

International Art Exhibitions 2016

02

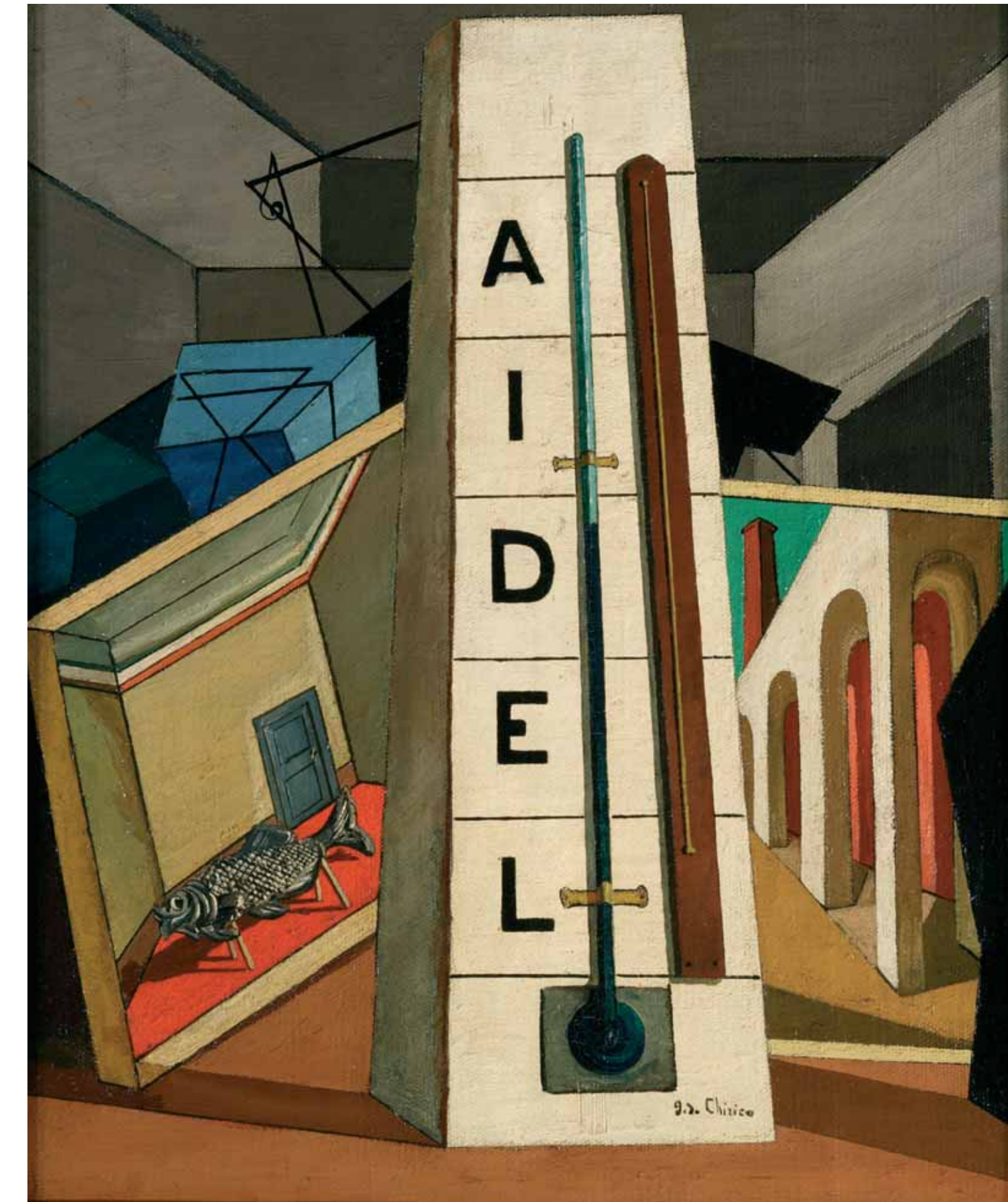


Giorgio de Chirico

Magic of Modernism

Featuring some one hundred high-calibre paintings, drawings and prints from such institutions as MoMA and the Metropolitan Museum of Art in New York, the Centre Pompidou in Paris or the Galleria Nazionale d'arte moderna in Rome, this presentation at the Staatsgalerie invites visitors to acquaint themselves with a remarkable artistic phenomenon that represents one of the most important turning points in the development of the art of the twentieth century.

In the exhibition, a large number of masterworks executed in Ferrara by Carrà and de Chirico will be shown side by side with paintings and drawings by exponents of Dadaism, Surrealism and New Objectivity and thus bear witness to the international reception of the unique pictorial language of the *pittura metafisica* immediately following its emergence. Motifs such as the faceless 'manichino' or the 'picture within the picture' turn up in numerous compositions by René Magritte, Salvador Dalí, Max Ernst or George Grosz and testify to these artists' profound exploration of Giorgio de Chirico's work.



1



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Few artists have exerted such formative influence on their contemporaries and later generations of artists as the Italian De Chirico, who was born in Greece in 1888. In his paintings of the 1910s, the artist developed a complex pictorial language whose ostensible representation dissolves, on closer inspection, in a mysterious world full of symbols and allusions. De Chirico's metaphysical painting phase began in Paris in 1911 and reached its conceptual culmination in Upper Italian Ferrara by the end of 1918.

3



4



Opposite page

Giorgio de Chirico
The Jewish Angel

1916, Oil on canvas
68.3 x 45.1 cm

*The Metropolitan Museum,
New York, Jacques & Natasha
Gelman Collection*

1

Giorgio de Chirico
The Dream of Tobias

1917, Oil on canvas
58.5 x 48 cm

Private collection
© VG Bild-Kunst, Bonn 2015

2

Giorgio de Chirico
Hector and Andromache

1917, Oil on canvas
90 x 60 cm

Private collection
© VG Bild-Kunst, Bonn 2016

3

Max Ernst
Saint Cecilia
The Invisible Piano

1923, Oil on canvas
101 x 82 cm

Staatsgalerie Stuttgart
© VG Bild-Kunst, Bonn 2016

4

Giorgio de Chirico
The Disquieting Muses

1918, Oil on canvas
97 x 66 cm

Private collection
© VG Bild-Kunst, Bonn 2016



1



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3



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An extremely unusual painter, Henri Rousseau is a unique figure in the history of European art, whose work defies classification.

22.03.2016 > 17.07.2016

The Douanier Rousseau

Archaic Candour

Born into a modest family from Laval, Rousseau was a self-taught artist, described an 'amateur painter' by his early biographers. He worked for many years at the Paris city toll and was therefore somewhat inaccurately dubbed Le Douanier (customs officer) by his friend Alfred Jarry.

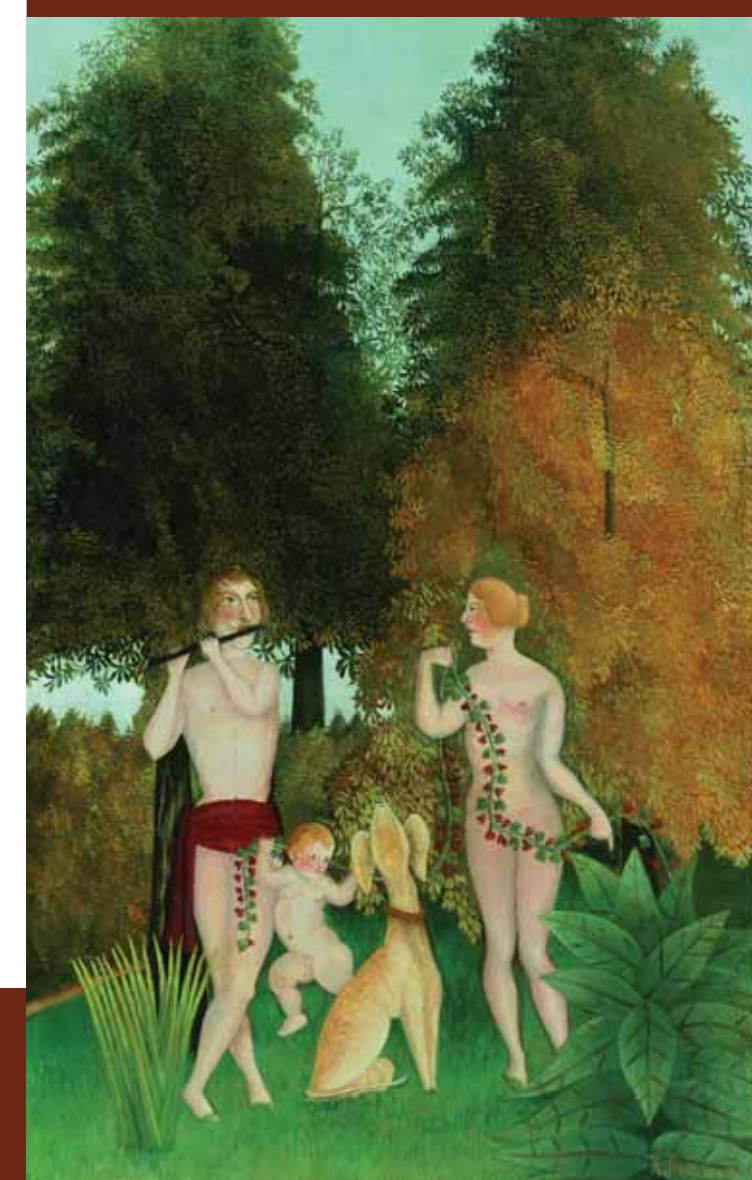
He began to paint at the age of about forty. He had no formal training, but sought to learn the rules of official painting from artists such as Gérôme, his erstwhile neighbour Clément, and Bouguereau, whose 'flesh tone' he admired. In 1884, he obtained a copyist's permit for the Louvre. He also visited the Musée du Luxembourg and Versailles.

Rousseau followed no rules besides his own, turning the refined painting of academic artists into a unique idiom suffused with dream elements.

He was well aware of the originality of his art and sought constantly to keep up the appearance of naivety acquired according to him 'through stubborn hard work'. The striking feature of his work is indeed the uniformity and consistency of his style once he had perfected it.

The exhibition reappraises his painting in the light of some of his sources of inspiration and explores connections with works by artists who were familiar with it. Avant-garde artists (writers, poets, and painters) were among the first to take an interest in his work, attracted perhaps by its 'timeless' nature. By freeing himself from the constraints of perspective and adopting a realist pictorial idiom to transcribe a mental image onto canvas, Rousseau created works which formed the cornerstone of a new syntax for many artists.

5



Opposite page

The Football Players

1908

Solomon R Guggenheim
Museum, New York

1

Notre Dame:

View of the Ile Saint-Louis from the Quai Henri IV

1909

The Phillips Collection

2

A Carnival Evening

1886

Philadelphia Museum of Art,
Philadelphia, PA

3

Old Man Junier's Trap

1908

Musée de l'Orangerie, Paris,
France

4

Pierre Loti

1910

Kunsthau Zurich, Switzerland

5

The Happy Quartet

1902

Private collection



1

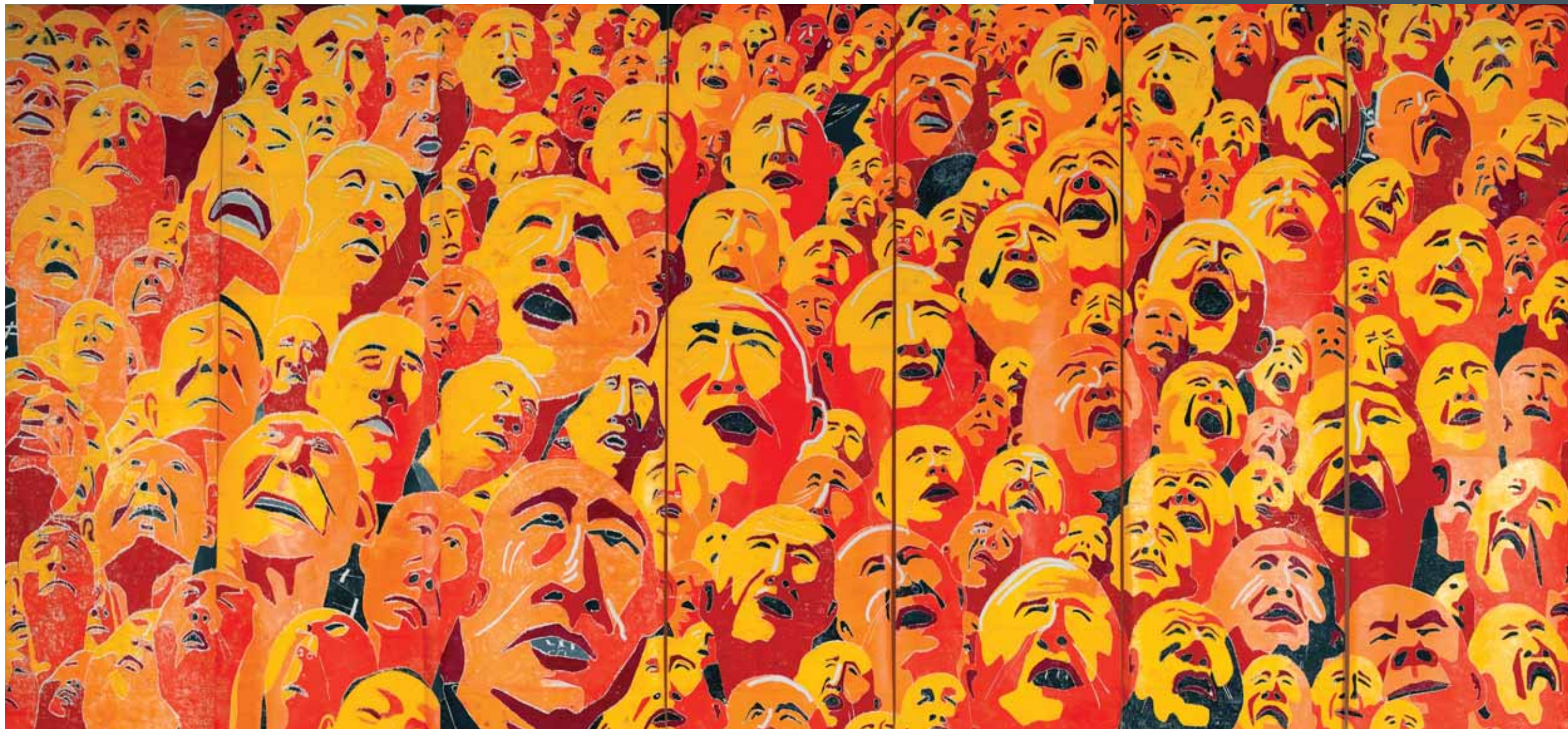


25.03.2016 > 04.09.2016

A History Contemporary Art from the Centre Pompidou

With approximately 160 works by more than 100 artists from across the world, the exhibition provides an incisive overview of artistic positions since the 1980s in painting, sculpture, installation, video, photography and performance. The Centre Pompidou's collection of contemporary art has rarely been presented so comprehensively outside France, and never in Germany. The selected works on view date from the 1980s to the present raising two significant questions: What factors are relevant for ensuring that art history is written in a specific way, and what does an everchanging understanding of the term 'contemporary' mean for public museums and their collections?

2



3

The concentration on Euro-American art, which many museums formerly pursued in the acquisition of works for their collections, cannot be sustained today and is no longer the aspiration of most museums. Globalization, with its expanded narratives, has recently become too determining for the position of contemporary art to ignore.

4



Opposite page

Erik Boulatov

***Printemps dans une maison
de repos des travailleurs***

1988, Oil on canvas

169.2 x 239 x 4 cm

1

Gabriel Orozco
La DS

1992

Centre national des arts
plastiques, FNAC 94003

© Gabriel Orozco/CNAP

2

Lijun Fang
Untitled

2003, Xylography on paper

400 x 854 cm

Each panel: 400 x 120 cm

3

Huan Zhang
Family Tree

2000, Each print 132 x 106 cm,

9 chromogenic tests

396 x 318 cm

4

Samuel Fosso

**The Liberated American
Woman of the 70s**

1997, Chromogenic test

108 x 86 cm (excluding margin)

Opposite page

Forme

1968, Oil on canvas

162 x 130 cm



4

1

Composition Abstraite

1961, Gouache on paper

62.2 x 45.7 cm

2

Composition Abstraite

1958, Oil on panel

130.2 x 96.5 cm

3

Noir et Gris

1959, Oil on canvas

81.3 x 64.8 cm

4

Composition Jaune

1955, Gouache on paper

62 x 47 cm

All works© 2016 Artists Rights Society
(ARS), New York / ADAGP, Paris
Courtesy Cheim & Read,
New York

Serge Poliakoff

Cheim & Read gallery is pleased to present a survey of paintings by one of the foremost post-war European abstractionists, the Russian-born Serge Poliakoff (1900-69). At a moment when the accepted canon of abstract painting is in radical revision, an encounter with the work of Poliakoff is the best kind of rediscovery: it disrupts our sense of continuity as it restores it.

A product of the Russian diaspora that followed the Bolshevik Revolution, Poliakoff fled to the West, educating himself in the art schools and museums of London and Paris.



1

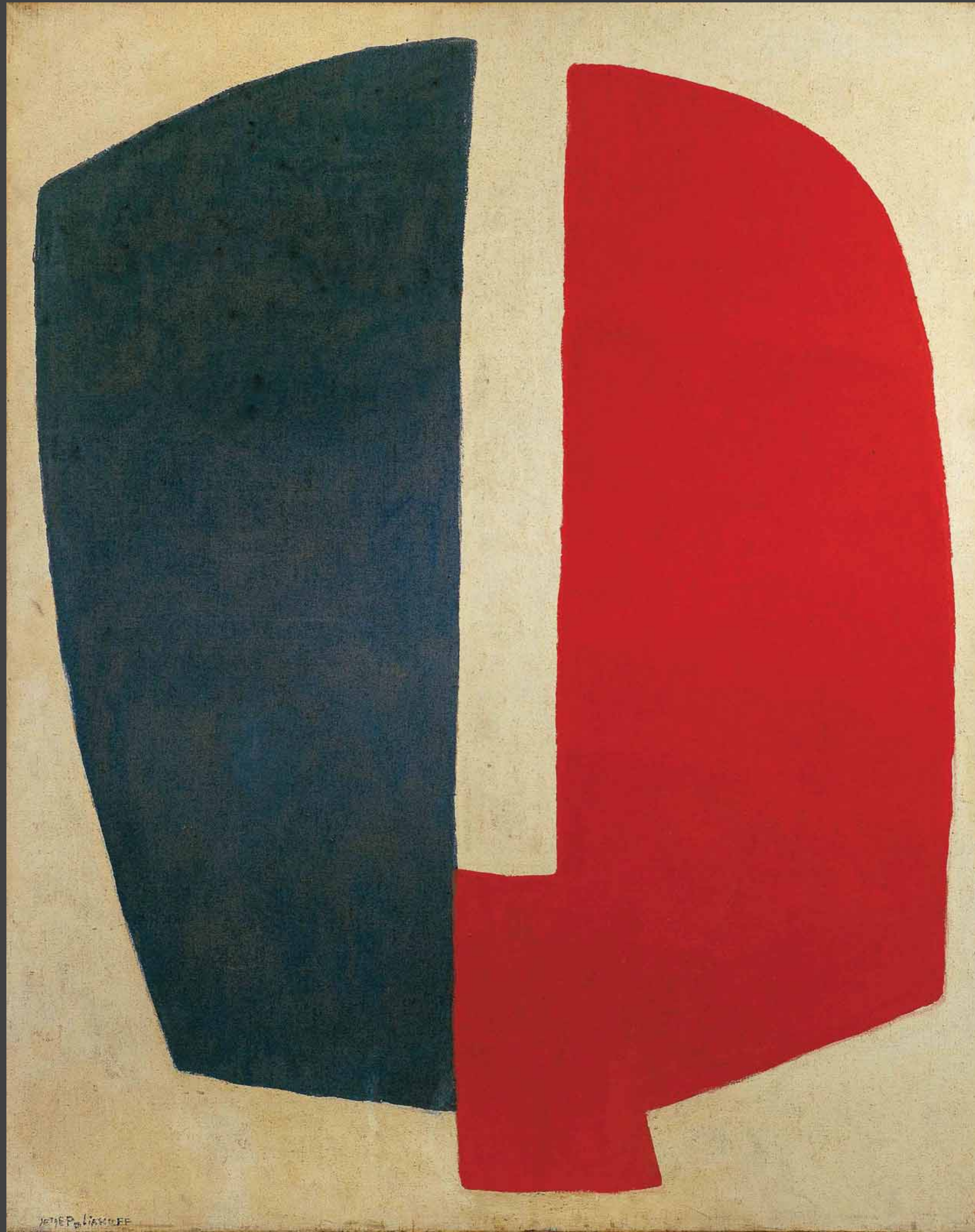
2



3

He painted every day while raising a family, supporting this life by playing Russian folk songs on guitar in Parisian nightclubs late into the night. This hectic existence lasted well into his forties, when twenty years of foundational pictorial research finally came to fruition in a distinctive synthesis of painterly sensuality and ideational planarity.

Professional recognition increased his productivity and ambition resulting in a further 20 years of producing works that many consider the high-water mark of the 'Nouvelle Ecole de Paris'. Admired by painters of all stripes, this exhibition, the first in the US in several generations, will provide the first sustained view of this profoundly contained, quietly voluptuous work.



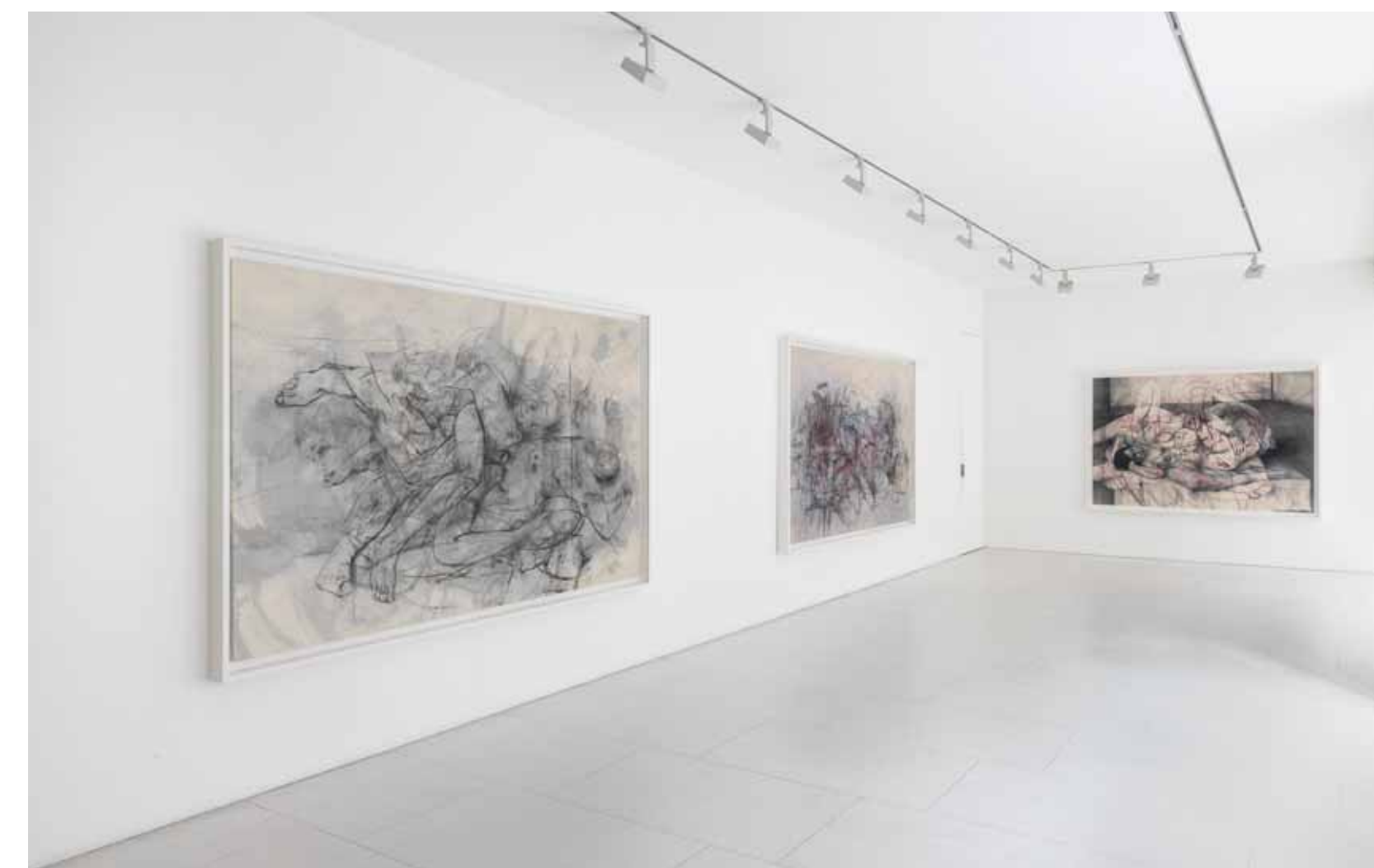
1



Jenny Saville

Erota

2



Over her 25 year career, Saville has taken the depiction of the human form in unprecedented directions. Her visceral embodiments confront issues of mortality while attesting to a tenacious formal engagement with the problems and innovations of both classical figuration and radical abstraction. In the figures of large, sprawling nudes, inspired in part by 'Titian to Canaletto: Drawing in Venice', a recent exhibition at the Ashmolean Museum in Oxford, Jenny Saville demonstrates her acute sensitivity to the challenges faced by Old Masters – Rembrandt, Raphael, and Titian – while bringing a specifically modern sensibility to bear on classical drawing traditions. The shifting forms and multiple contours of her writhing and coupling figures – in oil stain, pastel, and charcoal on canvas – evoke a world in flux, consistent with the idea that no single reality or perspective can ever be definitive. These corporeal images are like land-scapes that reveal themselves to the viewer in real time.

3



Saville's forceful marks suggest destruction, regeneration, and a cyclical rhythm of emerging forms, imparting eros, or life force, to her art.

I'm trying to see if it's possible to hold that tipping moment of perception or have several moments co-exist... Like looking at a memory.
Jenny Saville

Opposite page

One out of two (symposium)

2016, Charcoal and pastel on canvas

166 x 239 x 10 cm (framed)

152 x 225 x 3.2 cm (unframed)

1 & 2

Installation views

3

Ebb and Flow

2015, Oil stain, pastel and charcoal on canvas

174 x 274 x 10 cm (framed)

160 x 260 cm (unframed)

© Jenny Saville.

Photo © Ashmolean Museum, University of Oxford

All artworks

© Jenny Saville

Photos with the exception of No 3

by Mike Bruce

Courtesy Gagosian Gallery

Windows on the City

The School of Paris 1900-1945

Windows on the City: The School of Paris, 1900-45 includes some of the most influential paintings and sculptures of the last century, created by artists such as Constantin Brancusi, Georges Braque, Robert Delaunay, Amedeo Modigliani, Juan Gris, Vasily Kandinski and Pablo Picasso.

In the early twentieth century, Paris was the capital of the avant-garde. Artists from around the world settled in the City of Light, where they created new forms of art and literature and responded to the rapid economic, social, and technological developments that were fundamentally transforming city life.



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It was in Paris that Picasso and Braque radically overturned the conventions of painting, Brancusi reimagined how sculptures could be present in space, Kandinsky pursued new directions in abstraction, and Delaunay composed harmonious visions of colour. The title of the exhibition, which refers to a series by Delaunay, illustrates how the

modern city became a backdrop and an inspiration for artistic production. Spanning from the first years of the twentieth century through World War II, the exhibition charts the key movements of modernism – from Cubism to Orphism to Surrealism – and the artists who came to be known as the École de Paris (School of Paris). Though diverse,

the artistic visions represented here manifest a common impulse to eschew conservative aesthetics and transform perceptions of every-day life. The rise of Fascism and the occupation of France during World War II ultimately ended the School of Paris, as the artists who had once sought political, spiritual, and creative refuge in the city had to leave.

5

Opposite page

Pablo Picasso
Mandolin and Guitar

1924, Oil with sand on canvas
140.7 x 200.3 cm

1

Amedeo Modigliani
Nude

1917, Oil on canvas
73 x 116.7 cm

2

Robert Delaunay
Red Eiffel Tower

1911-12, Oil on canvas
125 x 90.3 cm

3

Fernand Léger
Nude Model in the Studio

1912-13, Oil on burlap
128.6 x 95.9 cm

4

Juan Gris
Newspaper and Fruit Dish

March 1916, Oil on canvas
46 x 37.8 cm

5

Marc Chagall
The Soldier Drinks

1911-12, Oil on canvas
109.2 x 94.6 cm

All works

Solomon R Guggenheim
Museum, New York



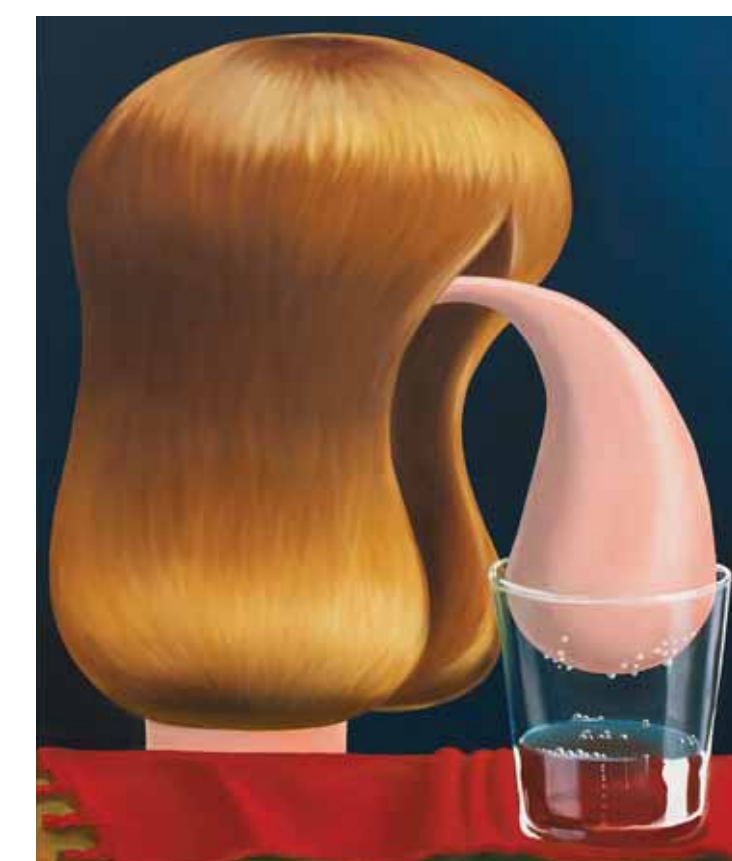


23.04.2016 > 04.06.2016

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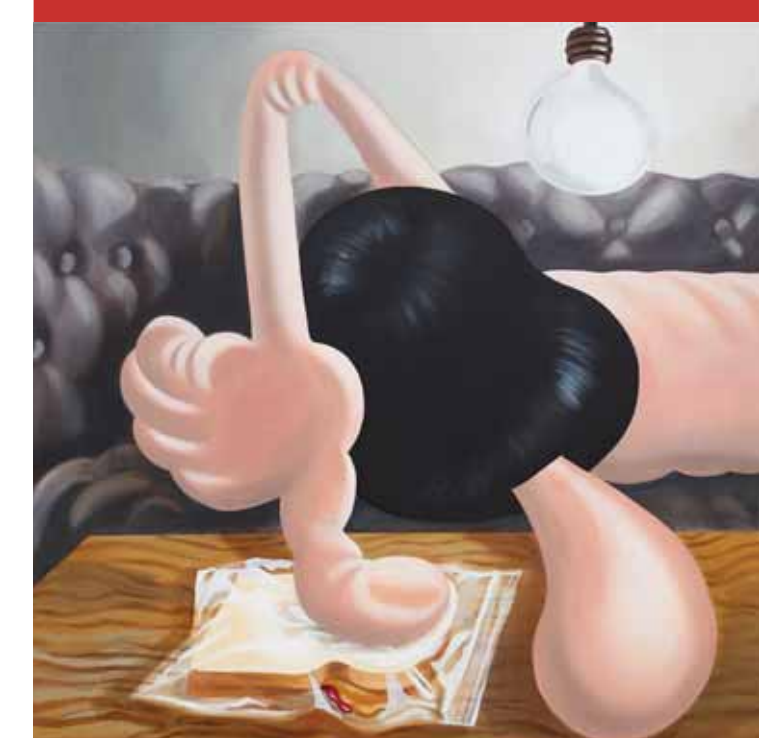


Louise Bonnet Paintings



Louise Bonnet was born in Geneva, Switzerland in 1970. She explores fleeting feelings of melancholy, nostalgia, and displacement in her portraits of cartoon-like, yet meticulously-rendered, characters. The exaggerated proportions of body parts and incongruous scale amplifies her depiction of emotions, making them more intense and complex in their absurdity.

Bonnet creates a surrealistic atmosphere and palpable tension in her paintings that transforms what may seem mundane and everyday. Sometimes at night, when sleepless, or perhaps when one is sick, there is this strange creeping and consuming feeling that parts or even all of the body, is big. They seem sort of inflated and bulbous, blossoming plumply outward yet without being cramped and uncomfortable like Goya's Saturn hunched in his cave. It is almost as if each Popeyed-limb is its own spacial dimension and is thus incapable of interfering with the others, opting instead for a kind of cosmic overlap; a multiverse of bloated mutation.



Opposite page
The Daisy
2016, Oil on canvas
182.9 x 152.4 cm

1
Installation view

2
Installation view

3
The Bubbly Water
2016, Oil on canvas
182.9 x 152.4 cm

4
The Red Pants
2016, Oil on canvas
132 x 127 cm

5
Beggar's Banquet
2016, Oil on canvas
152.4 x 213.36 cm

6
The PB&J
2016, Oil on canvas
132 x 127 cm



1



Human Interest

Portraits from the Whitney's Collection

The mysterious power and fascination of the portrait – and the ingenious ways in which artists have been expanding the definition of portraiture over the past 100 years – are celebrated in 'Human Interest: Portraits from the Whitney's Collection'. Drawn entirely from the Museum's collection, the exhibition features more than 300 works made from 1900 to 2016 by an extraordinary range of more than 200 artists, roughly half of whom are living. The show will be organized in twelve thematic sections on two floors of the Museum, with works in all media installed side by side.

Portraits are one of the richest veins of the Whitney's collection, thanks to the longstanding commitment to the figurative tradition, championed by its founder Gertrude Vanderbilt Whitney. The works included in this show propose diverse and often unconventional ways of representing an individual. Many artists reconsider the pursuit of external likeness – portraiture's usual objective – within formal or conceptual explorations or reject it altogether. Some revel in the genre's glamour and allure, while others critique its elitist associations and instead call attention to the banal or even the grotesque.

2



3



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5



Opposite page

Chuck Close

Lyle

1999, Oil on canvas

259.2 x 213.7 x 7.8 cm

1

Catherine Opie

Ron Athey

1994, Chromogenic print

144.8 x 71.6 cm

2

Edward Hopper

Self-Portrait

1925-30, Oil on canvas

64.5 x 51.8 cm (overall)

3

Peter Saul

De Kooning's

Woman on Bicycle

1977, Acrylic paint on board

101.6 x 76.2 cm

4

Alice Neel

Elsie Rubin

c1958, Oil on canvas board

40.5 x 35.4 cm

5

Elizabeth Peyton

Live to Ride

2003, Oil on board

38.3 x 30.6 cm



1



06.05.2016 > 07.06.2016

International
Art Exhibitions 2016

Bill Jacklin Recent Paintings

Bill Jacklin was born in London in 1943 and studied graphics at Walthamstow School of Art, London (1960-61) before attending the Royal College of Art (1964-67). He was elected as a Royal Academician in 1991.

Jacklin has exhibited with Marlborough Fine Art over a period of 35 years. This, his latest exhibition presents recent work and coincides with his solo show of graphic works at the Royal Academy. Jacklin came to prominence in the 1960s in London as an abstract artist creating works made of grids and dots. Despite his success, Jacklin felt impelled to return to figuration, finding himself ostracised as 'a traitor to the cause of abstraction.'

2



In 1985, Bill Jacklin moved to Manhattan and found his muse in the subject of the city. Ever since, he has painted numerous scenes of New York. The works in the exhibition demonstrate Jacklin's continued exploration of people and place.

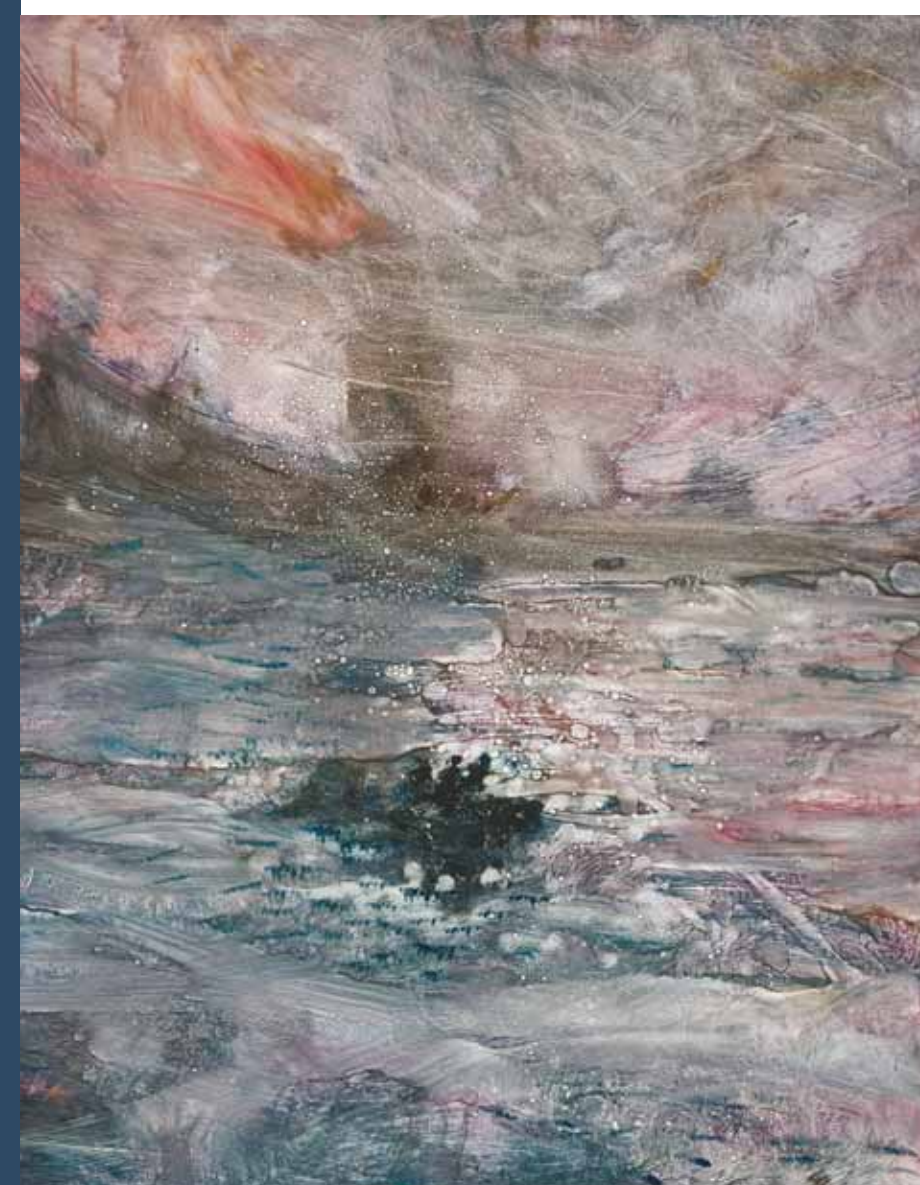
'In New York I found a subject on every street corner. The city is a constant I am able to keep returning to as it's always re-inventing itself. I am fascinated by the movement of people in New York and it's that flux of energy that I paint about.'
Bill Jacklin

Bill Jacklin has described himself as a 'closet abstractionist'. These abstract tendencies are present in his figurative works, as his city landscapes often appear as patterns of light and dark, making them simultaneously remote and familiar.



His works are represented in collections worldwide including: British Museum, Tate and Victoria & Albert Museum in London); MoMA, The Metropolitan Museum of Art and Brooklyn Museum in New York. Modern Art Oxford held a retrospective of Jacklin's work in 1992. He has participated in numerous exhibitions including at The Museum of Modern Art (New York, 1971), Musee d'Art Moderne (Paris, 1973) and Tate Gallery (London, 1981).

4



Opposite page
Sun, Rain and Snow over Fifth Avenue II

2015, Oil on canvas
36 x 36 cm

1

Bill Jacklin

© Abe Frajndlich, 2014

2

Sea and Stars at Night (dyptych)

2015, Oil on canvas
36 x 36 cm (each panel)

3

Tempest in the Square, NYC

2015, Oil on canvas
60 x 66 cm

4

New York Harbour

2003, Monotype
81 x 71 cm

*All works © Bill Jacklin
Courtesy Marlborough Fine Art*



1

18.05.2016 > 18.09.2016

International
Art Exhibitions 2016

Ella Kruglyanskaya

The exhibition features paintings that survey the past ten years of the artist's work. It will also debut a selection of new artworks made in 2016. Ella Kruglyanskaya's paintings immerse viewers in a bold world of saturated colours and high contrast patterns. Female relationships, friendships and dialogues form the foundation of the artist's varied subject matters. Kruglyanskaya's practice engages with many often over-looked styles, techniques and formal concerns from the history of painting, such as her use of egg tempera. Working in a style that combines the graphic and the painterly, she embraces a wide range of influences from German expressionism to film and popular culture of the 1950s and 1960s.

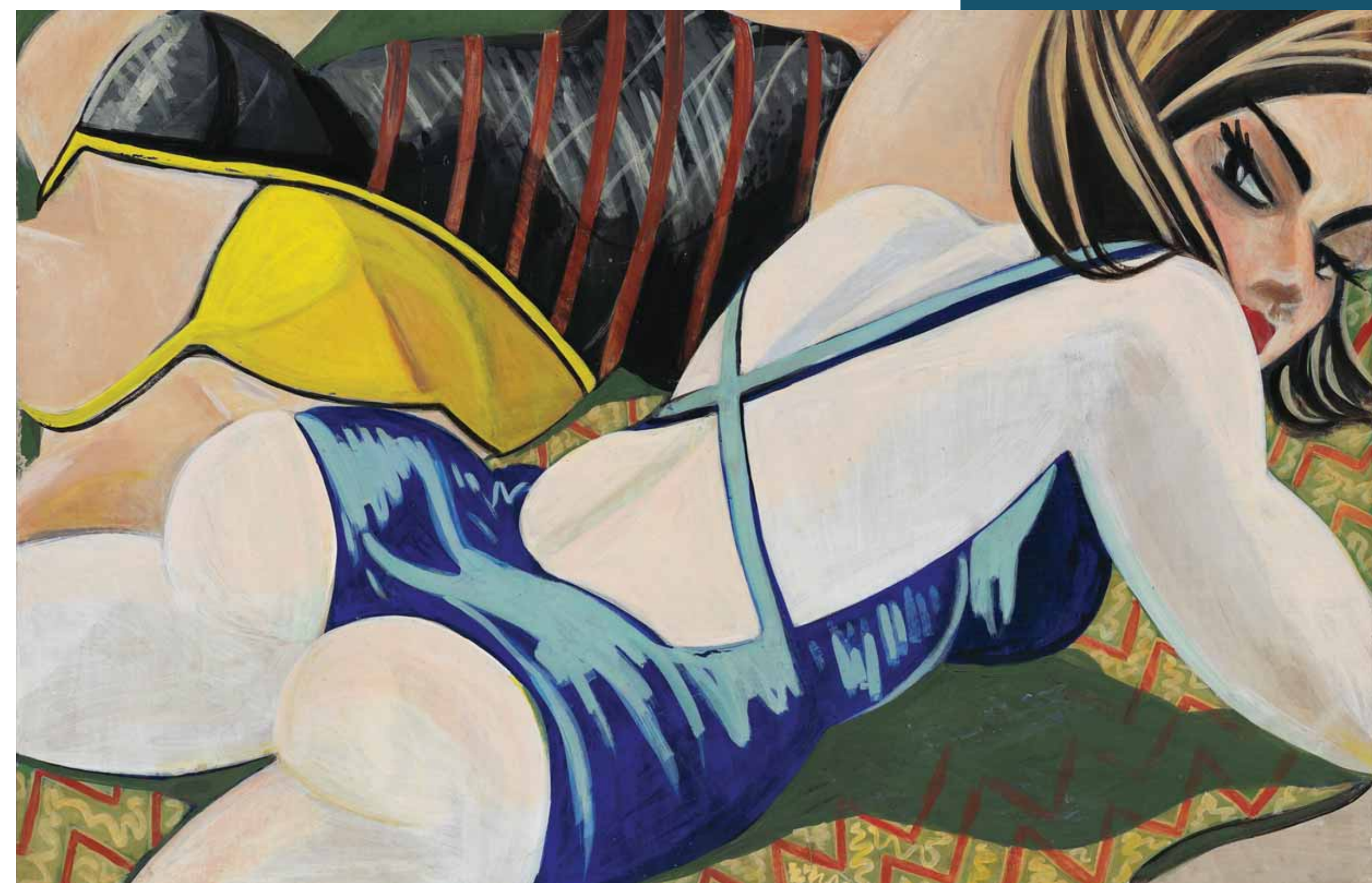
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4



5

Opposite page

Fruit Picnic

2011

1

Gossip Girls

2010

2

Double-Crossed I

2013

3

Double-Crossed II

2013

4

Girl with Sunglasses

2008

5

Bathers

2006

All works courtesy of the Artist



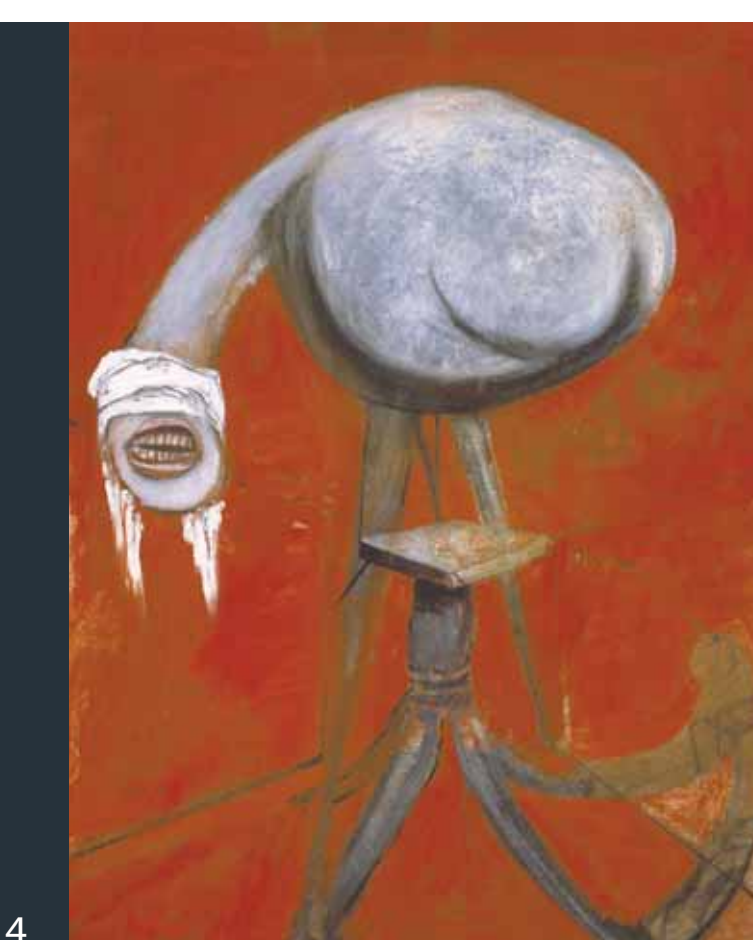
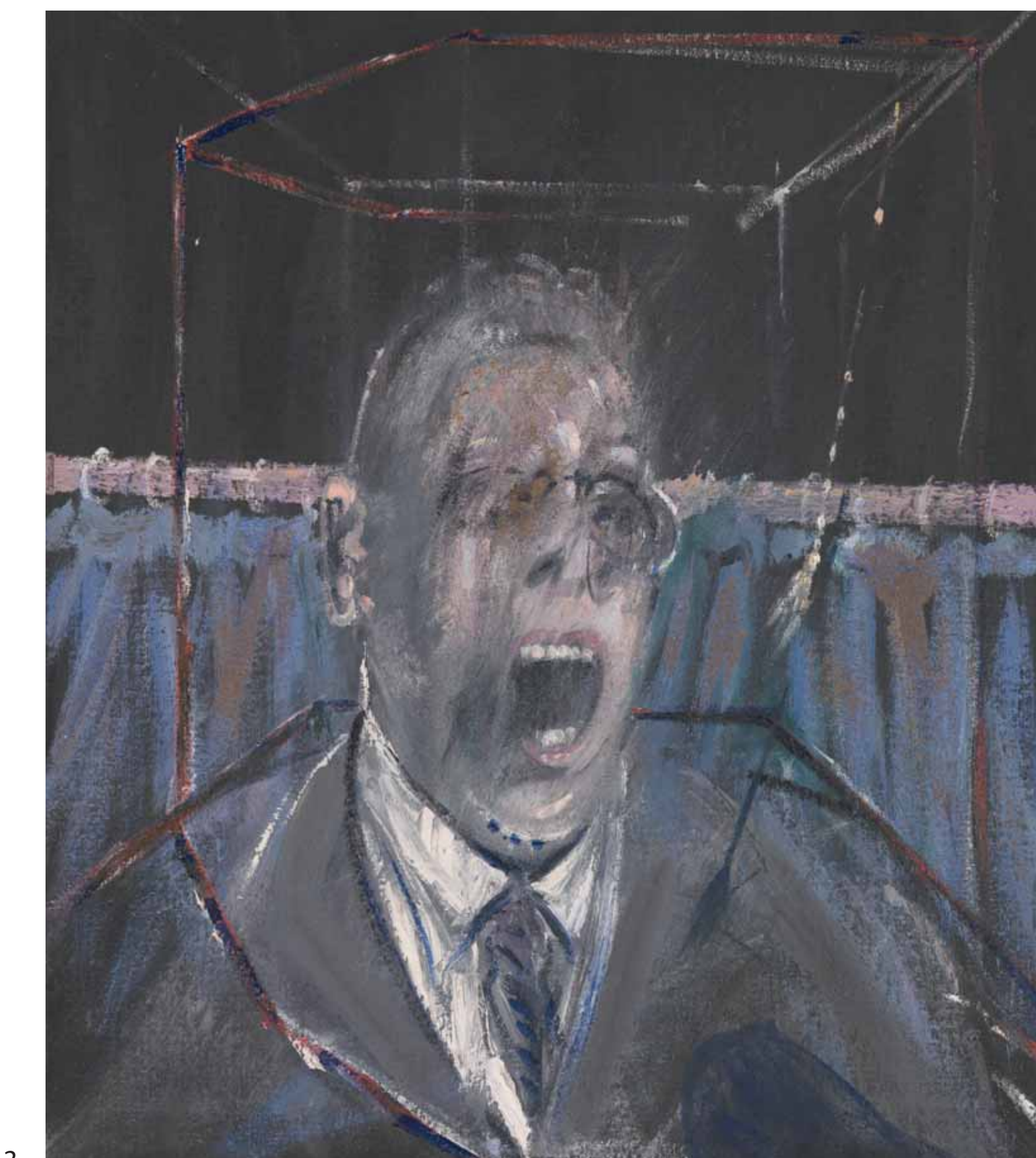
18.05.2016 > 18.09.2016

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Francis Bacon Invisible Rooms

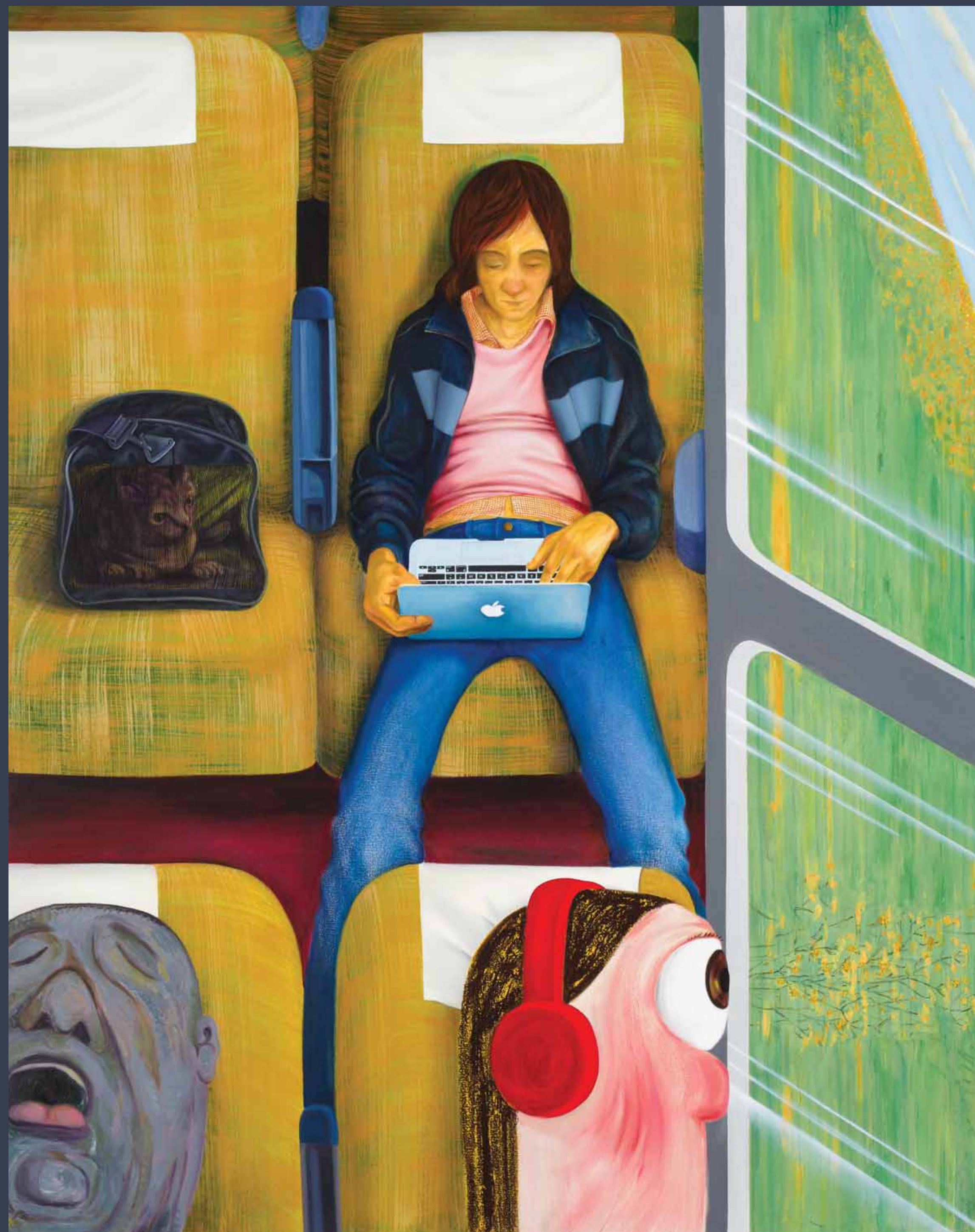
An isolated figure appears contorted on a canvas by Francis Bacon. It might be an anonymous suited man, a pope in anguish on a throne, or a body writhing on a bed. On closer inspection, however, there is the faint tracing of a structure, seemingly bearing down on or enclosing the subject.

This exhibition follows the thread of this spatial motif, which the artist used throughout his career. It features more than 30 large-scale paintings and works on paper, from his early works including *Study for a Portrait*, where the line acts as a cage and seems to reinforce the psychological intensity and existential concerns of the painting, to later works such as *Three Figures* and *Portrait*, where the space becomes an arena or theatrical set.



Opposite page
Seated Figure
1961, Oil paint on canvas
165.1 x 142.2 cm
1
John Deakin
Portrait of Francis Bacon
(cropped)
c1962, Gelatin silver print
64 x 51.5 cm (original)
2
Study for a Portrait
1952, Oil paint and sand
on canvas
661 x 561 x 18 mm
3 | 4 | 5
**Three Studies for Figures
at the Base of a Crucifixion**
c1944, Oil paint on 3 boards
94 x 73.7 cm (each panel)
6
**Study for the Nurse from
the Battleship Potemkin**
1957, Oil paint on canvas

1
Weeks on the Train
2015, Oil on canvas
208.3 x 165.1 cm



1

19.05.2016 > 25.06.2016

International
Art Exhibitions 2016

Nicole Eisenman

2



3



4



5



2

Long Distance
2015, Oil on canvas
165.1 x 208.3 cm

3

Subway 2
2016, Oil on canvas
210.82 x 167.64 cm

4

Shooter 1
2016, Oil on canvas
208.28 x 165.1 cm

5

Shooter 2
2016, Oil on canvas
208.28 x 165.1 cm

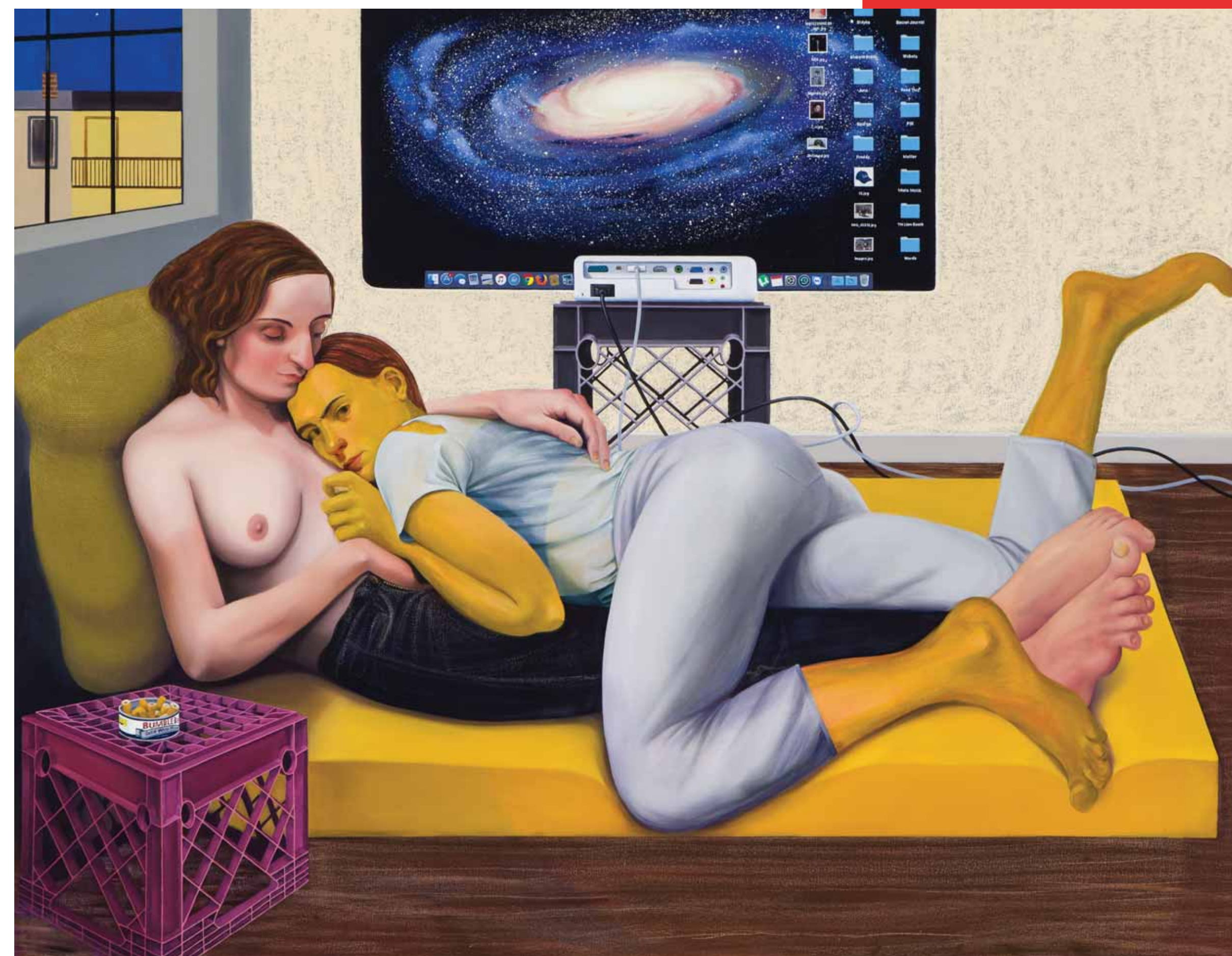
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Morning Studio
2016, Oil on canvas
167.64 x 210.82 cm

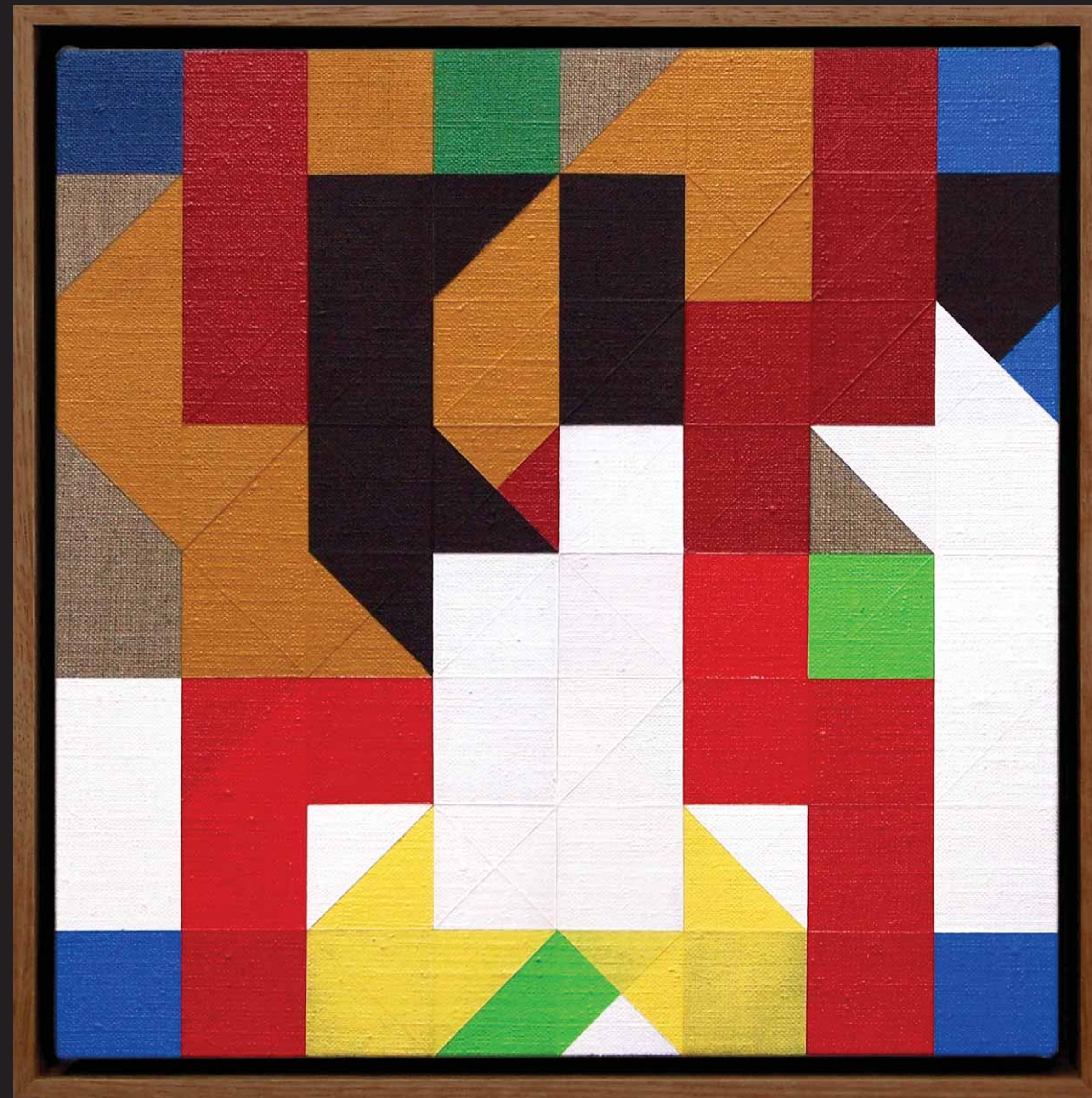
For her debut exhibition at Anton Kern Gallery, New York artist Nicole Eisenman will present a new body of paintings, a group of drawings and one plaster sculpture. The works range from the monumental to the intimate in size and address day-to-day life in New York City with all its ordinary, unexpected and sometimes marvelous moments. Known for her large crowd scenes which all at once conjure up images of indulgent baroque bacchanals and the energetic circumvolution of a contemporary beer garden, her new paintings are of a more intimate nature. Focusing on informal moments shared by friends and lovers, the paintings concentrate on interior spaces and those casual situations that occur only behind closed doors, be that of the studio, a New York apartment or a train compartment.

Nicole Eisenman was born in Verdun, France in 1965. She lives and works in Brooklyn, and is the winner of the 2015 MacArthur Foundation Grant, the 2013 Carnegie Prize and has been included in the Whitney Biennial (1995, 2012).

6



www.antonkerngallery.com



As well as being a beautiful game, chess impresses a metaphorical model and mode of thinking that has been ever-present in my life and art since I first learnt to play as a child.

Tom Hackney

Tom Hackney

Corresponding Squares

Painting the Chess Games of Marcel Duchamp

Tom Hackney's paintings are geometric abstractions based on the movement of chess pieces in games played by the French artist, Marcel Duchamp, from the early 1920s through the 1960s. Duchamp once said that playing a game of chess was like making a drawing: 'The chess pieces are the block alphabet which shapes thoughts, and these thoughts, although making a visual design on the chessboard, express their beauty abstractly, like a poem.'



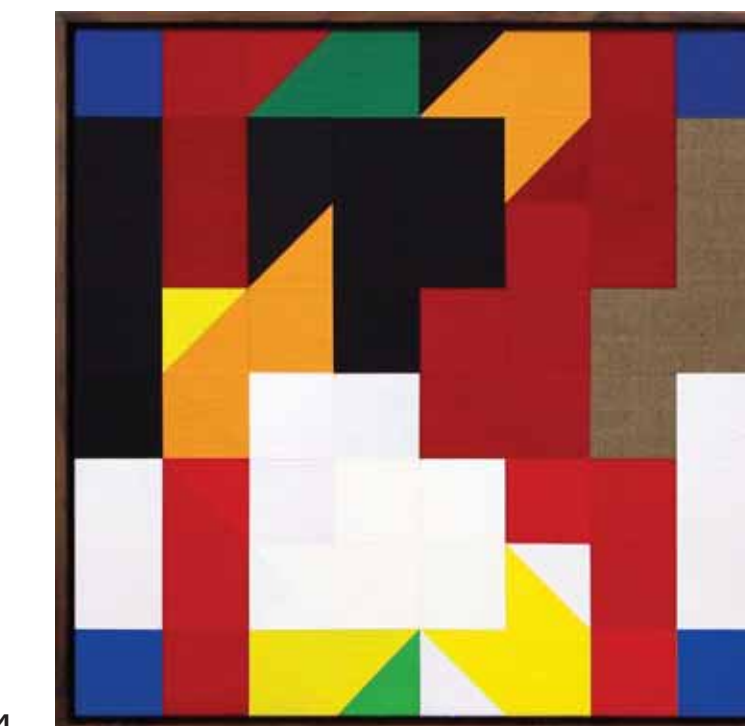
1



2



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4

Duchamp sank himself so deeply into the game of chess that many were convinced he had actually ceased to be an artist. While his chess achievements were modest by grandmaster standards,

they were remarkable for a largely self-taught player who did not enter into the competitive arena until his mid-thirties, achieving master status at the relatively advanced age of 38.

It was Duchamp's renunciation of art for chess that most inspired Tom Hackney to engage with the former artist's unusual path to chess mastery. In Hackney's pictures, the beauty of those games is made visible in a single static image. It was Duchamp's goal to elevate art from the purely visual to something more cerebral, an aspiration that Hackney unquestionably accomplishes in these paintings, whose beauty is generated entirely by ideas that took place on the 64 squares of a chessboard. Some paintings are in black & white, like opposing pieces in a game of chess, while others are inspired by a colour-coded chess set that Marcel Duchamp designed in 1920.

Opposite page

Chess Painting No 62

(Grimme, Luuring, Ree & Krabbe versus Duchamp, correspondence game, 1961)
2016, Oil on linen, walnut frame

31.75 x 31.75 cm

Collection of Steve & Terri Hoffman

1

Chess Painting No 69

(Suren versus Duchamp, Strasbourg, 1924)
2016, Oil on linen, walnut frame

41.9 x 41.9 cm

Courtesy of Tom Hackney

2

Chess Painting No 2

(Duchamp versus Crepeaux Nice, 1925)
2009, Gesso on linen, oak frame

31.75 x 31.75 cm

Collection of Dr Ed Krčma

3

Chess Painting No 54

(Michel versus Duchamp, Strasbourg, 1924)
2015, Gesso and acrylic on linen, walnut frame

41.9 x 41.9 cm

Collection of Andrew Molyneux

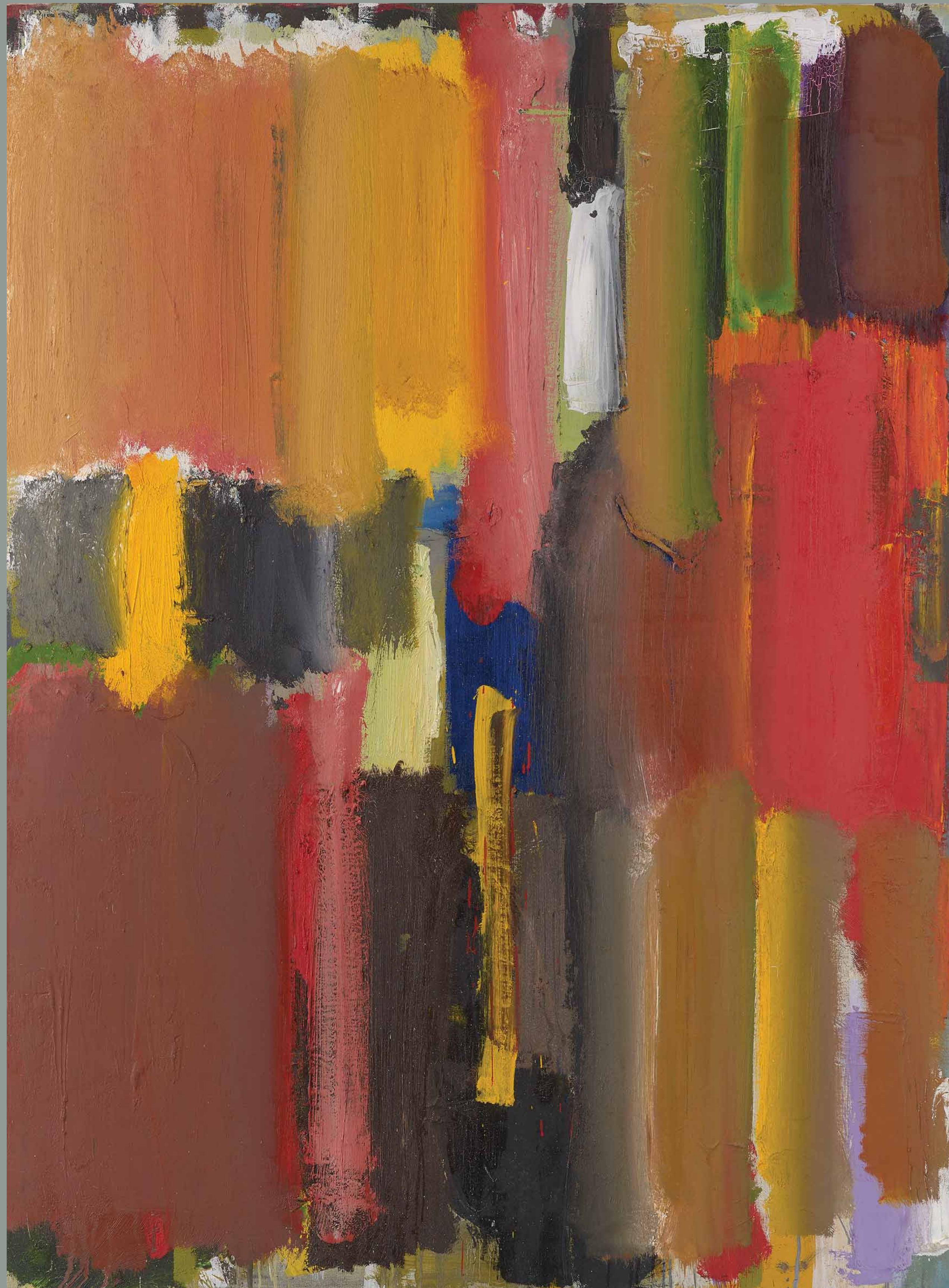
4

Chess Painting No 61

(Duchamp versus Hanauer New York, 1952)
2015, Gesso and acrylic on linen, walnut frame

41.9 x 41.9 cm

Courtesy of Francis M Naumann Fine Art, New York



1



This exhibition examines the artistic exchange between British painter Patrick Heron and the non-figurative painters of post-war Paris. Spanning the years 1945-65, the exhibition highlights Heron's admiration of three artists in particular – Hans Hartung, Pierre Soulages and Nicolas de Staël. The show will focus on this overlooked dialogue between European and British artists in the post-war years, a period dominated by the emergence of American Abstract Expressionism.

Heron's own interest in the Parisian art scene was piqued in 1949 when he saw paintings by Soulages at the Salon de Mai. A couple of years later, in 1951, Heron visited the de Staël exhibition held at Mathiesen's Gallery in London which proved to be a turning point in his career. The exhibition includes Heron's first abstract painting 'Square Leaves (Abstract)': July 1952, which echoes de Staël's 'fat little squares or oblongs of thick, brushed paint'. 'Vibration of Space' takes as its starting point Heron's essay Space in Painting and Architecture (1953) in which he argued that by 1950, non-figurative painting in Paris had become the most significant movement in French art since Cubism.

3



2

Vibration of Space

Patrick Heron | Hans Hartung
Pierre Soulages | Nicolas de Staël



4

For Heron, space became the medium itself. He cited Soulages in particular for acknowledging and manipulating the illusory sense of space which existed within the flat surface of a painting, as compared to the pre-war artists who denied its presence. The materiality of paint is acknowledged and its application producing a visible grain on the painting's surface.

Heron believed this created a 'vibration of space', a key element which he brought to his own work of this period and valued so much in the work of Hans Hartung, Pierre Soulages and Nicolas de Staël.

For the non-figurative painters, space itself has become the subject.
Patrick Heron, 1953

Opposite page

Patrick Heron
Vertical Strokes

1956, Oil on canvas
122 x 91 cm

1

Nicolas De Staël
Nature morte en gris

1955, Oil on canvas
89 x 130 cm

2

Hans Hartung

T 1949-4

1949, Oil on canvas
89 x 116 cm

3

Pierre Soulages

Peinture

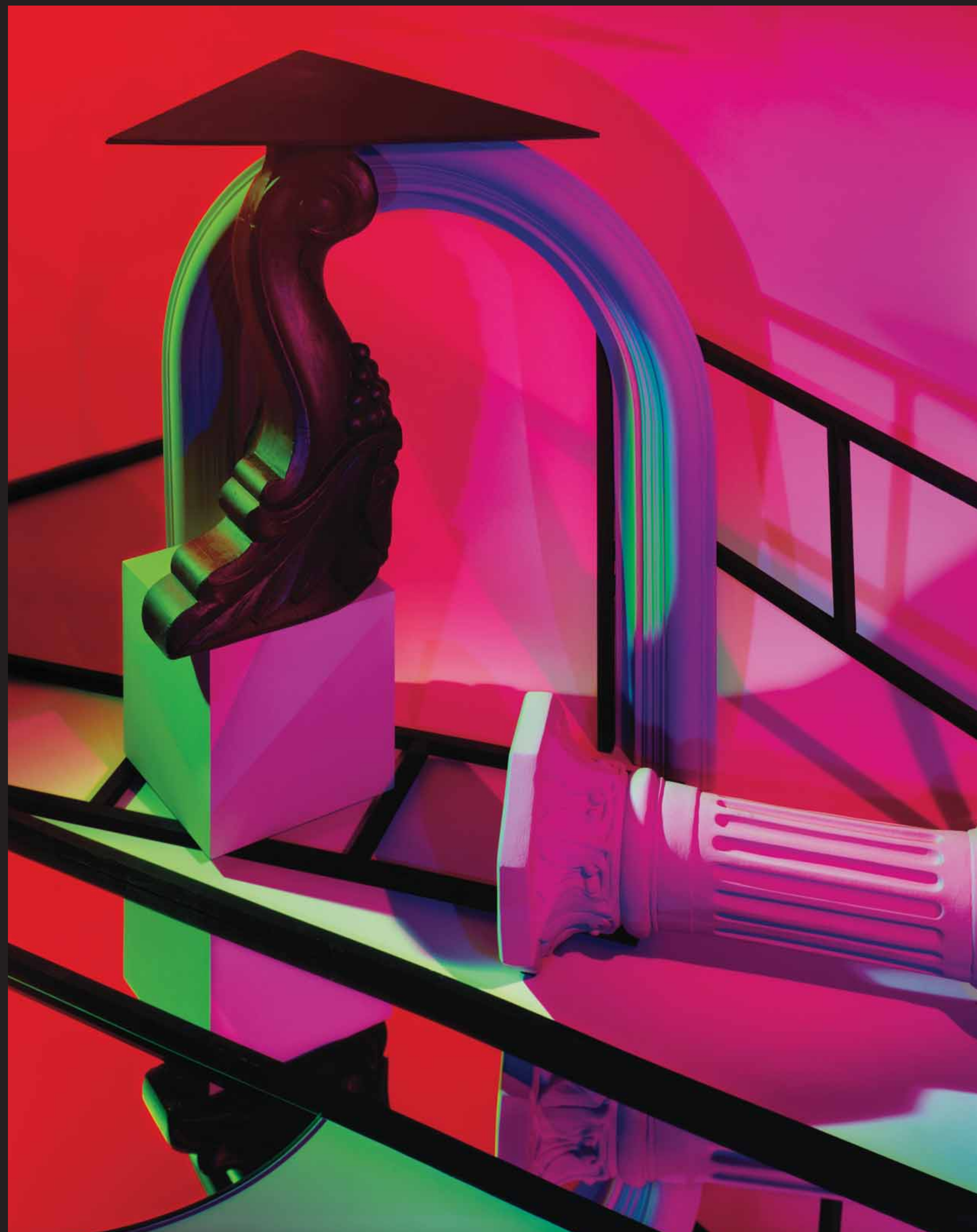
3 june 1957, Oil on canvas
81 x 60 cm

4

Patrick Heron

Square Leaves (Abstract)

July 1952, Oil on canvas
76.2 x 50.8 cm



1



28.05.2016 > 14.08.2016

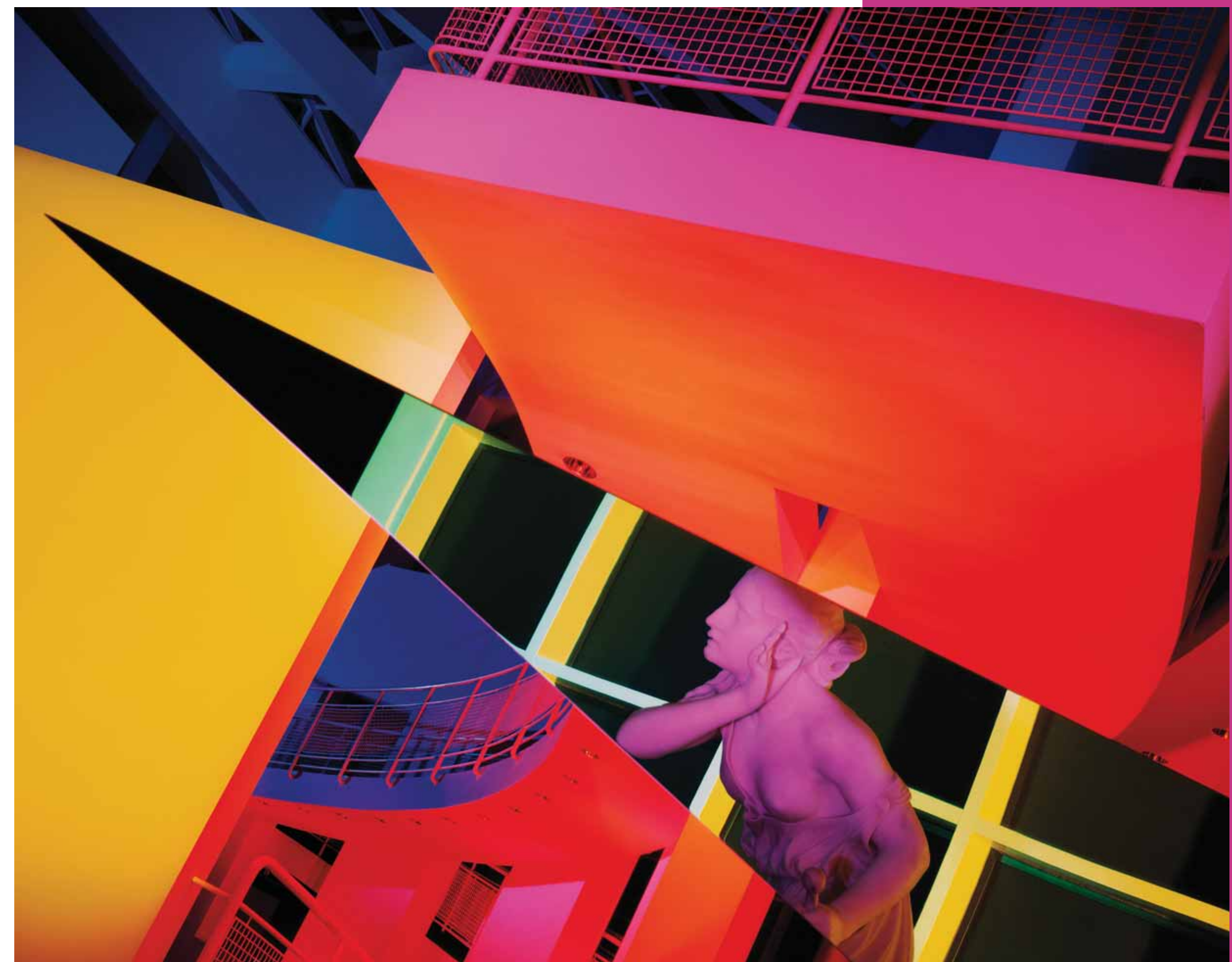
International
Art Exhibitions 2016

Barbara Kasten Stages

Opposite page
Construct NYC XII
1984, Cibachrome print
101.6 x 76.2 cm
1
Installation view

This is the first major survey of the work of Chicago-based artist Barbara Kasten. Widely recognized for her photography, this exhibition highlights Kasten's nearly five-decades-long engagement with abstraction, light and architectural form. Kasten's work melds numerous artistic styles and histories, combining compositions rooted in hard-edge abstract painting, forms and arrangements that address the spatial concerns of modernist sculpture, and highly technical colour photography printing methods that deliver voluptuously saturated images. The exhibition makes links between her more well-known photographic series of studio constructions and architectural interventions and her earliest fibre and mixed-media works, cyanotype prints, forays into set design and new photographic works. This presentation will focus on her early furniture design-based sculptures as well as her elaborately staged photographs of postmodern architecture, such as Frank Gehry's Loyola Law School building in Los Angeles, Richard Meier's High Museum of Art in Atlanta, and MOCA's own Grand Avenue building designed by Arata Isozaki.

2



2

Architectural Site XVII
1988, Cibachrome print
152.4 x 127 cm

3

Tanagra Goddess IX
1995, Cibachrome print
76.2 x 61 cm

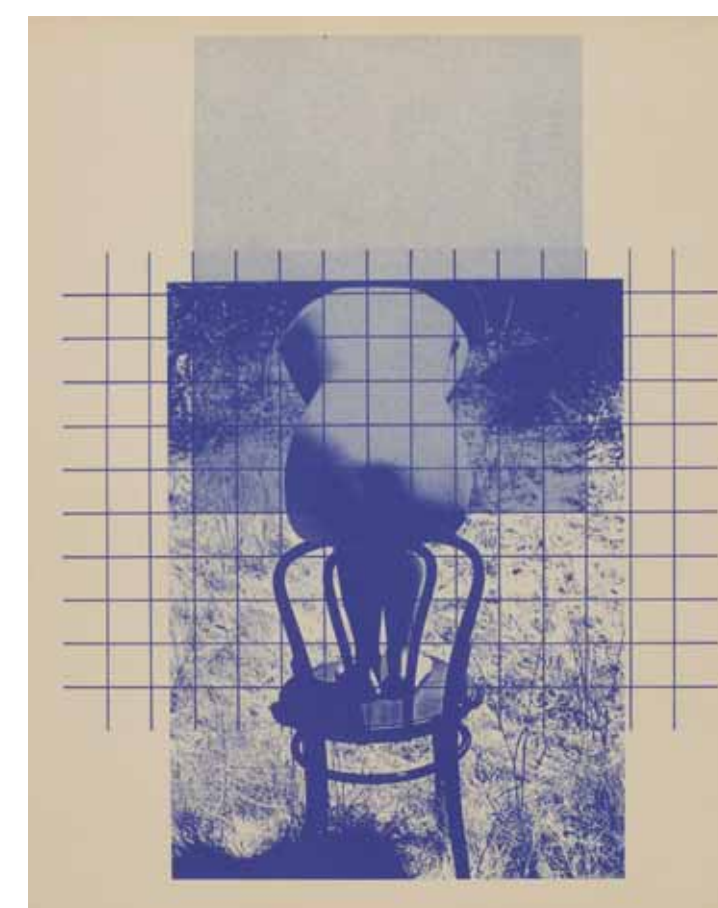
4

Figure on Chair
1973, Diazotype on newsprint
55.9 x 43.2 cm

3



4



Barbara Kasten was born in 1936, in Chicago, where she still lives and works. She trained as a painter and textile artist, receiving her MFA from the California College of Arts and Crafts in Oakland in 1970. Kasten's photographs are included in the collections of such museums as Museum of Modern Art (MoMA), Whitney Museum of American Art, Museum of Contemporary Art (MCA), Chicago, Los Angeles County Museum of Art (LACMA), and Museum of Contemporary Art (MOCA), Los Angeles.

www.moca.org



1



28.05.2016 > 03.10.2016

Cindy Sherman

Cindy Sherman is renowned for her mastery of masquerade; her own image is at the centre of an inspiring array of character studies, developed over decades. Sherman gained international recognition in the 1970s for inhabiting female tropes found in the mass media. Widely collected since this time, her artworks can now be found in major public museums around the world. In her photographs, Sherman expands on contemporary society's fascination with aspiration and narcissism, as well as the associated emotional fragility. In an era obsessed with self-image, Sherman's work continues to influence generations of artists working in photography and video.

2



3



By focusing on Sherman's work since 2000, this exhibition charts the artist's return as the model at the centre of her artworks, for which she is also the costume designer, make-up artist and, of course, photographer. These images are not self-portraits, rather, they represent the clichéd figures we might come across in our daily lives, as well as in the pages of fashion magazines, and in the world of film and television and social media. Sherman's acute observations are at times confronting, uncanny and humorous, but they are also empathetic. In these images, we recognise the risks we face in falling victim to social pressures, together with our own desire to project a particular image.

4



5



6

In the last 15 years, Cindy Sherman has transitioned from film to digital photography. This show presents an insight into the artist's growing confidence in using digital software to manipulate and embellish her photographs.

These 55 large-scale photographs, and the imposing mural installation at the centre of the exhibition, present the artist's perspective on the synthetic aspects of image culture and the constructed nature of identity.

By bringing these concerns together, Cindy Sherman creates photographs that embody a prescient response to contemporary society.

Opposite page
Untitled #424 2004
1
Untitled #550 2010/12
2
Untitled #353 2000
3
Untitled #355 2000
4
Untitled #402 2000
5
Untitled #459 2007-08
6
Cindy Sherman

*All images courtesy the artist and Metro Pictures, New York
© The artist*



1



Alex Katz Quick Light

Alex Katz was born in Brooklyn, New York in 1927. Coming of age as an artist in 1950s New York, Katz developed his unique approach to contemporary representational painting during the height of Abstract Expressionism. Over the six decades since his first exhibition in 1954, Katz has produced a celebrated body of work, including paintings, drawings, sculpture and prints. Establishing himself as a pre-eminent painter of modern life, he was influenced by films, billboard advertising, music, poetry and his close circle of friends and family. His portraits and landscapes are characterised by their flatness of colour and fluidity of line, reinventing both genres within the context of abstract painting and contemporary image-making.

2



3



It's the instantaneous light. If you get it right then you get it in the total present tense – that's what you're going for, that's eternity. Alex Katz

The Serpentine exhibition takes landscape as its focus, bringing together Katz's extraordinarily productive output of recent years alongside select works from the past two decades. Katz's landscape paintings exemplify his life-long quest to capture the present tense in paint. Regardless of their scale, Alex Katz describes these paintings as 'environmental' in the way in which they envelop the viewer. Defined by temporal qualities of light, times of the day and the changing of the seasons, these paintings respond and relate to the unique context of the Serpentine Gallery in Kensington Gardens. The exhibition will also include a recent series of portraits.

Opposite page

Red House 1

2015, Oil on linen
182.9 x 182.9 cm
*Albertina, Vienna,
Batliner Collection*

1

Installation view

2

Nicole

2015, Oil on linen
152.4 x 304.8 cm

3

White Impatiens 2

2012, Oil on linen
152.4 x 213.4 cm

All works are courtesy the artist, Gavin Brown's enterprise, Rome/New York, Timothy Taylor Gallery, London, and Galerie Thaddaeus Ropac, Paris/Salzburg



1



02.06.2016 > 11.09.2016

Etel Adnan

The Weight of the World

Painter, essayist and poet, Etel Adnan was born in Beirut, Lebanon in 1925. In her first solo exhibition in a UK public institution, the Serpentine shows work spanning her career, including paintings, drawings, poetry, film and tapestry. After studying at the Sorbonne and then Harvard in the late 1950s, Adnan taught philosophy at the University of California and started to paint. While these early works were largely abstract compositions – with squares of colour applied directly from the tube – she was interested in the immediate beauty of colour. Her earliest paintings were suggestive of landscapes and included forms that referenced specific places. In the 1970s she moved to the area near Mount Tamalpais in California, which became the central subject matter of numerous paintings and poems.

2



3



4

From the 1960s until the present day Etel Adnan has also made tapestries, inspired by the feeling and colour of the Persian rugs of her childhood, never translating her paintings into tapestries.

Every art is a window into a world that only art can access. You can't define these worlds. They are epiphanies, visions.
Etel Adnan

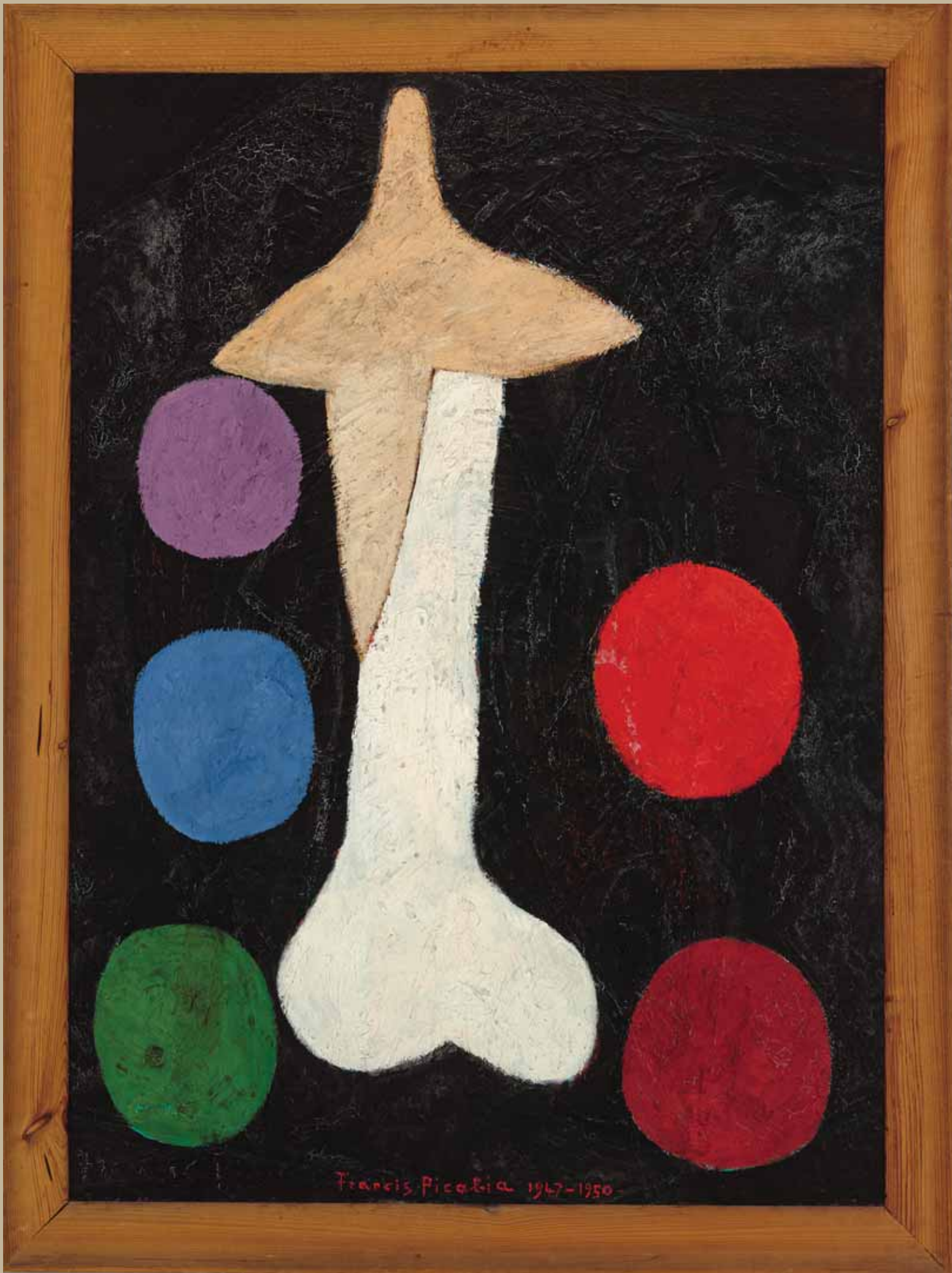
5



Untitled
c1995-2000, Oil on canvas
40 x 50 cm
Courtesy the artist and Sfeir-Semler Gallery, Hamburg and Beirut

Opposite page
Untitled
1965, Oil on canvas
66.5 x 66.5 cm
Private collection
Courtesy of Galerie Lelong, Paris

1
Etel Adnan
2
Untitled (Mt Tamalpais 1)
ca1983-86, Oil on canvas
35 x 45.5 cm
Courtesy the artist and Sfeir-Semler Gallery, Hamburg and Beirut
3
Untitled
1983, Oil on canvas
76.5 x 91.5 cm
Courtesy of Continua, San Gimignano, Beijing, Les Moulins, Havana
4
Untitled
2014, Oil on canvas
32 x 40 cm
© Courtesy Galerie Lelong, Paris



Francis Picabia

A Retrospective

This ground-breaking exhibition is part of events to mark the 100th anniversary of the Dada movement, which came into being in Zurich. The retrospective explores the historical sweep of Francis Picabia's (1879-1953) provocative career – from his early successes as an Impressionist painter and his essential contribution to Dada, via his controversial pin-up girls and through to his abstract works created after the Second World War. Picabia remains a hotly debated figure among the artists of the 20th century, owing to his distinctive eclecticism and persistent, deliberate contradictions.

Throughout his life, he reflected on the operation of style, subverted categorizations and set his face against systems of value judgment that distinguished high art from kitsch and conservatism from radicalism, and this in a self-critical manner and with acerbic humour. For all the demystification of painting that underpinned his Dada activities, Picabia continued to paint frenetically until his death while at the same time constantly reinventing the technique. While the works from Picabia's Dada years are well known, his oeuvre as a whole and his propensity for working in a wide variety of painting styles still await more in-depth examination.



Taken as a whole this comprehensive exhibition shows the extent to which Picabia's work questions the principles of the modern. It comprises some 200 works, including around 150 paintings, complemented by a meticulously compiled selection of works on paper, avant-garde magazines for which he wrote or which he published, and examples of his film and theatre production.

Opposite page
Égoïsme
1947/8-1950, Oil on wood in original wood frame
186 x 126,1 x 7 cm (with frame)
Museum Boijmans Van Beuningen, Rotterdam
1
Untitled (Spanish Woman and Lamb of the Apocalypse)
c 1927-28, Watercolour, gouache, ink and pencil on paper
65 x 50 cm
Private collection
2
Mid-lent
1925-26, Oil and enamel paint on canvas
100 x 81 cm
Jeff & Mei Sze Greene Collection
3
Woman with Idol
c1940-43, Oil on board
105.4 x 74.8 cm
Private collection
4
Idyll
1927, Oil and enamel paint on wood in an artist's frame
112.5 x 82.5 x 7.5 cm
Musée de Grenoble.
Gift of Mr Jacques Doucet, 1931
5
Edtaonisl (Ecclesiastic)
1913, Oil and metallic paint on canvas
300.4 x 300.7 cm
The Art Institute of Chicago. Gift of Mr & Mrs Armand Bartos, 1953
6
Udnie
(Young American Girl; Dance)
1913, Oil on canvas
290 x 300 cm
Centre Pompidou, Musée national d'art moderne - Centre de création industrielle, Paris.
Purchased by the State, 1948

All works
© 2016 ProLitteris, Zurich



3

04.06.2016 > 11.09.2016

International
Art Exhibitions 2016



1

From the Collections of Roland Penrose, Edward James, Gabrielle Keiller and Ulla & Heiner Pietzsch.

Masterpieces from four of the finest collections of Dada and Surrealist art ever assembled will be brought together in this summer's major show at the Scottish National Gallery of Modern Art.

Surrealism was one of the most radical movements of the 20th century, which challenged conventions through the exploration of the subconscious mind, the world of dreams and the laws of chance. Emerging from the chaotic creativity of Dada (itself a rejection of traditional values triggered by the horrors of the First World War) its influence is felt almost a century after it first appeared in Paris in the 1920s.

2

Surreal Encounters

Collecting the Marvellous



3

The exhibition will explore the passions and obsessions that led to the creation of four very different collections, which are bound together by a web of fascinating links and connections, and united by the extraordinary quality of the works they comprise. World-famous works by Salvador Dalí, Joan Miró, René Magritte, Leonora Carrington, Giorgio de Chirico, André Breton, Man Ray, Pablo Picasso, Max Ernst, Dorothea Tanning, Yves Tanguy, Leonor Fini, Marcel Duchamp and Paul Delvaux will be among the 400 paintings, sculptures, prints, drawings, artist books and archival materials, to feature in the show which has been jointly organised by the SNGMA, the Museum Boijmans Van 'Beuningen, Rotterdam and the Hamburger Kunsthalle, where it will be shown following its showing in Edinburgh.

4

Opposite page

René Magritte

Not to be Reproduced

1937

Collection: Museum Boijmans

Van Beuningen, Rotterdam

© Beeldrecht Amsterdam 2007

1

Salvador Dalí

Mae West Lips Sofa

1937-38, Wood, wool

92 x 215 x 66cm

Collection: Museum Boijmans

Van Beuningen, Rotterdam

2

Paul Delvaux

The Call of the Night

1938, Oil on canvas

110 x 145 cm

Collection: Scottish National

Gallery of Modern Art, Edinburgh

3

René Magritte

On the Threshold of Liberty

1930, Oil on canvas

114 x 146cm

Collection: Museum Boijmans

Van Beuningen, Rotterdam



4

Joan Miró

Head of a Catalan Peasant

1925, Oil on canvas

92.4 x 73 cm

Collection: Scottish National

Gallery of Modern Art, Edinburgh