flexible in their class schedules as well as in their student body. Carter's essay looks at the role of the Académie Julian in training artists in the commercial arts and illustration to "provide the artist with the skills necessary to 'earn a living' (in commercial art) while 'waiting' for success in the fine arts" (p. 60). The necessity of bringing in an income, especially for artists living far from their means of support, has often been overlooked in studies of modernism, and the Académie Julian gave artists the means to do so. Next, Nicholas Sawicki examines a less formal network of artists working in a Cubist mode who traveled back and forth between Paris and Prague, arguing that these artists entered into a genuine reciprocal exchange with the Parisian avant-garde rather than simply emulating what they observed abroad.

"Expatriate Communities," the subject of the next thematic section, concerns groups of artists bound by their national heritage who traveled to or worked in Paris. Those who shared a common language, expatriate status, cultural heritage, or citizenship of the same nation began to band together to increase the possibility of recognition in a highly competitive art market that was already inundated with foreigners, thereby establishing a national or cultural identity abroad that they may not have adopted at home. Ewa Bobrowska's essay on Polish artists in Paris serves as a nice segue from the previous section because it presents the lack of infrastructure in Poland as the key factor that pushed hundreds of artists to travel to France in the late nineteenth and early twentieth centuries. According to Bobrowska, these artists created Polish enclaves, living and working in close proximity to one another in Paris and becoming "more and more conscious of their collective strength as a national group" (p. 92) because of their distance from home. Emily C. Burns turns her attention to American (United States) artists' clubs in Paris, analyzing the tension between the Americans' focus on morality and a strong work ethic and the perceived dangers of Paris's bohemian lifestyles. This cultural disjunction led to the increasing insularity of American artists' communities in contrast to other national groups that were more integrated. Interestingly,

Burns asserts that "in the process of claiming national retrenchment, the club defined French culture as an other and exiled themselves from it" (p. 106), a process that is quite opposite from the "othering" that many foreign artists experienced in the French milieu.

Laura Karp Lugo's essay considers Catalan artists in Paris at the turn of the century, whose move was prompted by political tensions resulting from Catalonia's quest for autonomy. Lugo argues that their alliance with Paris rather than Madrid can be read as a reflection of the region's desire for independence. In France, these artists tried out various identities, sometimes regional, sometimes international, but, as Lugo points out, they ultimately embraced an alternative modernity, imbued with classicism, that emerged in reaction to Parisian avant-gardism.

The last essay in this section, by Richard D. Sonn, surveys a different kind of community, the nearly five hundred Jewish artists, mostly from Eastern Europe, who converged on Paris's Left Bank by the 1920s. Sonn ponders whether these artists could be considered "Jewish" in any meaningful or coherent sense. By considering several case studies, such as Jules Pascin and Marc Chagall, he looks for an identifiable aesthetic expression of ethnic heritage that could link their work. He concludes, however, that it is difficult to identify a shared "Jewish essence" in the content or style of their paintings. As in other artists' communities, an individual's relationship to his or her heritage varied from near-complete assimilation, as with Pascin, to Chagall's exploitation of "the marketing potential of his own origins" (p. 136).

Part 3 takes up the more nebulous theme of "Incomers and Outsiders," which could apply equally to nearly all the artists discussed in the book, not just those relegated to this section. With the exception of Juliet Bellow's essay on the Ballets Russes, the essays here are case studies of individual artists. While at times enlightening, these close studies often emphasize the particularities of an individual's situation over larger networks and interactions. Sharon Hecker's essay on Italian sculptor Medardo Rosso, a contemporary and rival of Auguste Rodin, who spent three decades in Paris, introduces the specific difficulties and challenges faced by sculptors living abroad, whose livelihood depended on public commissions. And Susan Waller examines the impact of Welsh artist Gwen John's experience as an artist's model on her career as a painter. J. Thomas Rimer's essay focuses on Sakamoto Hanjirō, an artist who traveled to Paris to learn what came to be known in Japan as the "Western style." According to Rimer, Hanjirō's difficulty with the French language and experience of acute cultural difference were representative of the challenges artists from Japan typically faced. These three case studies of individuals from different countries demonstrate that, on the

one hand, the unique circumstances, background, and education of each artist led to dissimilar experiences of the Parisian art scene. But, on the other hand, certain commonalities can be extrapolated from their stories, such as their sense of marginality in relation to dominant figures in Paris, their quest to maintain individuality while adopting modernist ideas, and their daunting experience of negotiating Paris's schools and art markets from the point of view of an outsider. One is left wondering, however, who exactly achieved the status of "incomer" as opposed to "outsider."

Bellow's essay is distinct from the others in this section in that it deals with the visual culture surrounding the famous ballet troupe from Russia. Bellow reveals the intricate negotiations foreign artists undertook in exhibiting and performing abroad. She dissects the outraged reaction to the Ballets Russes' production of *Le sacre du printemps* by examining how the troupe undermined expectations of primitivism by appropriating specifically "Parisian" expressions of modernism. The Ballets Russes' varied repertoire served to disrupt straightforward readings of their work as an "authentic projection of a singular national self" (p. 156), thereby simultaneously corroding constructs of a unified French culture and putting audiences and critics on edge. The questions she poses, "Where was modernism?" and "Who can claim it?" extend beyond the specific circumstances of the Ballets Russes and are relevant to nearly all the cases in this book. Whereas the West laid claim to modernism as its own circumscribed invention, cases such as this one complicate such an assertion and posit modernism as a much more global endeavor.

The final section of the book, "Cosmopolitans and Hybridities," suggests a move away from expressions of national identity toward an international or mixed approach to art making. The essays in this section, with the exception of Donald F. McCallum's discussion of Japanese painters in Paris, also center on individual case studies. Paul Fisher singles out the fascinating figure of Franco-American *salonnière* Henrietta Reubell, who served as facilitator and interlocutor for queer or "sexually unconventional" artists from diverse national backgrounds by bringing them together at the salon she hosted in Paris. Cindy Kang looks at the work of Hungarian artist József Rippl-Rónai, who attempted to create "a modern Hungarian style" by combining "French and Magyar elements" (p. 213). This deliberate hybridity represents a strategy for dealing with the tensions between the cosmopolitan and the national.

Rather than examining a single artist, McCallum looks at the phenomenon of Japanese artists' travels to Paris around the turn of the century, describing this venture as part of Japan's quest to remake itself as a modern nation. These artists tended to converge around specific teachers at the Académie

Colarossi and the Académie Julian and subsequently brought their relatively conservative ideas and “Academic Impressionist” style back with them to Japan. The final essay in this volume discusses the well-known artist and member of the Italian Futurist group Gino Severini. Zoë Marie Jones considers how Severini constructed a largely fictional bohemian identity for himself as a means to insert himself into the Parisian art world while simultaneously acting as an intermediary between the Italian and the French avant-gardes. This last group of essays thus highlights artists who negotiated between the national and the international, not by choosing one extreme or the other but instead by selectively combining and appropriating those aspects of each realm that would resonate across borders. Whereas artists’ negotiations of cosmopolitan or hybrid identities is certainly a relevant issue, both this section and the previous one, “Incomers and Outsiders,” present broad thematic constructs that could be applied to any of the case studies in the book and are not necessarily specific to the four essays grouped under these headings. The first two sections, on the contrary, incorporate essays that deal with clearly defined parameters: institutions and expatriate communities. This somewhat awkward organizational framework indicates the unique challenge of structuring an edited volume in a coherent way. It does not, however, undermine the quality of the individual contributions.

While this book provides a wonderful sampling of the artists who traveled to Paris or the networks and institutions that facilitated travel there, the text has one glaring omission. Not a single case study of a Latin American artist living and working in Paris is included in the volume, an absence that the editors do not account for except by asserting that the compilation cannot be considered comprehensive. As a specialist in modern Latin American art and its expatriate artists, I found this oversight particularly acute. As demonstrated in recent studies and exhibitions, such as the 2015–16 exhibition organized by Edward Sullivan on Puerto Rican artist Francisco Oller at the Brooklyn Museum, New York, these rich connections in modern art are worthy of consideration and would have fit well within the context of this volume. With its emphasis on artists traveling from other European countries to France, it therefore still presents the story of foreign artists in Paris as a primarily European phenomenon, with the exception of Japan, Russia, and the United States. One wonders, therefore, whether this oversight is also true for African or Australian artists or those from other parts of Asia or the Middle East.

Despite these omissions, the issues, networks, and structures that these essays reveal create a new framework for understanding the Parisian art world at the turn of the

century as a much more global place than it has been portrayed previously.

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SONAL KHULLAR

Worldly Affiliations, Artistic Practice, National Identity, and Modernism in India, 1930–1990

Berkeley: University of California Press, 2015. 368 pp.; 74 color ills., 29 b/w. \$60.00

Office shelves buckle under the weight of stacked paper bundles and piles of loosely knotted portfolios in Dayanita Singh’s black-and-white photograph *File Room* (2011). Portrayed as forgotten, Singh’s archival paper records appear as archaic fragments of modern India and its institutions. The labyrinthine world of chancelleries and registries is offered to the viewer as a gloomy elegy to a bygone era of living systems of classification, conservation, and memory. Reminders of a utopian vision whose effective destruction in time appears irreversible, Singh’s spectral series appears in the opening pages of Sonal Khullar’s insightful book *Worldly Affiliations, Artistic Practice, National Identity, and Modernism in India, 1930–1990*. Borrowing from Walter Benjamin’s reflections on the value of ruins as allegories of thinking itself, Khullar sets out to examine modernism from the perspective of broken dreams and detritus. Listening for the “stammer of the archive,” the more marginal kinds of documentation that can be perceived within unofficial pronouncements and protocols, Khullar returns to the past to mobilize history as a powerful cultural inspiration for present-day struggles (p. 32).¹ The invocation of Benjamin—who urged readers to “take a tiger’s leap into the past,” to return to forgotten moments inspired by present-day urgencies—may strike readers as a trite cultural cliché.² *Worldly Affiliations* reveals that the phrase has not lost its relevance. Through reviving the art of the past, what artist Amrita Sher-Gil defined as the forgotten “forms of the future,” Khullar proposes that new worlds can be imagined and brought into existence (p. 56). The recovery of past fragments in the present moment can turn belatedness into a politics of contemporaneity. Khullar’s engagement with Benjamin and his thought resonates with current global discourses in the fields of art as put forward by Okwui Enwezor’s *All the World’s Futures* at the 2015 Venice Biennale. For this edition, Benjamin’s posthumous collection *Illuminations: Essays and Reflections* (1961) was used to anchor the curatorial ideas and works on display within the exhibitions. The Venice Biennale also presented an unlikely platform for cultural

collaboration between artists Rashid Rana (Pakistan) and Shilpa Gupta (India) in the exhibition *My East Is Your West*. Out of a sense of communal affiliation, Rana and Gupta were compelled to create artwork that defied state-fenced borders.³ Beyond the example of Venice, Khullar’s timely intervention chimes with other significant projects that are taking place worldwide in pursuit of a more global modernism. The conference “Contiguities, Infrastructures and Aesthetic Practices” organized by Haus der Kulturen der Welt (HKW), Berlin (2015), took up a critique of modernism in the twentieth century by addressing the persistent marginal status of non-Western avant-gardes, calling for a more inclusive idea of art history.

It is Khullar’s central thesis that: “The view of modernism as a practice of worldly affiliations promises to transform our notions of the modern and the contemporary” (p. 29). Bringing together thinkers as wide-ranging and cosmopolitan as Ananda K. Coomaraswamy, Mulk Raj Anand, Octavio Paz, and Salman Rushdie, Khullar devotes chapters to artists Amrita Sher-Gil, M. F. Husain, K. J. Subramanyan, and Bhupen Khakhar to generate comparative analyses that engage readers in reconfiguring global modernism. Teasing out relevant connections, Khullar elaborates on the legacies that came with modernism: the problems of art education, the creation of a public for art, the rapport with the West, the role of tradition (including the figure of the woman and the trope of the village) in the cultural production of the colonial and postcolonial periods. This engagement is framed as being essential to studies of modernism in India. An ongoing project, its creative potential has yet to exhaust itself, an argument sustained by Geeta Kapur since the late 1990s.⁴ What makes Kapur’s writings relevant for Khullar’s project is the belief that modernism, which occurred in conjunction with anticolonial nationalism, remains deeply politicized, and for this reason, continues to carry with it “the potential for resistance.”⁵

Rather than argue for ruptures between colonial and postcolonial moments, Khullar maps the field of art production from 1930 through the 1980s to show how the visual challenges of representation carry through from one period to the next. Khullar does not see 1947—the year of partition between India and Pakistan, the underside of independence—as a watershed year for artistic production in India. Regardless of this bloody event, which some scholars see as “a festering wound in the collective psyche of South Asia,” the artists considered by Khullar did not intend to break with everything past but to treat beginnings as *beginnings again*.⁶ These artists, while embedded in and indebted to the colonial past, sought to formulate visual vocabularies that were deeply critical of colonial modernity.

Decolonization, like colonization, is a fraught process involving violence; for this

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