

Guarding the Avant-Garde

LÉONCE ROSENBERG, a Parisian collector, dealer, and publicist, opened Galerie L'Effort Moderne at the beginning of 1918. Following World War I, the gallery, which was at 19, rue de la Baume, became the foremost promoter of Paris' avant-garde, the Cubists in particular. In keeping with family tradition, Marianne Rosenberg,

Léonce's grand-niece, is currently showing "Cubist Perspectives" (through December 21), an exhibition that looks at the movement's inception and legacy, at her Manhattan gallery.

Works by Serge Férat, the Russian painter who settled in Paris and was renamed by Guillaume Apollinaire (himself of Polish stock); Henri Hayden, a Polish painter who also moved to Paris and spent summers painting in Brittany; and Auguste Herbin, a Frenchman who dabbled in Cubism before gaining acclaim later on for his geometric abstractions, represent Cubism's early

years in the nineteen-teens, while works by artists such as Karl Knaths, Blanche Lazzell, and Kenneth Stubbs showcase the movement's endurance in the following decades at the artist colony in Provincetown, Massachusetts. Twenty-first century artists Marcin Dudek, Oleg Kudryashov, and Tom John showcase Cubism's influence on contemporary art.

Jean Metzinger's oil on pieced panel *The Windmill of Calvados* (1918) is a standout of the show. Metzinger, a French artist and writer who fell in with Apollinaire's circle in 1908, was




the first to explain in print (a 1910 issue of *Pan*) that Braque and Picasso had rejected traditional perspective and were representing multiple viewpoints of a subject in a single image. *The Windmill of Calvados* layers rural elements of a landscape—trees, a field—with those of the city—factories, brick, windows. Hayden's *Nature morte*, a 1918 gouache on board, is a lively still life marrying a multitude of textures.



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