With a prolific career spanning more than 60 years, Ellsworth Kelly (born 1923) is internationally acclaimed for his monochromatic paintings and flat, almost two-dimensional sculptures that explore dynamic relationships among shape, color, and space. On the occasion of his 90th birthday year, this exhibition presents seven large-scale multi-panel works featuring a spectrum of colours and geometric forms that have dominated the artist's career. Kelly’s monochromatic paintings are abstracted reflections of his immediate surroundings. His focus on colour and shape developed in the late 1940s when he was in Paris, where he was exposed to the city’s art and architecture and modern art pioneers including Brancusi and Calder. Kelly’s draws inspiration for his panel paintings from Romanesque and Byzantine art and Matisse’s cutouts and Jean Arp’s collages. Painted with oil on canvas, each work offers a precise geometric configuration that balances colour, positive and negative space, and the relationship of work to wall.
The exhibition comprises 134 masterworks by 96 artists who together transformed modern art in the 20th century. Using the genres of landscape, still-life and portraiture—the artists pioneered ground-breaking visual languages. Depicting the people, places and things of their times, these artists celebrated the particularities of modern experience, and created new ways to represent them. The paintings, sculpture, drawings, photographs, prints and media works—on loan from The Museum of Modern Art, New York—trace how modern artists have redefined landscape, still-life and portraiture from 1889 to the present day from Van Gogh’s olive trees to Long’s land art; from Cézanne’s iconic table-top still-life to Jeff Koons’s shiny commodities; from Frida Kahlo’s confident self-portrait to Gerhard Richter’s blurred likeness.

This exhibition presents three of the fundamental artistic genres which link and transcend the ‘isms’ of 20th century art, from Impressionism, Surrealism, Cubism, and beyond to the art of today.

Many of the most important artists of the 20th century will be represented, including works by Van Gogh, Dalí, Picasso, Cézanne, Wesselmann, Popova, Kahlo, Modigliani, Richter and more.
This great exhibition, dedicated to Titian (Tiziano Vecellio), the first of its kind in Russia, intends to present, in a comprehensive manner, the work of the artist that best represents the Venetian Renaissance. The exhibition brings together eleven masterpieces from ten different museums in 8 Italian cities. Not many artists have marked a turning point in the history of art. Titian most certainly did. An unparalleled figure of his time, Titian was born and worked mostly in the Veneto region. He died in Venice at almost ninety years old, having influenced the art of painting for centuries to come. His ability to use colour made him the embodiment of a new way of painting and a model for his contemporaries to follow.

Titian worked for the most important patrons of Europe, responding to new demands in taste and thus becoming the first painter to be called ‘European’. The exhibition covers his entire career, thanks to a targeted selection of masterpieces. Starting with the young painter’s early career, where his adherence to Giorgione’s tonal reform was apparent. Alongside the sacred paintings, the exhibition also deals with his skill as a portrait artist. Titian’s ability in portraying the appearance of his clients in their official function, and at the same time revealing their nature, influenced all future evolution of the genre. His ‘Bella’ and ‘Flora’ enthralled Titian’s contemporaries with their charm and sensuality, anticipating the ‘mythological poems’ of ‘Danae’ and ‘Venus blindfolding Cupid’.

The ‘Annunciation’ represents the last period of Titian’s work in Venice. It is an outstanding example where accuracy in the rendering of forms gives way to a free movement of the brush and use of colour instead of drawing – a vision devoid of tangible materiality.

Titian c1488-1576
From the Italian Museums

Pushkin State Museum of Fine Arts
Moscow

26.06.2013 > 29.11.2013

www.arts-museum.ru
This exhibition explores the concept of music as a pastime of the elite in the northern Netherlands during the 17th century. It brings together for the first time two National Gallery paintings by Vermeer, ‘Young Woman Standing at a Virginal’ and ‘Young Woman Seated at a Virginal’, and Vermeer’s ‘Guitar Player’, on loan from the Iveagh Bequest, Kenwood House. The exhibition aims to enhance viewers’ appreciation of these beautiful and evocative paintings by Vermeer and his contemporaries by juxtaposing them with songbooks and musical instruments of the period.

Visitors will be able to compare 17th century virginals, guitars, lutes and other instruments with their painted representations to judge the accuracy of representation and what liberties the painter might have taken to enhance the visual or symbolic appeal of his work. In 17th century Dutch paintings, music often figured as a metaphor for harmony, a symbol of transience or, depending on the type of music being performed, an indicator of one’s education and position in society.
Graham Sutherland (1903-80) was one of the great British landscape painters and, during the 1940s and 50s, one of the most famous artists in this country. Initially inspired by the visionary landscapes of 18th & 19th-century artists such as William Blake and Samuel Palmer, Sutherland transcended his influences to create a vocabulary that was uniquely his own.

This exhibition highlights the brilliant power of Sutherland’s imagination. Central to his conception of the landscape was the ‘accidental encounter’: the small-scale natural forms, such as tree roots, stones or foliage, that he would stumble upon by chance and work up into pulsating new creations. At the same time, he might also take a wide, open landscape and make it feel enclosed and self-contained as if it were an object. Although Sutherland found inspiration in a number of different locations – it was the coast of Pembrokeshire in Wales, to which he most frequently returned. It was a place whose ‘exultant strangeness’ was to exert a powerful spell on Sutherland.

Since the artist’s death in 1980 there have been only a handful of exhibitions dedicated to Sutherland and few that encompass such a broad timescale. As well as including key works from public collections, the show will feature a significant number of loans from private collections, many of them rarely exhibited before.

Exultant Strangeness
Graham Sutherland Landscapes

This exhibition features striking, otherworldly landscapes: early, meticulous etchings which owe a debt to masters such as Rembrandt, Whistler and Palmer; the fluid drawings and iconic paintings from the 1930s & 1940s with their haunting forms, sinuous lines and daring compositions; and the mysterious late landscapes, rich in colour and often monumental in scale.
Roy Lichtenstein
1923-1997
Retrospective

Through an exceptional selection of over a hundred major works, the Centre Pompidou invites the public to acquire a new perspective on this emblematic figure of American Pop Art, going ‘beyond Pop’ precisely in order to reconsider Lichtenstein as one of the first post-modern painters. From his very first iconic paintings inspired by comics and 1960s popular culture, to works displaying his ongoing dialogue with the Grand Masters of modern painting and classical art, the exhibition offers a new take on the highlights in the career of a leading figure of the postwar art scene. A pop painter, Roy Lichtenstein was also eager to experiment with materials, to invent icons and pictorial codes which blurred the lines between figurative and abstract art, between pictorial and 3-dimensional objects.

His work as a painter kept feeding upon his early practice of sculpture and ceramics as well as his passion for prints. A connoisseur of modern art, he was fascinated above all by Picasso, Matisse and Léger – all of whom he quotes in a number of his works. Towards the end of his life, Lichtenstein returned to the traditional genres of classical painting: the nude, still-life and landscape. The power of Lichtenstein’s work lies very much in his amused, critical yet never cynical aloofness that is unique to him and characterizes his whole career. The exhibition invites the public to rediscover this aspect of the artist.

The prominence of sculptures and etchings distinguishes this show from those in the Art Institute of Chicago, The National Gallery of Art, Washington and the Tate Modern, London. This large retrospective exhibition at Centre Pompidou reveals Lichtenstein’s exceptional artistic and technical inventiveness through a body of works which have never before been shown in France.
The majority of the 50 paintings on display were created between 1895 and 1912. This was the most productive, easiest and most successful period in Vallotton’s life, after many years spent battling health problems and financial difficulties and surviving by selling prints. In 1899 he married his beloved of many years, a widow named Gabrielle Rodrigues-Henriques whose family wealth immediately transformed his financial situation. He was now a member of the bourgeoisie – a class that he had previously criticized indirectly in his pictures, with interiors that, for all their superficial respectability, in fact exposed society’s double standards. Now he could spend the summers by the sea at Honfleur, near Lausanne or travelling around France. This changed the nature of his painting: it became softer, more upbeat, lighter. Vallotton painted subjects such as his own apartment with Gabrielle as his model, delicate, pretty landscapes and street scenes – these were the good times, the precious moments! At last, he was successful and able to sell his canvases. In 1907 he met the Hahnlosers, a Swiss family of collectors who did much to promote his work, purchasing many of his pictures themselves or organizing their sale to other admirers. For the first time, Vallotton had entire exhibitions devoted to him.
Eduardo Paolozzi
Collaging Culture

A major retrospective of the work of Eduardo Paolozzi (1924-2005), one of the most inventive and prolific of the British artists to come to prominence after the Second World War. His legacy ranges from Pop Art to monumental public works. Featuring around 150 works in a variety of media including drawings, collage, textiles, sculpture and prints, the exhibition will explore the extraordinary versatility of the artist’s approach to making art and his key preoccupations such as popular culture, science-fiction and the machine.

Paolozzi is often described as one of the founders of British Pop art, but the exhibition also considers his position as a bridge between Surrealism and European Modernists such as Alberto Giacometti and Dubuffet as well as his perhaps surprising contributions to the worlds of fashion and mid-century design through his fabric designs.

Central to the exhibition is collage and its importance as a working process within Paolozzi’s career, not only in the traditional sense of paper collage, but also in terms of sculptural assembly, printmaking and film-making.

The relationship between Paolozzi’s work and the existential anxieties of the post-war age are also addressed through exhibits such as his unrealised maquette for the ‘Monument for the Unknown Political Prisoner’ (1952), marking him out as an important commentator on British and American culture in the aftermath of the Second World War.

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Dame Laura Knight (1877-1970) was one of the leading British painters of the 20th century. However, her rejection of Modernism and her association with the 'mainstream' led to a decline in her reputation, and since her death she has, to some extent, fallen into obscurity.

This long overdue reappraisal of an outstanding and pioneering female artist features over 35 of her finest works, demonstrating both the remarkable variety of her subjects and her superb skills as an artist.

Knight worked as a professional artist without a break from the age of 14 until almost the end of her life. She was the first woman in over a century to be accepted as a full member of the Royal Academy and was made a Dame in 1929, having risen to the top of her profession and attained a status equal to the most successful male artists of the time.

During the course of an extraordinarily productive career that spanned over seventy years, Knight's work reflected her commitment to depicting modern life and her fascination with the human figure – as asserted in her iconic Self with Nude (1913).

She successfully negotiated the professional art world at a time when other women artists struggled for recognition and sought to control her public image via two volumes of autobiography.

This exhibition demonstrates Knight's impressive skills as a painter and draughtsman, her courage in tackling complex compositions and challenging subjects, and the compassion shown to the sitters with whom she worked.

Taken together, the selection of portraits also presents a distinctive picture of 20th century Britain. Her artistic career took her from Cornwall to Baltimore, and from the circus to the Nuremberg Trials. She painted dancers at the Ballet Russes and Gypsies at Epsom races, and was acclaimed for her work as an official war artist. Knight used portraiture to capture contemporary life and culture, and her paintings are remarkable for their diverse range of subjects and settings.

Laura Knight
Portraits

11.07.2013 > 13.10.2013
National Portrait Gallery
London

Opposite page
Self Portrait
1913
National Portrait Gallery, London

1
Ruby Loftus Screwing a Breech Ring
1942
© Imperial War Museum, London

Corporal J M Robins
1919
© Imperial War Museum, London

1

2

3

4

Lubov Tchernicheva
1921
Private Collection

Gypsies at Ascot
1933
Hereford Museum & Art Gallery

© Reproduced with permission of The Estate of Dame Laura Knight DBE RA, 2013
R B Kitaj's enigmatic artworks are sometimes considered to be cryptic, complex and provocative. In this, the first comprehensive retrospective of the American artist's work since his death five years ago, many of the elements, sources and stimuli that make up his compositions are revealed and illuminated. This was made possible by exclusive access to Kitaj's extensive personal archive of texts and images, which served as a great source of inspiration for his paintings and collages, and was opened up for the first time for this exhibition.

The retrospective survey shows how Kitaj's search for his Jewish identity can be compared to an artistic investigation into the conditions of 20th century existence, marked by alienation, the loss of heimat and of existential certainties.

More than 140 paintings, prints and drawings from leading international museums and private collections are on display.

Opposite
Self Portrait
2004, Oil on canvas
65 x 65 cm
Private collection © R B Kitaj Estate

R B Kitaj
The Retrospective

19.07.2013 > 27.10.2013
www.hamburger-kunsthalle.de
Sam Francis | Five Decades of Abstract Expressionism from California Collections

Born in June 1923 in San Mateo, near San Francisco, Sam Francis started his career in California. He went on to become one of the 20th century’s most influential painters of light and colour. Francis maintained studios in New York, France, Switzerland and Japan but continually returned to his native California, finishing his last series of paintings in Santa Monica just before his death in November 1994.

Having stated, ‘Painting is about the beauty of space and the power of containment’ Francis spent his career investigating that belief through his use of colour, understanding of light, and lyrical rhythmic compositions. His works not only contributed to the range of styles and influences in the world of painting, he also responded to California Bay Area Modernism with his paintings from the 1940s to early 1950s.

His works from the 1950s referenced French Impressionism, Abstract Expressionism and Chinese & Japanese scroll paintings; and in the 60s he expressed himself through Colour Field Painting. Spanning fifty years, the works included explore Francis’s use of saturated tones (blues, reds or yellows) and pigments ranging in hue from light to dark, representing a duality in the universe both understood and imagined. Also included are some of the artist’s loosely defined series including the ‘Cellular’ paintings from the 1950s, the ‘Blue Balls’ and ‘Edge’ paintings of the 1960s, and the ‘Fresh Air’ and ‘Grids’ from the 1970s.

Other works include mandalas, late self-portraits, and Francis’s alchemically inspired works of the 1980s and early 1990s.

Pasadena Museum of California Art
11.08.2013 > 05.01.2014
www.pmcaonline.org
American Modern: Hopper to O’Keeffe

The exhibition takes a fresh look at the Museum’s holdings of American art made between 1915 and 1950, and considers the cultural preoccupations of a rapidly changing American society in the first half of the 20th century. ‘American Modern: Hopper to O’Keeffe’ includes paintings, drawings, prints, photographs, and sculptures by more than 50 artists, bringing together some of the Museum of Modern Art’s most celebrated master-works, including pieces by Charles Burchfield, Stuart Davis, Edward Hopper, Georgia O’Keeffe, Charles Sheeler, Florence Stettheimer, Alfred Stieglitz, and Andrew Wyeth.

Contextualizing these works across mediums and amid lesser-seen but revelatory compositions, American Modern offers these artists’ views of the United States in a period of radical transformation, expressed in a variety of visual styles, artistic movements, and personal visions.

The selection of over 150 works is organised thematically, depicting such subjects as urban and rural landscapes, industrial scenes, still-life compositions, and portraiture.

The clash between the urban realities of a rapidly modernizing society and a nostalgia for an idealized American countryside is a theme that runs throughout much of the exhibition. Also included are key images of the people of this time and abstracted images of mundane items that echo the tremendous presence of advertising imagery and commercial culture.

17.08.2013 > 26.01.2014
As part of our collaboration with other Swiss Museums, the Museo Cantonale d’Arte is housing an exhibition of works by Saul Leiter organised by the Musée de l’Elysée in Lausanne.

Born in Pittsburgh in 1923 into a Jewish family of Polish origin (his father was a Rabbi), at the age of 23 Saul Leiter gave up his theological studies and moved to New York to follow an artistic career. In 1947 he discovered street photography after seeing the exhibition of Henri Cartier-Bresson held at MoMA. He acquired a Leica with which he photographed the streets of New York, first in black & white and then in colour. In 1953 he opened a photographic studio, working for about thirty years for the most prestigious publications including Harper’s Bazaar and Esquire. However, it is thanks to the images of city streets which in a unique and singular way present the reality of his day that he owes his fame today.

From among the pioneers of colour photography, Saul Leiter often uses low quality or old film for financial or experimental reasons, in this way creating a range of atypical colours. His way of playing with colours, effects of transparency and reflections, together with his use of very graphic compositions, transforms reality in order to create a tranquil universe that is both poetic and oniric.
A comprehensive exhibition of the work of Alexander Calder, one of the most important American artists of the 20th century. It is the first time in two decades that the Kunstsammlung has put on a large-scale exhibition by this important sculptor, who shaped art history with his sensual and poetic sculptures. The focus for the selected works will be the 1930s and 1940s and will concentrate on Calder’s development of abstract sculptures moved by air currents – the mobiles. His works fell into the gap between Piet Mondrian’s geometric images and the playful abstract work of Joan Miró and Hans Arp.

To document Calder’s links to European avant-garde art and to enable us to look at the artist’s works in a new and often surprising light, the exhibition includes historical and experimental films, avant-garde music and works by the most important of his fellow artists. In an exhibition covering more than 1,600 square metres, the visitor can admire a magnificent selection of works by Alexander Calder, on loan from international museums and collections.
The exhibition, which brings together 20 paintings by Bacon and 20 sculptures and 20 drawings by Moore, explores themes such as the treatment of the human figure and the artists’ responses to the violence of the twentieth century. It shows parallels in the work of two giants of 20th century western art whose careers have rarely been linked until now.

In their different mediums, Moore and Bacon created unforgettable images of the human figure. The distinctive visual languages that each artist developed over 50 years were marked by a growing simplicity and monumentality of form. Their perspectives differed: Henry Moore clung to a belief in humanism, while Francis Bacon espoused a post-humanist, nihilistic view of the world. In expressing their visions of humanity, the two artists had very different approaches: Bacon working from the outside in, disintegrating and dissolving form; Moore from the inside out, pushing anatomical structure to the surface. The two artists were united in their love of sculpture with the forms in Bacon’s paintings became increasingly sculptural in the early 1970s.
Picasso created the most important oeuvre in 20th century art not only in his capacity as a painter and sculptor, but also and above all as a draughtsman and printmaker. The Kupferstichkabinett’s collection of 180 works by this giant of modernism is one of the oldest Picasso collections held by a public museum. Featuring 120 prints and drawings selected from its own holdings and supplemented by an additional 40 loans – including paintings, coloured works on paper, posters, and ceramics – this retrospective covers seven decades of extraordinary work. It ranges in style from Picasso’s early ascetic figuration, through nuances of Cubism, Neoclassicism and Surrealism, to the vibrant expressivity of the late period, all the while depicting his transformative plurality of style.

The exhibition is divided into ten thematic chapters that adhere to Picasso’s motto that ‘the drama of the man’ was the most crucial motivation behind his art. Starting with the early work peopled by jesters and acrobats and interspersed with portraits of his contemporaries, the exhibition moves on to the core themes of his homages to women – lovers and partners – and the relationship between artist and model. Also highlighted is Picasso’s lifelong fascination with bullfighting as an allegory of the battle of the sexes and his appropriation of the myth of the Minotaur of Crete, the half-bull, half-man, which he depicted as his alter ego. Other thematic sections illustrate the artist’s politically motivated works and his reinterpretation of works of literature and old masters like Cranach, Rembrandt and Goya.

Pablo Picasso
Women | Bulls | Old Masters


Opposite page
Portrait of young girl, after Cranach the Younger
Lithograph in five colours on five plates on wine paper
10.7 x 7.5 cm

1 Fauns and Goat
1959, Farblinolschnitt,
63,5 x 75 cm
Private collection
Courtesy W Wittrock, Berlin

2 Harlequin with Guitar
1918, on wood
35 x 27 cm

3 Woman Sitting
1909, on canvas
100 x 80 cm

4 Françoise
1946, Printed lithographically with chalk on wine paper
65,5 x 50 cm

All images © Succession Picasso / VG Bild-Kunst, Bonn 2013
Opposite page and images 1,4 © Staatliche Museen zu Berlin, Kupferstichkabinett
Image 3 © Staatliche Museen zu Berlin, Neue Nationalgalerie

www.smb.museum
In 2013, the Pinakothek der Moderne is celebrating its re-opening after its renovation by presenting the bequest of the Wormland Collection to the Bayerische Staatsgemäldesammlungen.

From the 1960s onwards, the fashion entrepreneur Theo Wormland (1907-83) assembled one of the most important private collections of Surrealist works in Germany. Masterpieces by Max Ernst, Richard Oelze, René Magritte and Pablo Picasso have been on loan to the Sammlung Moderne Kunst since 1983 and radiate a unique brilliance of their own.

In addition to the important classical Surrealist works, the exhibition also highlights the private collection’s second focal point – New Figuration. Following Surrealism, artists of this movement composed enigmatic pictorial worlds in the 1960s and 1970s that magically alienate reality and transcended it in a fantastical manner. Sculptures and objects by Bernard Schultze and Rolf Szymanski are on show, as are paintings by Horst Antes, Werner Heldt, Bruno Goller, Konrad Klapheck and Fernando Botero. In addition to the 70 works and artists in the collection, the longstanding financial support of the Bayerische Staatsgemäldesammlungen through Hartwig Garnerus and the Theo Wormland Foundation provided the assistance necessary for masterpieces by Georg Baselitz, Lovis Corinth, Salvador Dalí and George Grosz to be acquired for the Sammlung Moderne Kunst.