International Art Exhibitions 2013
For the first time, this exhibition unites the great names in the Impressionist movement around the theme of reflections on the water, thanks to loans from all over the world of prestigious paintings by Monet, Renoir, Sisley, Caillebotte, Seurat and many more.

Reflections have been an important theme in art since the classical period. Narcissistic and philosophical, painters have long been intrigued by the optical phenomenon of the inverted image of themselves and the world. Water acts as a marvellous mirror and for the academic tradition revealed the profound beauty of an eternally calm, stable universe, ordered by perfect symmetry. In the 19th century, the Impressionists blurred this image of an immutable world, and strove to catch a changing, uncertain reality with an indecipherable future.

For the following generations, the changing reflections on water became the site of new ideas in painting: dense in Cézanne, liberating for Signac. The great modern movements in painting evolved around the motif of water and the exhibition has been structured along this trajectory.

Opposite page
Paul Signac
Tartans with Flags, opus 240
1891, Oil on canvas
65 x 58 cm
Von der Heydt Museum, Wuppertal
1 Gustave Caillebotte
Sailboat on the Seine, Argenteuil
1893, Oil on canvas
65 x 38 cm
Private collection
2 Maximilien Luce
Camaret, Moonlight and Fishing Boats
1894, Oil on canvas
72 x 92 cm
St Louis Art Museum, St Louis
3 Claude Monet
Etretat, sunset
1882-83, Oil on canvas
60.5 x 81.8 cm
North Carolina Museum of Art, Raleigh
Purchased with funds from the State of North Carolina
4 Robert Demachy
Banks of the Seine
c1900, Photographic print using gum bichromate
20.2 x 12.6 cm
Société française de photographie, Paris

Dazzling Reflections
100 Impressionist Masterpieces

The motif of a stretch of water – that ceaselessly mobile, coloured surface reflecting the countryside, sails and water – runs throughout the history of Impressionism. Catching the random play of reflections was for Monet, Caillebotte, Renoir or Sisley a way of proclaiming the truth of the moment, but also an opportunity to vibrate in unison with the movement of a changing world, in which speed and light would play a dominant role. Monet thought particularly deeply about the phenomenon of reflection, from the Gare St Lazare to the Poplars and Japanese Bridge series, and finally the Water Lilies, a motif he worked on tirelessly in his last years. It could be argued that the very foundation of Impressionism lay in his Le Havre canvases of 1872 and the singular reflection of the iconic painting, entitled ‘Impression, Sunrise’.

For the following generations, the changing reflections on water became the site of new ideas in painting: dense in Cézanne, liberating for Signac. The great modern movements in painting evolved around the motif of water and the exhibition has been structured along this trajectory.
Visitors are invited to step into the beautiful universe of Belgian artist Paul Delvaux with an exhibition exploring different periods of his life’s work. His lifelong picturing of enigmas and the strange derive from his recognising the everyday life of a modern Belgium as banal and called for a desire to escape. His grand tableaux often feature multitudes of buxom female nudes and (fewer) dapper suited men who find themselves lost in a dreamscape when juxtaposed in situations of sexual fantasy and the uncanny. The repetitious women in question are not violated, as transgression is not his impetus; rather they are formidable and even threatening in their quiet seduction.

Paul Delvaux shared his compatriot René Magritte’s preference for a painting that is meticulously rendered, but opted for more classical compositions with accurate presentations of details.

His early recognition of Giorgio de Chirico’s metaphysical works left a lifelong influence upon his own work: isolated streets with shadows of people who cannot be seen, remnants of antiquity, and trains, all composed within a pictorial space. Delvaux’s consistent employment of Albertian perspective in his often urban settings contrasts sharply with modernism’s preference for flatness. Delvaux’s figures often gaze into nothingness as if hypnotized, demonstrating his interest in ancient Greek and Roman polytheistic rituals and festivals. His travels to the ancient cities of Italy in 1937 & 1939 and Greece in 1956 greatly impacted his paintings. The sites of the Acropolis, Olympia and Pompeii now appear with settings of antique temples and architectural fragments as if they were detailed scale models. The nudity of his pallid women with eyes blankly staring out into eternity perhaps signify contemplation and heightened sexual stimulation.
‘Objects & Paintings’ includes paintings and sculptures from several periods in Wesley’s career; all of them point to the ‘eccentric precision’, as Dan Flavin described it, that has made him one of the most indispensible American artists of the post-war period. Over the course of his half-century career, Wesley has created an amalgamation of minimalist, surrealist, and pop vocabularies that taps into the cultural unconscious. His formal universe, which is predicated on patterning, sensuality, and a deliberate use of line and colour, brings together references and images of all kinds. As such, the rarely seen sculptures on view in the exhibition shed light on the paintings for which Wesley is best known. Essentially paintings in their own right, they provided the artist with the opportunity to apply his imagery to readymade objects.

The nude figures suggest a complex attitude toward eroticism: sulky, submissive, and titillating but also wild and free, tied to the moment’s easy rider counterculture. The paintings on view, made during the late 1990s and early 2000s, demonstrate the fluidity with which Wesley is able to address a variety of subjects and moods. ‘Woman on Top’, from 1996, is an erotic picture whose strength of line and composition make it feel like a landscape of flesh; despite its flatness and monochromatic background. ‘Chocolate Major’, meanwhile, depicts the upper third of a nude woman against a preternaturally blue sky and a lawn of green grass. The lower part of her body is obscured by the flat brown bust of a man who, despite the economy with which he is rendered, peers out from the picture plane. Wesley’s work has been the subject of numerous solo exhibitions since the early 1960s – Stedelijk Museum, Amsterdam; the Chinati Foundation, Marfa; MoMA PS1, Long Island City; the Fogg Art Museum at Harvard University, and Kunsthalle Nuremberg, among others.
Gottfried Helnwein is one of the most important internationally known Austrian artists alive today. To celebrate the occasion of his 65th birthday, the Albertina is dedicating the largest retrospective of his works to date in the German-speaking world to him.

More than 150 works from all phases of his career provide insight into Helnwein’s creative work, which is characterized by a pointed dialogue with society, its bête noires and taboo subjects. He primarily became known for his hyperrealistic paintings of wounded and bandaged children. Even Disney figures take on a menacing aspect in his works. Pain, injury and violence are recurring motifs in his unsettling and disturbing works.
Comprising more than 160 paintings, collages, drawings, sculptures and illustrated books, this extensive retrospective at the Fondation Beyeler features major works, discoveries and techniques from every phase of Max Ernst’s career. Max Ernst (1891-1976) was among the most versatile artists in modernism. Following his beginnings as a rebellious Dadaist in Cologne, Ernst moved to Paris in 1922, where he soon became one of the leading lights of Surrealism. During the Second World War, he was twice interned as an enemy alien, and was set free thanks to the efforts of his friend, the poet Paul Éluard. In 1941 he escaped to the United States, where he found new impulses and at the same time provided inspiration to the generation of young artists.

When Max Ernst returned to war-devastated Europe a decade later, both he and his work appeared to have been forgotten. As a consequence, he yet again reinvented himself. This resulted in an unprecedented oeuvre that resists any clear stylistic definition. A master of metamorphosis, Ernst was a searcher and discoverer, an honorary doctor of philosophy who increasingly expanded his range of investigation to include astronomy, ethnology, ornithology, mathematics and psychoanalysis, following up his love of the natural sciences and creative chance.

Max Ernst was granted French citizenship in 1958. He died in Paris in 1976. Even decades after his death, Max Ernst’s art, in its continual attempts to overcome tradition while making reference to it, seems more relevant than ever.
Nordic Art
The Modern Breakthrough
1860 - 1920

A magnificent survey with 125 paintings from the Nordic countries of Denmark, Finland, Iceland, Norway and Sweden, created during the transition to Modernism. Masterpieces by Edvard Munch, Akseli Gallen-Kallela, Anders Zorn, August Strindberg, Helene Schjerfbeck and Vilhelm Hammershøi are juxtaposed in a fascinating dialogue with works by almost 60 outstanding painters who are virtually unknown in Germany – national masters like Prince Eugen (Sweden), P S Krøyer (Denmark), Magnus Enckell (Finland), Christian Krohg (Norway) or Thórarinn Thorláksson (Iceland). With a diverse range of themes, the exhibition sets out to demonstrate how these artists searched for and discovered connections and divisions among the emerging Nordic nations that rose above their national borders. Spurred on by curiosity, but also by the lack of opportunities for artistic instruction, or by its perceived rigidity in their home countries, many Nordic artists travelled to European cities with important academies of art, like Munich or Duesseldorf, in the second half of the 19th century. Also Paris held particular appeal. By networking with other European artists and taking part in important exhibitions throughout Europe, they fostered the development of a self-contained artistic form. Not only did this lead to independent Nordic variations on Realism, Impressionism and Symbolism, but the Nordic artists passed on significant impulses to their contemporaries in the south.

www.hypo-kunsthalle.de

Kunsthalle der Hypo-Kulturstiftung
Munich

Opposite page
John Bauer
Brother St Martin and the Three Trolls
1913, Watercolour on paper
25 × 25 cm
© Nationalmuseum, Stockholm

1 Helene Schjerfbeck
Girl with Orange, The Baker’s Daughter
1908-09, Oil on canvas
60.5 × 50.5 cm
Ateneum Art Museum, Helsinki
© Finnish National Gallery

2 Vilhelm Hammershøi
Interior With Young Woman Seen From Behind
1903-04, Oil on canvas
60.5 × 50.5 cm
© Randers Kunstmuseum, Denmark

3 Christian Skredsvig
Midsummer’s Eve in Norway
1886, Oil on canvas
156.2 × 291.5 cm
Statens Museum for Kunst, Copenhagen

4 Prince Eugen
The Old Castle
1893, Oil on canvas
101 x 97 cm
© Prins Eugens Waldemarsudde, Stockholm
J.M.W. Turner (1775-1851) is one of Britain’s greatest artists, a key figure of the Romantic era. His paintings and watercolours are much admired for their experimental character and highly coveted by museums and collectors worldwide. However, it is only at the Tate that we gain a full sense of Turner’s aims and achievements. The artist’s gift to the British nation was originally limited to the finished paintings exhibited in his lifetime, many of which he retained or re-acquired with a view to his donation to the national collection. The larger settlement, after the artist’s death, meant these paintings were supplemented by the contents of his house and studio.

This exhibition reflects the diversity of this unique collection. It provides a comprehensive overview of Turner and his artistic development, while offering extraordinary insights into his working life and practices.

The exhibition consists of 40 oils complemented by 70 works on paper, from large watercolours to intimate sketches. It includes ambitious early works such as ‘Buttermere Lake, with part of Crummock Water’ (1798). Turner’s late career is represented by many remarkable paintings including the exquisite ‘Venice, the Bridge of Sighs’ (1840) and ‘A Disaster at Sea’ (c1835), which shows a shipwreck of a convict ship bound for NSW in which many died.
This anniversary exhibition is the most comprehensive presentation of Edvard Munch’s art ever displayed. It features major works from all periods of his life and provides an overview of his enormous output. It aims to make Munch’s distinctive contribution to modern European visual arts even more evident. Edvard Munch was artistically active for over 60 years, from his debut in the early 1880s until his death in 1944. He retained his fresh and innovative commitment to art creation throughout his life and his pictures have inspired, offended and pleased several generations. Munch’s changing portrayals of himself and the ways he repeated and refined particular motifs comprise a general theme. You will also see how Munch utilised places and landscapes he was well acquainted with in continually changing variations. The exhibition offers an opportunity for a new experience and understanding of Munch’s ground-breaking contributions to modern visual arts. In his day he elicited anger and admiration for his unorthodox style of painting. His continual experimentation ensures his topical interest today as well. The enormous scope of the exhibition has been made possible through cooperation between the National Museum of Art, Architecture & Design and the Munch Museum. The works on display have been selected from the museums’ own collections and supplemented by generous loans from public and private institutions in Norway and abroad.
The exhibition brings together eighty works loaned from numerous museums and collections worldwide, including a famous palette on which the artist painted a rural scene using all the colours of the spectrum.

The exhibition marks the first monographic exhibition in Spain on the Impressionist painter Camille Pissarro (1830–1903). He was the only artist of the group to take part in all eight exhibitions between 1874 & 1886. This show aims to restore his reputation, not just as the 'first Impressionist' but also as the master of the pioneers of modern art. Landscape, the prevailing genre within Pissarro's oeuvre, provides the focus of the exhibition, which is organised chronologically around the different places in which the artist lived and worked. While Pissarro spent most of his life in villages such as Pointoise, Louveciennes and Éragny, the last two rooms in the exhibition are devoted to the urban views that he painted in the last decade of his life, including his numerous depictions of Paris, London, Rouen, Dieppe and Le Havre.

Opposite page

Rue Saint-Honoré in the Afternoon, Effect of rain
1897, Oil on canvas
81 x 65 cm
Museo Thyssen-Bornemisza, Madrid

1. Louveciennes, Chemin des Creus, Louveciennes, snow
1872, Oil on canvas
46 x 55 cm
Museum Folkwang, Essen

2. Self-Portrait
1903, Oil on canvas
41 x 33 cm
Tate Donation of Lucien Pissarro, son of the artist, 1931

3. The Climb, Rue de la Côte-du-Jalet, Pointoise
1875, Oil on canvas
54 x 65 cm
Brooklyn Museum of Art, Purchased with the funds given by Dikran G Kelekian

4. Road to Versailles, Louveciennes, Winter sun and snow
c1870, Oil on canvas
46 x 55.5 cm
Carmen Thyssen-Bornemisza Collection
On deposit at Museo Thyssen-Bornemisza, Madrid

04.06.2013 > 15.09.2013

www.museothyssen.org
This is the first major solo exhibition of the acclaimed German painter Tim Eitel in an Austrian museum. A representative of figurative painting under the umbrella of the ‘New Leipzig School’, Eitel’s paintings are calm, focused and reserved. He portrays situations in which his figures communicate through poses and gestures. Whereas his early paintings show green landscapes and cool museum spaces, populated by isolated human figures, his more recent works focus on urban settings with everyday scenes and motifs. Calm and sometimes contemplative, the paintings often concentrate on inconspicuous motifs that do not usually attract a great deal of attention. He presents hardly discernable figures in the dark, an unoccupied dilapidated mattress or a waste bin full of refuse bags and inhabited by pigeons. The people in Eitel’s paintings are often alone, and even if there are two of them or little groups, they are hardly seen to interact. They usually look away from the viewers, refusing to communicate with them, and there is no direct glance looking for dialogue.

Everything Tim Eitel paints is based on situations he has witnessed himself. His camera serves as a sketch pad. He takes photographs when he is looking for attitudes, gestures or architectural aspects that contain some element of interest. When putting these motifs onto canvas, he rapidly disconnects from the photographic model and, in a process of elimination, removes any superfluous content until nothing diverts attention from the actual motif. Obviously, the viewer doesn’t see this whole process.
The Phillips Collection features 44 canvases by the French cubist master Georges Braque (1882-1963), along with related objects, from the tumultuous years leading up to and through World War II, a time of great experimentation for the artist. The exhibition reveals insights into his creative process at a time when he used the motif of still life as a source of inspiration to synthesize cubist discoveries. In-depth technical analysis of several works uncovers details about Braque’s meticulous use of materials and his interest in creating a tactile painted surface.

Opposite page
Mandolin & Score (The Banjo)
1941. Oil on canvas
108 x 99 cm
Collection of Charles & Palmer Ducommun

1 Still Life with a Fruit Dish
1938. Oil on canvas
63 x 81.5 cm

2 Still Life with Oysters
1937. Oil on canvas
53.7 x 93.3 cm
Mildred Lane Kemper Art Museum, Washington University in Saint Louis
Gift of Mrs Richard K Weil, 1960

3 The Washstand
1944. Oil on canvas
162.2 x 63.8 cm
The Phillips Collection, Washington, DC
Acquired 1948

4 Stool, Vase, Palette
1939. Oil on canvas
92 x 92 cm
Private collection, Switzerland

All works © 2013 Artists Rights Society (ARS), New York / ADAGP, Paris
The depiction of reflections on the surfaces of objects within a painting is a recurring motif in painting and one that fascinated numerous artists from the 15th century onwards due to its pictorial potential. The interplay between the real and the reflected image is the theme of this exhibition in which Old and Modern Masters are juxtaposed in the same space. This visual game is explored by artists of different periods using their technical mastery with metals, glass and mirrors to reflect details outside the pictorial space or hidden within the scene. On occasions they even exhibit a display of artistic narcissism by using this device to depict themselves painting behind their easels.

1. Paul Delvaux
Women in the Mirror
1935, Oil on canvas
72 x 91.5 cm

2. Richard Estes
Telephone Booths
1967, Acrylic paint on masonite
122 x 175.3 cm

© Marlborough Gallery, New York

3. Gabriel Mâlesskircher
Saint Luke the Evangelist
1478, Oil on board
77 x 32.2 cm

4. René Magritte
La Clef des champs
1936, Oil on canvas
80 x 60 cm

5. Francis Bacon
Portrait of George Dyer in a Mirror
1959, Oil on canvas
198 x 147 cm

All works Permanent Collection
Museo Thyssen-Bornemisza, Madrid
A Crisis of Brilliance
1908-1922

A major exhibition featuring over 70 of the best and most innovative works by Paul Nash, C R W Nevinson, Stanley Spencer, Mark Gertler, David Bomberg and Dorothy Carrington. It will examine the evolution of the influential group who became some of the most well-known and distinctive British artists of the early 20th century.

Students together at the Slade School of Fine Art in London, they were known for their rebellious, often controversial, behaviour. The show will also bring to life the complex dramas of the group, including love affairs, a fractious love triangle, murder, suicide and war.

As their talents evolved, members of the group became linked with the Futurists, the Vorticists and the Bloomsbury Group. However, with the declaration of war in 1914, the comfortable world the six artists knew, changed irrevocably.

The exhibition will culminate with a selection of their paintings made during and immediately after the Great War, some of which are the most celebrated visual records of the epochal event.

The display will include Spencer’s acclaimed ‘Unveiling Cookham War Memorial’ (1922), the first time it has been on display for almost 25 years.

12.06.2013 > 22.09.2013

www.dulwichpicturegallery.org.uk

Opposite page
C R W Nevinson
Loading Timber, Southampton Docks
1916-17, Oil on canvas
Southampton City Art Gallery, Hampshire, UK
The Bridgeman Art Library

1 David Bomberg
In the Hold
1914-16, Oil on canvas
196.2 x 231.1 cm
© Tate, London 2012

2 Mark Gertler
Gilbert Cannan and his Mill
1916, Oil on canvas
196.2 x 231.1 cm
© Ashmolean Museum, University of Oxford

3 Paul Nash
The Void
1918, Oil on canvas
71.4 x 91.7 cm
National Gallery of Canada, Ottawa, Transfer from the Canadian War Memorials, 1921

4 Dora Carrington
Lytton Strachey
1916, Oil on panel
50.8 x 61.9 cm
© National Portrait Gallery, London

5 Stanley Spencer
Unveiling a War Memorial at Cookham
1921, Oil on canvas
152.4 x 147.3 cm
Private Collection
The Bridgeman Art Library
Emil Nolde (1867–1956) is one of the most important artists of Expressionism. This will be the first extensive presentation of Nolde’s works in southern Germany in many years. It comprises about sixty oil paintings and twenty watercolours ranging from the beginning of his artistic career to his late work.

This comprehensive presentation features the principal themes of his creative work. Besides landscapes, it includes figure paintings and portraits, religious motifs, as well as impressions from his journey to the South Seas. The lushly coloured paintings reveal the complexity of Emil Nolde’s lifeworld. What they all have in common is the emotional power of colour.

‘Colours were a joy to me, and I felt as if they loved my hands.’ Nolde’s colourful paintings and watercolours testify to his affinity with nature and his search for primal human states. Radiant red, dark blue, deep black, and intense lilac – these are some of the expressive colours Emil Nolde used to paint romantic landscapes and dramatic seascapes. Nolde chose colours that occur in nature. By intensifying the colour values and placing them directly alongside one another in a painting, he succeeded in heightening the expressiveness and brilliance of the colour in such a way that its impact extended far beyond impressions received in nature.

‘A colour defines its neighbouring colour through its radiance in the same way as in music a sound attains its tonal effect from its neighbouring sound’ is how Nolde described his approach.
Modigliani and the School of Paris

The exhibition marks another successful collaboration between the Gianadda Foundation and the Centre George Pompidou in Paris. The exhibition features approximately 80 works from the collections of the Centre Pompidou, supplemented by loans from domestic and foreign museums.

These masterworks, which comprise both iconic portraits and nudes by Amedeo Modigliani, as well as works of the leading figures of the School of Paris, who were his friends and sometimes his inspiration. This exhibition focuses on the development of the work of Amedeo Modigliani (1884-1920) after his arrival in Paris in 1906 until his death in 1920. It develops an original thesis, presenting the work of Modigliani as a synthesis of the two cultures: on the one hand, the tradition of portraiture, kept alive by the cosmopolitan artists of the School of Paris, on the other hand, the aesthetic revolution of Cubism.

The exhibition presents the best artists of the School of Paris, painters and sculptors, who came from Central Europe, to Paris at the beginning of the 20th century. Modigliani showed his lack of parochialism by the diversity of his friends, met in the workshops of Montmartre and Montparnasse. Among them were Suzanne Valadon, Maurice Utrillo, André Utrer, Jules Pascin, Gino Severini, Constantin Brancusi, Amadeo de Souza Cardoso, Marc Jacob, Jacques Lipchitz, Osip Zadkine, Maurice Kéling, Chaim Soutine, Georges Kars, Marc Chagall, Diego Rivera, André Derain, Ortiz de Zarate and Pablo Picasso.

Opposite page
Cariatide
1913-14, Oil and coloured pencil on cardboard
1 Reclining Nude, arms folded under her Head
Oil and coloured pencil on cardboard
E G Bühler Foundation Collection, Zürich
2 Reclining Nude, arm folded under the Head
1919, Oil on canvas
73 x 116 cm
Private collection
3 Jeanne Hebuterne with Hat
1919, Oil on canvas
92 x 54 cm
Private collection
4 Jeanne Hebuterne Sitting
1918, Oil on canvas
92 x 60 cm
Merzbacher Collection
5 Hanka Zborowska
1917, Oil on canvas
55 x 39 cm
Private collection

www.gianadda.ch
Although Richard Diebenkorn (1922-93) was born in Portland, Oregon, he grew up in San Francisco’s Ingleside Terraces neighbourhood and attended Lowell High School, Stanford University, and UC Berkeley. He lived in Sausalito from 1947-49 and was both a student and instructor at the California School of Fine Arts. After sojourns in Albuquerque, New Mexico, and Urbana, Illinois, he returned to Berkeley in 1953, where he stayed for 13 years.

This exhibition is the first to focus solely on this fertile period for the artist. His artistic evolution during what is now known as the ‘Berkeley period’ yielded many of his best-known works and marked this era as one of the most interesting chapters in postwar American art.

The Berkeley period included an abstract phase (1953-56) and a figurative phase (c1955-67) that included landscapes, figures, interiors, and still lifes. It was during this period that Diebenkorn really came into his own. His artistic integrity rendered him immune to external pressure to conform to either abstract or figurative styles, and set a liberating example that seems remarkably prescient given the inclusive nature of the contemporary art world. He was profoundly influenced by the nature and culture of the Bay Area, and many of these works are saturated with light and atmosphere, as well as the deep reds, greens, and ochres of the region.

Featuring vibrant and varied works, this unique selection of more than 100 paintings and works on paper traces the artist’s dramatic transformations during this pivotal period.

Opposite page

Berkeley #22
1954, Oil on canvas
Hirshhorn Museum & Sculpture Garden, Smithsonian Institution, Regents Collections Acquisition Program

Figure on a Porch
1959, Oil on canvas
144.8 x 157.5 cm
Oakland Museum of California, gift of the Anonymous Donor Program

Seawall
1957, Oil on canvas
50.8 x 66 cm
Fine Arts Museums of San Francisco, gift of Phyllis G. Diebenkorn

Untitled
1955, Oil on muslin
32.4 x 40.6 cm
The Wayne Thiebaud Foundation

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