

**A**fter standing empty for over a year, the Musée du Luxembourg reopens with an exhibition devoted to the German Renaissance artist Lucas Cranach the Elder. With more than one hundred works by the master and some fifty others by contemporaries such as Dürer and Titian, the show focuses on the

## Musée du Luxembourg in Paris reopens

influences that Flemish, Italian, and local artists had on the development of Cranach's style. A special section explores the artist's signature nudes, which remain as enigmatic and captivating as when they were first painted. However, the show places equal emphasis on Cranach as a complex man of his complex time: a friend of Martin Luther who forged an acceptable Protestant iconography while continuing to accept commissions from staunchly Catholic patrons; and an elevated court painter, who simultaneously ran a thriving business selling prints.

Having debuted in Brussels at the Palais des Beaux-Arts (Bozar) last fall, the exhibition is the first at the Musée du Luxembourg

to be organized by France's Réunion des musées nationaux, which last June received an eight-year contract to manage the venue. The RMN's contract with the Sénat requires it to present at least two exhibitions per year on themes of the European Renaissance and the connections between art and power. These stipulations seek to ensure that the art displayed on the walls of this small but important museum relate to the surrounding gardens and palace, which Marie de' Medici created and which the French Senate currently occupies. The choice of Lucas Cranach to inaugurate the Musée du Luxembourg's own renaissance pointedly sets a fresh tone by widening the program beyond the confines of the Italian peninsula.

A catalogue in French accompanies this visual feast, which abounds with the artist's color-suffused paintings as well as a quieter although no less dazzling array of pristine woodcuts and drawings.



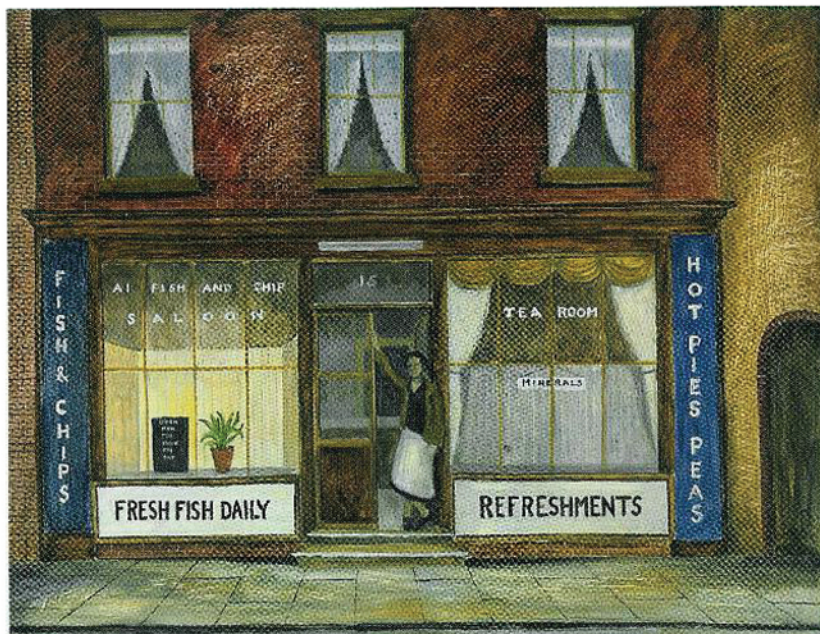
**Cranach and His Time** - Musée du Luxembourg, Paris - to May 23 - [www.museeduluxembourg.fr](http://www.museeduluxembourg.fr)

**A**lthough Stanley Dyson spent a year at the Liverpool City Art School and taught art to secondary school children for sixteen years in his native Derbyshire, he hid his exuberant and prolific paintings from public view throughout his lifetime.

## Stanley Dyson at Robert Young Antiques

No one had looked at his work until after his death in 2007, when Robert and Josyane Young came across bundles of his paintings at a regional auction in Beccles, England. Without knowing the identity of the painter, they were enthralled by the vitality of his compositions, his nuanced use of color, and his highly personal, naïve style, which nevertheless betrayed awareness of developments in contemporary art. They bought the entire lot of roughly five hundred items (their largest such purchase ever), which include a number of carefully preserved works by Dyson's students, whom they estimate at ages ten to twelve.

The Youngs have carefully researched the reclusive painter's roots and life story



and exhibit his paintings this spring in their Battersea gallery alongside several of the student paintings that relate directly to Dyson's. This pioneering show exemplifies the role of the dealer at its most creative and daring.

**The Art Master: Stanley Dyson and His School** - Robert Young Antiques, Battersea, London - March 18 to April 23 - [www.robertyoungantiques.com](http://www.robertyoungantiques.com)

*Portrait of a Young Woman with a Red Hat* by Lucas Cranach the Elder (1472-1553), c. 1525-1530. Private collection, courtesy of Galerie De Jonckheere, Paris.

*A1 Fish and Chip Saloon* by Stanley Dyson (1920-2007), c. 1955. Robert Young Antiques, London.