International Art Exhibitions 2014
The exhibition will present some 100 works portraits and self-portraits by modern artists from the Städel Museums Department of Prints and Drawings. Encompassing drawings, prints and photographs, the ensemble to be placed on view will be presented for the most part in chronological order. Temporally it will range from an etched self-portrait of the late 18th century by the painter Francisco de Goya (1746–1828) to a portrait of the American composer Philip Glass, etched by his friend Chuck Close (born 1940) in 1995.

Well known and lesser known artists – for example Jean-Auguste-Dominique Ingres, Édouard Manet, Vincent van Gogh, Eduard Munch, Käthe Kollwitz, Hans am Ende, Max Beckmann, Ernst Ludwig Kirchner, Albert Müller, Otto Pankok, Olaf Gulbransson, Christian Boltanski, Max Liebermann, Lewis Carroll and David Hockney – will be represented by works exploring a genre of major art-historical importance – the portrait – in fascinating and widely different ways.
On 6 January 1910, August Macke visited Franz Marc in his Munich studio for the first time. This was the beginning of a friendship that presents one of the special events in the history of early modern art both from a social and artistic point of view. The insights gained through this acquaintance are not limited to the lives of the two artists, but also point out the effect this friendship had on the artistic discussion of that time in general. August Macke died at the beginning of the First World War in 1914, Franz Marc fell only two years later. On the occasion of the centenary of August Macke’s death, Kunstmuseum Bonn and Städtische Galerie im Lenbachhaus, Munich, present for the first time an exhibition that exclusively deals with the friendship between August Macke and Franz Marc and their art. A comprehensive selection of 185 paintings, watercolours, drawings, sketchbooks, objects and other documents will bring together the works of the two artists.

Apart from the collections of Kunstmuseum Bonn and Lenbachhaus, Munich, numerous loans from international museums and private collections illustrate how Franz Macke and August Marc, despite their very different characters found their artistic ways by inspiring each other, how they developed their subjects, forms of colour and determined painting’s relation to the world both from a perceptive and aesthetic point of view.

The exhibition which was conceived and organised in collaboration with Lenbachhaus is to also take place in Munich from 28 January to 3 May 2015.

Opposite page (top)
August Macke
Man Reading in the Park
1914, Oil on canvas
86.5 x 100 cm
Museum Ludwig, Cologne

Opposite page (bottom)
Franz Marc
Abstract Shapes II
1914, Oil on canvas
81 x 112.5 cm
Zurich Museum of Art and Culture, Munich

1
Franz Marc
Tiger
1912, Oil on canvas
115 x 101.5 cm
Städtische Galerie im Lenbachhaus and Kunstmuseum, Munich

2
Franz Marc
Yellow Cow
1911, Oil on canvas
140.5 x 189.2 cm
Solomon R Guggenheim Museum, New York

3
August Macke
Turkish café I
1914, Oil on panel
33.5 x 25 cm
Kunstmuseum Bonn

www.kunstmuseum-bonn.de
Italian Futurism
1909-1944
Reconstructing the Universe

The first comprehensive overview of Italian Futurism to be presented in the United States, this multidisciplinary exhibition examines the historical sweep of the movement from its inception with F.T. Marinetti's Futurist manifesto in 1909 through its demise at the end of World War II. Presenting over 300 works executed between 1909 and 1944, this chronological exhibition encompasses not only painting and sculpture, but also architecture, design, ceramics, fashion, film, photography, advertising, publications, free-form poetry, music, theatre, and performance.

To convey the myriad artistic languages employed by the Futurists as they evolved over a 35 year period, the show integrates multiple disciplines in each section.
This mouthwatering exhibition of sixty paintings explores the art and culture of food, investigating the many meanings and interpretations of dining in America.

Depictions of food in art frequently celebrate the pleasures of eating: elegant and orderly arrangements of cookies or cakes, lavish and overflowing arrays of fruit, or the remnants of a gluttonous feast all convey the passion for consumption. Yet paintings of edibles also speak volumes about their cultural context.

From this country’s earliest years, American artists have used the medium of still life painting to express cultural, political, and social values, elevating the subject to a significant artistic language.

The topic of food allowed American artists both to celebrate and critique their society, expressing ideas relating to politics, race, class, gender, commerce, and how these categories define American identity. Art and Appetite includes many iconic works such as Nighthawks (1942) by Edward Hopper, Freedom from Want (1942) by Norman Rockwell, and Campbell’s Soup (1965) by Andy Warhol.
In the spring of 1954, Picasso met the young Sylvette David in Vallauris on the Côte d’Azur. She embodied the ideal of beauty typical of that era – tall in stature, with long, blond hair bound in a pony tail – and inspired the painter to create a series of portraits. For months, he experimented in front of the model with various styles and techniques. With seeming effortlessness, Picasso varied his approach from realistic depictions to cubist abstractions of the same subject. With brush and pencil, Picasso created close-to-nature likenesses and complex abstractions of Sylvette. Arising at the same time were folded metal sculptures painted in black and white. Already in 1955, the Kunsthalle Bremen acquired a typical example from this unique series and now, sixty years later, is presenting the first show devoted exclusively to these works, with important loans from throughout the world.

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The series comprises more than fifty works consisting of drawings, paintings, metal sculptures, and ceramics. Photography by David Douglas Duncan, Alexander Liberman, Arnold Newman, Francois Pagès, Edward Quinn and André Villers document the sessions in Picasso’s studio and the relationship between artist and model. The Sylvette series is contextualised through a number of works documenting Picasso’s work and style during this decade.

Picasso met Sylvette at a critical moment of his artistic career and personal life. His relationship with Françoise Gilot ended in September 1953, causing a personal and creative crisis. In the summer of 1954 he met Jacqueline Roque who was to become the artist’s companion until the end of his life. The exhibition presents portraits of Françoise Gilot and Jacqueline Roque as well as works on the theme of painter and model, framing the Sylvette series within the wider exploration of creativity, desire and progress of time.
The Austrian photographer Andreas H Bitesnich is celebrating his 50th birthday in 2014 and looks back on 25 years of photography. In this major retrospective, he provides unprecedented insights into his personal photographic universe. Andreas H Bitesnich has succeeded in developing his own unique style in each of the various photographic genres in which he has worked over the past 25 years. The show also offers a glimpse behind the scenes: For the first time, numerous documents on display offer a close look at his working methods. Contact sheets and Polaroids, book dummies and documentary film material add up to an exciting ‘making of’ section that provides detailed insights into the exhibition and the work of Andreas H Bitesnich.

Early in his career, his nude photography caused a sensation with its sculptural approach and dramatic lighting. Bitesnich takes his celebration of the beauty and eroticism of the human body to such extremes that his nudes become meditations on the theme of ‘form’.

In the genre of travel photography, Bitesnich’s book ‘India’ represents a milestone in the photographic exploration of other cultural spheres. Bitesnich reflects on the conventions and clichés of historical travel photography and at the same time develops his own highly poignant vocabulary for this genre. One section of the exhibition presents key works of Bitesnich’s portrait photography. These photographs have never been exhibited together before.

Placing them in juxtaposition underlines the intensity of his portraits, whose aesthetic appears to be more closely related to his travel photography than to his studio work in other genres. Andreas H Bitesnich’s most recent works include the results of his photographic exploration of the world’s important metropolises. In a strongly graphic aesthetic, Bitesnich reinterprets the cityscapes of often-photographed major cities in a highly personal style.

27.02.2014 > 09.06.2014
Since the early 1960s, Philip Pearlstein’s paintings of bored, unemotional nudes have fascinated, captivated, and even confounded viewers, and established him as the most significant living American painter of the nude figure. ‘Philip Pearlstein: Six Paintings, Six Decades’ includes six signature works illustrating the broad sweep of the artist’s long engagement with the nude subject.

Pearlstein’s decision to paint the figure in the early 1960s was, at the time, a radical departure from the dominant aesthetic of abstraction and considered by many as reactionary, even retardataire. At ninety years of age, he has nevertheless persevered for sixty-plus years and remained committed to the nude, creating works that engage with the long history of figure painting in this country and providing inspiration for successive generations of younger artists.
The exhibition will present 100 masterpieces by one of the main exponents of 19th century Italian painting. The show documents his search for new and modern stylistic solutions and the variety of themes explored. The works, many on loan from important Italian and foreign private collections, cover the fundamental stages of his artistic career. The Milan initiative represents a further contribution to the study and knowledge of Mariani’s long and fortunate artistic journey, which began in Milan in 1878 under the aegis of the painter Eleuterio Pagliano and concluded at Bordighera in Liguria in 1927. Throughout his career Mariani’s works were shown in 480 exhibitions. He was the only artist in the world to obtain 14 gold and 9 silver medals in recognition of his works. As an indication, his paintings were acquired by such clients as Andrew Carnegie, Charlie Chaplin, Max Linder, Giacomo Puccini, Arturo Toscanini, Adolph Thiem, Tsar Nicholas II of Russia, the Savoy Royal Family and the Florio, Bernasconi, Rockefeller and Rothschild families.
Alberto Giacometti
Drawing & Watercolours

With the Bruno Giacometti bequest of 2012 to the Kunsthaus Zürich came a group of works covering the entire career of Alberto Giacometti (1901-66), from the early years in Stampa to his Paris period, which has long held special meaning for the Giacometti family.

The bequest includes copies of works by Albrecht Dürer, Andrea Mantegna, Hans Holbein and Ferdinand Hodler made by a precocious Giacometti between the ages of twelve and fifteen. They were followed in the 1920s by studies of Romanesque and Egyptian sculptures, while in the 1930s he began to engage with the work of Matisse, Cézanne and Rodin, though producing creations that were very much his own.

The selection also shows important images of family members and various self-portraits, as well as landscapes from around Stampa and Maloja, studio views, and masterly figure studies from the 1950s and 1960s.
This exhibition presents some of the most treasured artworks from the Smithsonian American Art Museum’s permanent collection, including works by Will Barnet, Isabel Bishop, Paul Cadmus, Arthur Dove, Nancy Grossman, Edward Hopper, Yasuo Kuniyoshi, Jacob Lawrence, Reginald Marsh, Ben Shahn and Honoré Sharrer, among others. The exhibition includes 70 paintings and sculpture from the 1910s to the 1980s that encompass the range of what can broadly be called modern realism, from socio-political to psychological, from satirical to surreal. With this show, the Smithsonian American Art Museum celebrates the generosity of the Sara Roby Foundation for its gift of this extraordinary collection, and for its continuing support of the museum’s programs that advance the understanding of American realist art.

Roby believed that the most effective way to encourage the visual arts in the United States was to acquire the works of living artists and exhibit them to the public.

Sara Roby (1907-86), a painter herself, sought out art broadly defined as realist, and artists concerned with principles of form and design that she had learned as an art student.

The Sara Roby Foundation began collecting American art in the mid-1950s, and by the mid-1980s had assembled a fine group of paintings and sculpture by the country’s leading figurative artists.

Smithsonian American Art Museum
Washington

28.02.2014 > 17.08.2014

Opposite page
Guy Pene du Bois
Shovel Hats
1923, Oil

1

Arthur Dove
Oil Tanker II
1936, Watercolour and conte crayon

2

Kenneth Hayes Miller
Bargain Hunters
1940, Oil

3

George Tooker
In the Summerhouse
1958, Egg tempera

4

Will Barnet
Sleeping Child
1961, Oil

5

Stuart Davis
Memo
1956, oil

6

Paul Cadmus
Night in Bologna
1958, Egg tempera

All works
Smithsonian American Art Museum,
Gift of the Sara Roby Foundation
“Lawren Harris: Canadian Visionary” is a career survey of Group of Seven founding member Lawren Stewart Harris, who played a major role in the history of painting in Canada. Presenting an extensive selection of work from the Gallery’s permanent collection as well as select loans from local and national collections, the exhibition traces Harris’ artistic evolution from the early years of the 20th century to the mid-1960s and illustrates his move from representational art to abstraction. In 1919, Harris joined six colleagues to form the Group of Seven, which remains one of the most influential art movements in Canadian history and which redefined not only the perception of this country’s landscape but also what was appropriate subject matter for its painters.

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International Art Exhibitions 2014

Lawren Harris
Canadian Visionary

Opposite page
First Snow, North Shore of Lake Superior
1923, Oil on canvas
Collection of the Vancouver Art Gallery, Founders’ Fund
Photo: Trevor Mills, Vancouver Art Gallery

Red House and Yellow Sleigh
1920, Oil on canvas
Collection of the Vancouver Art Gallery, Founders’ Fund, VAG 20.1
Photo: Rachel Topham, Vancouver Art Gallery

Mount Thula, Bylot Island
1939, Oil on canvas
Collection of the Vancouver Art Gallery, Gift of the Vancouver Art Gallery Women’s Auxiliary
Photo: Rachel Topham, Vancouver Art Gallery

Tamarack Swamp, Algoma
1940, Oil on canvas
Collection of the Vancouver Art Gallery, Gift of Mrs Margaret H Knox
Photo: Trevor Mills, Vancouver Art Gallery

Geometrical Abstraction (Transatlantic)
1959, Oil on canvas, 93 x 74 cm
Collection of the Vancouver Art Gallery, Gift of Dr & Mrs T Ingledow
Photo: Vancouver Art Gallery

After the dissolution of the Group in 1920, Harris moved toward abstraction. He also became an important leader in the life of the Vancouver Art Gallery, in particular encouraging the development of its Emily Carr Trust collection.

www.vancouverartgallery.ca
The exhibition, unique of its kind, brings together for the first time in the beautiful venue of Palazzo Martinengo a prestigious selection of 100 ancient paintings of the highest quality – thirty of which are unpublished – from the most important private collections of the city and the province of Brescia.

It offers visitors the unique opportunity to come in contact with the secret world of priceless masterpieces held in private collections. The focus is on teachers who have been the glory of the painting school of Brescia from 1400 to 1700: Foppa, Moretto, Savoldo, Romanino, Bocchi, Bellotti, Celestial, and of course Cifrondi Ceruti.

The exhibition is divided into seven thematic sections, namely Brescia in 1400; Brescia in 1500; Baroque and Rococo painting, The Triumph of still life; Dwarfs and Pygmies: Bocchi and Albrici, The Genre Painting: landscapes, views and interiors; painters of reality). The exhibition is also enriched by pieces of the museum’s most important painters of the Italian 17th and 18th centuries, namely Crespi, Jordan, Pittoni Cantarini, Carpioni, Bellotto and Guardi.

The richness and variety of the works selected allows visitors to take an exciting journey through centuries of art history by exploring the different artistic currents from the Renaissance to Mannerism, from Baroque to Rococo, and at the same time appreciate the various iconography created with flair and originality. These artists are the true and undisputed architects of the ‘timeless beauty’.

Opposite page (top)
Moretto da Brescia
The Visitation
Oil on board
66 x 91 cm

Opposite page (bottom)
Moretto da Brescia
Venus with Cupid
Oil on canvas
160 x 220 cm

1. Girolamo Romanino
Madonna and Child with St Paul
Oil on canvas
93 x 120 cm
Collezione Ubi Banco di Brescia

2. Giacomo Ceruti
Two Boys playing on Baskets
Oil on canvas
130 x 155 cm

3. Giacomo Ceruti
Spillatori vino
Oil on canvas
120 x 155 cm

4. Giacomo Francesco Cipper
Old Woman cuts Child’s Hair
Oil on canvas
110 x 155 cm
Collezione, Brescia

www.mostra100capolavori.it
This major exhibition, entitled ‘Modern Masters,’ will have on display 68 works. It commen- cates in the late 1800s, and includes stellar examples of post-impressionism by Henri de Toulouse- Lautrec, Van Gogh, and Paul Gauguin.

The exhibition also considers ideas that contributed to the development and rejection of later art movements such as cubism, surrealism, pop art, minimalism. The largest grouping in the exhibition features approximately 20 mid-century American artists, many of whom identified themselves as abstract expressionists. These include Jackson Pollock, Mark Rothko, Willem de Kooning, Robert Motherwell, and Clyfford Still.

American artists, many of whom identified themselves as abstract expressionists. These include Jackson Pollock, Mark Rothko, Willem de Kooning, Robert Motherwell, and Clyfford Still.

Opposite page  
Frida Kahlo  
Self Portrait with Monkey  
1938, Oil on Masonite  
40.6 x 30.5 cm  
Bequest of A Conger Goodyear  
© 2014 Banco de México Diego Rivera & Frida Kahlo Museums Trust, Mexico, D.F./ Artists Rights Society (ARS), New York

1  
Clyfford Still  
1957-D No 1  
1957, Oil on canvas  
Support: 287 x 403.9 cm  
Gift of Seymour H Knox, Jr  
© Clyfford Still Estate

2  
Salvador Dalí  
The Transparent Simulacrum of the Feigned Image  
1938, Oil on canvas  
72.4 x 92 cm  
Bequest of A Conger Goodyear  
© 2014 Salvador Dalí, Fundació Gala-Salvador Dalí/Artists Rights Society, New York

3  
Henri Matisse  
La Musique  
1939, Oil on canvas  
115.3 x 115.3 cm  
© 2014 Succession H Matisse, Paris/ Artists Rights Society, New York

4  
Roy Lichtenstein  
Head – Red and Yellow  
1962, Oil on canvas  
122 x 122 cm  
Gift of Seymour H Knox, Jr  
© 2014 Estate of Roy Lichtenstein

5  
Jackson Pollock  
Convergence  
1952, Oil on canvas  
Support: 237.5 x 393.2 cm  
Gift of Seymour H Knox, Jr  
© 2014 Pollock-Krasner Foundation/ Artists Rights Society, New York

www.denverartmuseum.org
The Phillips Collection’s renowned collection of American masterworks returns after a four-year tour for a landmark exhibition. It will be the most comprehensive show undertaken in nearly 40 years. ‘Made in the USA’ showcases more than 200 masterpieces – from romantic seascapes and jazzy city scenes to abstract canvases and boldly coloured portraits – by more than 125 artists whose new visual language made American art an international sensation.

The Phillips’s American collection is more than just an assemblage of great names; its strength lies in its rich diversity and multiplicity of American voices that Duncan Phillips brought together over a lifetime.

Displaying American art from the late 19th century through the postwar years, the exhibition demonstrates how artists with fresh vision and independent spirit captured modern American life.

Highlights include Rockwell Kent’s ‘The Road Roller’; Horace Pippin’s ‘Domino Players’; Edward Hopper’s ‘Sunday’; Allen Tucker’s ‘The Rise’; Stefan Hirsch’s ‘New York, Lower Manhattan’; John Marin’s ‘Pertaining to Fifth Avenue and Forty-Second Street’; Arthur Dove’s ‘Red Sun’; Richard Diebenkorn’s ‘Girl with Plant’; Stuart Davis’s ‘Egg Beater No. 4’; and Willem de Kooning’s ‘Asheville’.

Opposite page

Edward Hopper
Sunday
1926, Oil on canvas
73.7 x 86.4 cm
The Phillips Collection, Washington DC, acquired 1926

Rockwell Kent
The Road Roller
1909, Oil on canvas
86.7 x 112.4 cm
The Phillips Collection, Washington DC, acquired 1918

Stuart Davis
Egg Beater No 4
1928, Oil on canvas
68.9 x 97.2 cm
The Phillips Collection, Washington DC, acquired 1939

Georgia O’Keeffe
Ranchos Church, NM
1929, Oil on canvas
61.3 x 91.8 cm
The Phillips Collection, Washington DC, acquired 1930

Walt Kuhn
Plumes
1931, Oil on canvas
101.6 x 76.2 cm
The Phillips Collection, Washington DC, acquired 1932

www.phillipscollection.org
Emil Nolde Retrospective

A major exhibition dedicated to the lifework of one of the most prominent German Expressionists, Emil Nolde (1867-1956). Although Nolde’s oeuvre has been represented in numerous special thematic exhibitions, the last retrospective to pay tribute to his work in Germany took place 25 years ago. Works will range from Expressionist landscapes to glittering nocturnal scenes of Berlin, exotic South Seas motifs, and religious depictions. Arranged in rough chronological order, the retrospective will comprise paintings, watercolours and prints from all phases of the artist’s career.

Some 140 works will be on view, among them such masterworks as 'Spring in the Room' (1904), 'The Life of Christ' (1911-12) and 'Candle Dancers' (1912), but also a number of paintings and prints by Nolde hitherto never shown outside of Seebüll. Realised with support from the Nolde Foundation Seebüll and many lenders, the show will draw from new research findings to provide an overview of the wide diversity of Nolde’s oeuvre.

A special focus will be directed towards Nolde’s early and late work, providing insight into his experimentation with various manners of painting before arriving at his own characteristic style. Emil Nolde’s loose and dynamic approach relegates the contours of the depicted figures to the background; thus enabling the vibrant colours to be the primary means of expression.

05.03.2014 > 15.06.2014

www.staedelmuseum.de

Emil Nolde

Mrs T with Red Chain
1930, Watercolour on firm Japan
47.9 x 35.5 cm

Animal and Women
1931-35, Watercolour on Japan
45.5 x 60.8 cm

Self-Portrait
1917, Oil on plywood
83.5 x 65 cm

The Life of Christ
1911-12, Oil on canvas
220.5 x 193.5 cm (middle panel)
100 x 86 cm (side panels)
Winturthur patron of the arts Bruno Stefanini established the Stiftung für Kunst, Kultur und Geschichte (Foundation for Art, Culture and History) in 1980. Over the decades Stefanini accumulated an impressive collection of some 8,000 artworks that offers an encyclopaedic overview of the whole spectrum of artistic creation in Switzerland from the 18th to the early 20th century. This exhibition presents over 140 works by Swiss artists from the collection – some of them for the very first time – with paintings by Johann Heinrich Füssli and Arnold Böcklin, Angelika Kauffmann, Alexandre Calame and Rudolf Kuller, Giovanni and Augusto Giacometti, as well as Giovanni Segantini, Cuno Amiet and Félix Vallotton. Further highlights include works by Albert Anker such as his magical Mädchens, die Haare flechtend (Girl Platting Her Hair), Ferdinand Hodler’s highly complex Heilige Stunde (Sacred Hour), as well as General Sherman’s Party by globetrotter Frank Buchser, through to New Objectivity featuring works by Adolf Dietrich and Niklaus Stoecklin.

The exhibition and catalogue are arranged thematically so that landscapes, pictures of children, history paintings, portraits, still lives etc are presented in individual sections. Bringing together both the well-known and the unfamiliar, the exhibition takes us on a breathtaking and exciting tour of Swiss art history packed full of surprises.

Opposite page
Albert Anker
School girl with blackboard and Näkhörnchen
1878, Oil on canvas
61 x 47.5 cm

Ernest Biéler
Both White
1901, Tempera on paper, mounted on canvas
111 x 165 cm

Cuno Amiet
Girl in Flowers
1900, Oil on canvas
46 x 32 cm

Ferdinand Hodler
Sacred Hour
1911, Oil on canvas
187 x 230 cm

Niklaus Stoecklin
Fish Market
1935, Oil on canvas
137 x 104 cm
© 2014, ProLitteris, Zürich

Adolf Dietrich
Ideli with braids in front of the garden
1926, Oil on cardboard
51 x 49 cm
© 2014, ProLitteris, Zürich

All works Stiftung für Kunst, Kultur und Geschichte, Winterthur