



## Partition du Paysage, Léo Vanaret, 1min52, 2015 Caspar David Friedrich - Morning Mist in the Mountains

### What - Who

Leo presents a projection of Friedrich's work, which he has reworked. Indeed, he's played with the painting structure to make a musical score, thereafter he plays it with computer. His piece talks about power, lyricism, and a coming back to the nature.

It could have been in the romanticism period because we can find back some elements of this movement. For example: the landscape is idealized, it feels like it's melancholic or mysterious. The music is powerful, it arouses emotions and upsets the audience. There are also powerful contrasts.

So to put in a work like that, I'll have to find out a high place, powerful and strong, in its proportions.

### How I'll put in - Where - Why

As a curator, I'll place Leo's work in an urban space, like in the street. In contradiction with the idea that we'll have for this kind of work. This work needs a place where there is some sobriety, because there's already a lot in it.

I choose the wall of the Denon museum, because I've known this location very well.

Last year, it was my every week end journey to work. It's a large empty white wall.

It's near the place of the town hall, thanks to that a lot of people will be able to see his work.

Moreover, I know this museum is one of the favorites of Leo's and it's also a museum of the Beaux Arts, which could match with this work.

### How I'll manage it

As you know, I've planned to project Leo's work on the big of the wall of the Denon museum, to be seen by everyone.

I'll put the video-projector, on some neighbor's window.

And there'll be outside

speakers. I've chosen to put

this work out because

I wanted to apply the doctrine *let's move art into the street*.

Looking from the outside,

this work could be seen as

an Art cliché: it's a painting

and we're listening classical

music (which is inspired

by Wagner, I've forgot to

mention it earlier). But still, even if there're some technology with it, I wanted to break the

code of romantic paintings lock in the museum. This is a desecration, popularization of an art

piece. I also like the idea of having a artwork on a museum and not in the museum, which is a bit paradoxical.



To conclude, to showcase a important work like this one, you have to find out a place worthy of his «greatness», even if you have to break the rules. A work made sacred within the reach of all in the street.

