International Art Exhibitions 2019
English Painting of the Victorian Period 1837-1901
From Turner to Whistler

This exhibition comprises a selection of nearly 60 works, most of which are on show for the first time in Switzerland. The paintings illustrate the diversity and fascinating originality of 19th-century English art. The great upheavals of the Industrial Revolution are reflected in striking genre scenes depicting different facets of modern life in the Golden Age of the British Empire, from the expansion of cities and public transport to the emergence of the middle classes and homeworking. Other artists choose to focus on landscape painting or portray their ideals of beauty in subjects taken from history and literature.

The exhibition foregrounds three generations of painters active in the Victorian era, starting with J M W Turner (1775-1851), one of the most celebrated British landscape artists of his day, whose magisterial oeuvre was a fore-runner of Impressionism. The focus then shifts to the Pre-Raphaelite Brotherhood, founded in 1848 by students at the Royal Academy in London. These included John Everett Millais (1829-1896), Dante Gabriel Rossetti (1828-1882) and William Holman Hunt (1827-1910). In the 1860s a second generation of artists headed by Edward Burne-Jones (1833-1898), and usually known as the Aesthetic Movement, drew on a wide range of sources, from mediaeval legends to literature, poetry, British theatre and Antiquity. Antiquity was also central to the work of Lawrence Alma-Tadema (1836-1912), who achieved immense success in his own lifetime with his precisely detailed style. The exhibition culminates in a presentation of two singular figures of the Victorian period, James Abbott McNeill Whistler (1834-1903) and John Singer Sargent (1856-1925), both cosmopolitan artists of American origin.

The loan of a very fine set of Victorian photogravures from the Fondation William Cuendet & Atelier de Saint-Prex has enabled us to enhance the exhibition with a selection of works by the most important British photographers of the 19th century, including Thomas Annan, Julia Margaret Cameron, Peter Henry Emerson, Francis Frith, David Octavius Hill, Robert Adamson, Robert Howlett, Henry Peach Robinson and William Henry Fox Talbot. To complete this section we present a portfolio of portraits of Jane Morris, one of the Pre-Raphaelite muses.

Opposite page
Frederick Sandys
Vivien
1863, Oil on canvas
64 x 52.5 cm
© Manchester Art Gallery / Bridgeman Images

1 Joseph Mallord William Turner
Landscape with Water
1840-45, Oil on canvas
121.9 x 182.2 cm
© Tate, London 2019

2 George William Joy
The Bayswater Omnibus
1895, Oil on canvas
120.6 x 172.5 cm
© George William Joy / Museum of London

3 Alfred Edward Emslie
Bending Sail after a Gale
1881, Oil on canvas
68 x 102 cm
Private collection

4 James Abbott McNeill Whistler
Red and Black : The Fan
1883-1894, Oil on canvas
187.4 x 89.8 cm
© The Hunterian, University of Glasgow 2019
Candida Höfer
In Mexico

Internationally recognized for her meticulously composed, large-scale colour images of architectural interiors, Höfer traveled to Mexico in 2015 to make this body of work as part of the cultural exchange program ‘Mexico-Germany Dual Year’, which brought different cultural, scientific, musical and educational projects to Mexican audiences in 2016-17. Over the course of a four-decade career, Höfer, who was born in Eberswalde, Germany in 1944, has produced a photographic oeuvre that explores the psychological impact of architecture by focusing attention on the contrast between its intended and actual uses. Her archetypal images capture the interiors of grand spaces including libraries, theatres, churches and museums – spaces of public congregation that in her photographs are rendered devoid of people.

I realized that what people do in those places – and what the spaces do to them – is more obvious when nobody is present, just as an absent guest can often become the topic of conversation.

For her first project in Mexico, Höfer traveled throughout the country photographing a diverse group of buildings that range from the Baroque extravagance of the Museo Nacional del Virreinato to the Neoclassical order of Palacio de Bellas Artes Ciudad de México, with its Art Nouveau and Art Deco interiors. Capturing over 600 years of architectural history, Höfer’s photographs capture not only the physical details of these interiors but also the spirit and essence of each space.

All works © Candida Höfer, Köln
VG Bild-Kunst, Bonn
Courtesy: Sean Kelly, New York

Opposite page
Convento de Santo Domingo Oaxaca IV
2015, C-print
Paper 226.3 x 180 cm
Framed 230.3 x 184 cm

1
Hospicio Cabañas
Guadalajara III
2015, C-print
Paper 180 x 245 cm
Framed 184 x 249 cm

2
Teatro Degollado
Guadalajara I
2015, C-print
Paper 180 x 286.9 cm
Framed 184 x 290.9 cm

3
Hospicio Cabañas
Capilla Tolsá from Daniel Buren works in situ Guadalajara I
2015, C-print
Paper 180 x 223.2 cm
Framed 184 x 227.2 cm

All works © Candida Höfer, Köln
VG Bild-Kunst, Bonn
Courtesy: Sean Kelly, New York

www.skny.com
The Young Picasso
Blue & Rose Period

This exhibition, the most ambitious ever staged by the Fondation Beyeler, is devoted to the paintings and sculptures of the young Pablo Picasso from the so-called Blue & Rose periods (1901-06). For the first time in Europe, the masterpieces of these crucial years, each one a milestone on Picasso’s path to pre-eminence as the 20th century’s most famous artist, are presented together to a standard that is unparalleled.

Picasso’s pictures from this phase are some of the finest and most emotionally compelling examples of modern painting, and are counted among the most valuable and sought-after works in the entire history of art.

At the age of just 20, the rising genius embarked on a quest for new themes and forms of expression, which he immediately refined to a pitch of perfection. One artistic revolution followed another, in a rapid succession of changing styles. The focus of the show is on the Blue & Rose periods, and thus on the six years in the life of the young Picasso that can be considered central to his entire oeuvre, paving the way for the epochal emergence of Cubism, which developed from Picasso’s previous work, in 1907. Here, the show converges with the museum’s permanent collection, whose earliest picture by Picasso is a study, dating from this pivotal year, for the Demoiselles d’Avignon.

International Art Exhibitions 2019

03.02.2019 > 26.05.2019

www.fondationbeyeler.ch
Matrix is the Wadsworth Atheneum’s groundbreaking contemporary exhibition series which embrace experimental art, performance art, and explore new developments in painting. In looking at contemporary painting the Wadsworth found a unique vision in the work of Emily Mae Smith. For her ‘Matrix’ project, Smith engages with a masterpiece from the Wadsworth’s permanent collection: William Holman Hunt’s ‘The Lady of Shalott’ (c1888-1905).

Emily Mae Smith was chosen by Artsy as one of twenty female artists pushing figurative painting forward. With a nod to distinct painting movements from the history of art, such as Symbolism, Surrealism, and Pop art, Smith creates lively compositions that offer social and political commentary. Teeming with symbols, Holman Hunt’s ‘The Lady of Shalott’ is the catalyst for this project, in which Smith provides a feminist reimagining of the narrative. For this, her first solo museum show in the United States, Smith has selected seven paintings, dated 2015 to 2018, that relate to ‘The Lady of Shalott’, and has created three new paintings, dated 2019, directly inspired by Hunt’s masterwork. Smith’s signs and symbols begins with her avatar, inspired by the broomstick figure from Disney’s Fantasia (1940). Simultaneously referring to a painter’s brush, a domestic tool associated with women’s work, and the phallus, the figure transforms across Smith’s body of work. By adopting a variety of guises, the broom and other symbols speak to contemporary subjects, including gender, sexuality, capitalism, and violence.
The show features seventeen important works, fourteen of which have never been exhibited in the UK before. They span the artist’s entire career and his most well-known series including Equilibrium, Statuary, Banality, Antiquity and his recent Gazing Ball sculptures and paintings. From his earliest works, Koons has explored the ’readymade’ and appropriated image – using unadulterated found objects, and creating painstaking replicas of ancient sculptures and Old Master paintings which almost defy belief in their craftsmanship and precision. Throughout his career he has pushed at the boundaries of contemporary art practice, stretching the limits of what is possible.

In Jeff Koons’ Antiquity paintings (2009 onwards) he creates thrilling, layered collages. Photo-realist reproductions of classical sculptures (of Venus, Pan and Priapus) are set against broken collages of other artworks or dazzling abstract backgrounds, overlaid with graffiti-like marks.

In more recent works, Koons has explored what he calls his ‘cultural DNA’, using sculptures and paintings from world-famous collections which have personal meaning for him. The Gazing Ball series (2012 onwards) positions perfectly blown reflective glass spheres on casts of ancient sculptures, meticulously painted replicas of European masterpieces, and museum-style plasters of mundane objects such as mailboxes and birdbaths. They continue Koons’s experiments with the remade ’readymade’, the meeting of high art and the vernacular, while engaging in a new way with the art of the past.
Patricia Piccinini, who was born in Freetown, Sierra Leone in 1965, is an Australian artist who works in a variety of media, including painting, video, sound, installation, digital prints, and sculpture. In 2003, Piccinini represented Australia at the 50th Venice Biennale with a hyperrealist sculpture of her distinctive anthropomorphic animals.

With her hyperrealist sculptures Patricia Piccinini has aroused attention and enthusiasm all over the world. Her large-scale, sensuous installations are played out amidst cross-currents of science fiction, natural science and feminism.

The Australian artist’s universe teems with magical, fabulous animals, humanized machines and mutated humans given life by new technologies. With silicone, fibreglass, nylon, plastic and human hair Piccinini creates lifelike futuristic narratives that raise highly relevant issues of existence, climate and technology. They are beautiful and unsettling at the same time.

With her creatures Piccinini challenges boundaries among humans, animals and plants – balancing on a razor’s edge between the disturbing and the sensitive. New technologies and the imprint of mankind on the planet form the background for her art, but the space of the emotions and notions of the possible life-forms of the future remain quite central to her universe.

At the heart of Piccinini’s practice lie themes such as caring, empathy and reproduction in a new biological borderland. In sensuous, complex works Piccinini investigates how we live and forge relations in an era when the natural and the artificial connect in new ways. Her works deal with quite fundamental biological and existential issues of being and belonging.
David Bailey’s bold and iconoclastic style has made him one of the world’s most renowned living portrait photographers, and earned him as much fame as his stellar subjects. Discarding the rigid rules of a previous generation of portrait and fashion photographers, he channeled the energies of London in the 1960s and beyond. Self-taught, his distinctive style comprises stark white backgrounds, uncompromising crops, and striking, seemingly spontaneous poses. From the beginning of his career, which now spans more than six decades, his arresting yet spare portraits and fashion images have conveyed a radical sense of youth and sexuality, often typifying the look of the times.

Bailey’s meteoric rise at British Vogue in the early 1960s was followed by the publication, in 1965, of his first photography book, Box of Pin-Ups, which, as its title suggests, depicted media stars such as Mick Jagger, The Beatles, and Andy Warhol, among many others. His mercurial persona was the inspiration for the principal character – a fashion photographer – in Michelangelo Antonioni’s modern classic film Blow-Up (1966) was a defining moment.
Pulsing with life, Paris in the 1870s was transforming – thanks to wider streets, increased traffic, an explosion of factories in the suburbs, and faster and more frequent steam-powered trains. No one in France was immune to the rapid pace of change, least of all artists.

The exhibition features over 120 art-works, including numerous loans from across Europe and North America. Organized thematically, and featuring paintings, drawings, photographs, prints, sculptures and period films, the exhibition opens with the dramatic rebuilding of Paris in the 1860s & 1870s.

Steam-powered trains and boats, coupled with new bridges, dramatically changed life in France, affording workers the ability to commute daily between the suburbs and the city. The exhibition shows how artists used the subject of trains and train stations to express the thrill of speed and feats of engineering. Factories sprang up in the suburbs and transformed life there. A symbol of change, productivity and national pride, towering factory smokestacks became a hallmark of landscape paintings of this period.

The exhibition features several extraordinary works including examples by Claude Monet, Camille Pissarro, Edgar Degas, Maximilien Luce, Mary Cassatt, Vincent van Gogh, Armand Guillaumin, Gustave Caillebotte, Edouard Manet and James Tissot among others.
The Albertina is presenting a comprehensive selection of the most outstanding works from the Princely Collections under the title From Rubens to Mackart. Well over 100 of the most important paintings and sculptures from the exquisite collection of this family, rich in tradition like few others in Europe, span an impressive range from the Early Renaissance in Italy to the Baroque period, from Viennese Biedermeier to the historicism of the Makart era.

Iconic works such as Antico’s Bust of Marcus Aurelius, which was acquired for the Princely Collections just recently, the life-size bronze sculptures of Adrian de Vries, and Peter Paul Rubens’ famous Venus in Front of the Mirror are the focus of an exhibition that amounts to a veritable promenade through five centuries of art history. The continuous and collecting activities of the Liechtenstein Princes’ goes back over 400 years giving rise to a private collection that remains unparalleled to this day.
The Courtauld Collection
A Vision for Impressionism

This show reveals the discerning eye and commitment of Samuel Courtauld (1876-1947), one of the greatest art patrons of the 20th century. A textile manufacturer with distant French origins, Courtauld largely assembled the collection between 1923 and 1929. It comprises exceptional work by French Impressionists and Post-Impressionists. This presentation, the first in Paris since the Musée de l'Orangerie exhibition in 1955, gathers some 110 paintings and works on paper, including a group of ten watercolours by JMW Turner acquired by Samuel's brother, Stephen.


© The Courtauld Gallery, London (Samuel Courtauld Trust)
Balthasar Klossowski de Rola (1908-2001), known as Balthus, was a Polish-French modern artist. He is known for his erotically charged images of pubescent girls, but also for the dreamlike quality of his imagery. Son of the art historian and painter Erich Klossowski, Balthus grew up in an intellectual and artistic environment in Paris. During the First World War he and his family took refuge in Berlin, and after his parents split up, he moved to Switzerland, where his father’s place was taken by Rainer Maria Rilke, a friend of his mother’s. Until his death in 1926, the poet was not only a second father to Balthus but also his main mentor. In 1920 Rilke published a collection of watercolours by Balthus in the book ‘Mitsou: quarante images par Balthusz’, at which point what had previously been his family nickname became his artistic name. Encouraged by André Gide, Balthus returned to Paris in 1924 to devote himself to painting. Although he rejected the teachings of any other painter, the family friend Pierre Bonnard guided him at the start of his career, as a result of which his style was initially Post-Impressionist. However, what really interested him was studying the Old Masters such as Poussin, Masaccio and Piero della Francesca, whose works he copied at the Louvre.

Balthus was already firmly established as an artist by the end of the 1940s. Between the 1950s and 1960s he moved to the Château de Chassy in Morvan and for a time concentrated chiefly on landscape. In 1970 André Malraux appointed him director of the Académie de France at the Villa Médicis in Rome. In Italy he returned to representing the human figure, using a technique that recalls Renaissance frescoes. After leaving his post at the Académie in 1978, he divided his time between Italy and Switzerland. Balthus developed a figurative style that defies any label. His personal pictorial language of robust forms and heavily defined outlines combines the procedures of the Old Masters with certain aspects of Surrealism.

www.museothyssen.org

Balthus
Balthasar Klossowski de Rola

1 Cat with Mirror III
1989-94, Oil on canvas
200 x 195 cm
Private collection
2 Dream II
1955-57, Oil on canvas
198 x 193 cm
Private collection
3 The Blanchard Children
1930, Oil on canvas
125 x 150 cm
Private collection
4 Girl in Green and Red
1944, Oil on canvas
224 x 190 cm
Private collection
5 The Street
1935, Oil on canvas
195 x 240 cm
MoMA, New York
6 The King of Cats
1935, Oil on canvas
71 x 48 cm
Private collection
7 The Three Sisters
1930, Oil on canvas
130 x 196 cm
Patricia Phelps de Cisneros Collection
8 Cathy at her Make-up
1933, Oil on canvas
165 x 150 cm
Musée national d’art moderne, Paris
When I put the grid into a work, everything seems more interesting. Objects take on more weight. If I was going to work on a setup and the grid were not in it, it wouldn’t hold any interest for me. I like seeing the intervals of blank space. You have the quiet of a white shape and then you have sound.

Peri Schwartz’s work stands on the boundary between representation and abstraction. Process is paramount in her work. With each painting, drawing, and print, she asks questions of her visual perception rather than seeking answers. Her subjects include the interior of her artist’s studio, bottles and jars decisively filled with brightly coloured tinctures, and self-confident self-portraits.

Her media ranges from oil paint and charcoal to aquatint and monotype collages. Like Piet Mondrian, she is enthralled with the grid. In many of her works she imposes intersecting verticals and horizontals, both physically applied to her subject matter and subsequently painted, as a method of deeply investigating her subject matter. As measures are to music, Schwartz’s grid grounds her mark-making and paradoxically sets her compositions free.

Peri Schwartz’s work can be found in many public and museum collections including the Metropolitan Museum of Art, the British Museum, the Museum of Fine Arts in Boston and the Minneapolis Institute of Art.
Nearly 90 Surrealist masterworks of the 1930s and 1940s by artists such as Salvador Dalí, Pablo Picasso, Max Ernst, and André Masson are presented through a timely lens—that of war, violence, and exile.

Despite the political and personal turmoil brought on by the Spanish Civil War and World War II, avant-garde artists in Europe and those who sought refuge in the United States pushed themselves to create some of the most potent and striking images of the Surrealist movement. Monstrosities in the real world bred monsters in paintings and sculpture, on film, and in the pages of journals and artists’ books, resulting in a period of extraordinary creativity.
Inspired by a tenet of Catholic theology that describes ‘a life which seeks God in everything,’ Interior Life is a meditation on the intimate spaces of one’s mind and home, each an analog for the other. The show includes new portraits on paper from the artist’s ongoing ‘Deconstruction Worker’ series, installed on custom wallpaper depicting imaginary domestic environments. Adams’ spatial exploration of the relationship between the intimate and the infinite finds an ideal setting at Luxembourg & Dayan’s New York gallery, which resides in the second smallest townhouse in New York’s Manhattan.

Adams’ artistic mission to devise spaces for his figures is advanced by a highly personalized architectural vocabulary. The fundamental processes and presentation strategies of architecture are important in his work: floor plans, elevations, sections, renderings, and construction all perform as developmental states in what he describes as ‘non-traditional aerial landscape portraits.’ His ‘Deconstruction Worker’ series consists of collaged geometric human figures that appear to live in concurrent states of atomization and coalescence. His angular constructed images of urban dwellers and the worlds that surround, shape and reflect their daily lives, suggest that human beings’ carefully created physical environments are replete with the invisible force of the soul.

Derrick Adams was born in 1970 in Baltimore, Maryland. He is a multi-disciplinary New York-based artist working in performance, video, and sound, as well as painting and sculpture. His artistic practice is rooted in Deconstructivist philosophies and the ways in which human ideals become attached to objects, colours, textures, symbols and ideologies.
Dorothea Margaret Tanning (1910-2012) was an American painter, printmaker, sculptor, writer, and poet. Her early work was influenced by Surrealism. This is the first large-scale exhibition of Dorothea Tanning’s work for 25 years. It brings together 100 works from her seven-decade career – from enigmatic paintings to uncanny sculptures. Tanning wanted to depict ‘unknown but knowable states’ to suggest there was more to life than meets the eye. She first encountered surrealism in New York in the 1930s. In the 1940s, her powerful self-portrait Birthday 1942 attracted the attention of fellow artist Max Ernst – they married in 1946. Her work from this time combines the familiar with the strange, exploring desire and sexuality.

From the 1950s, now working in Paris, Tanning’s paintings became more abstract, and in the 1960s she started making pioneering sculptures out of fabric. A highlight of the exhibition is the room-sized installation Chambre 202, Hotel du Pavot 1970-3. This sensual and eerie work features bodies growing out the walls of an imaginary hotel room. In later life, Tanning dedicated more of her time to writing. Her last collection of poems was published at the age of 101.

All works © DACS, 2019
Bringing together nearly 70 works spanning the entirety of the artist’s career, this exhibition presents a fresh and eye-opening examination of Hofmann’s prolific and innovative artistic practice. Featuring paintings and works on paper from 1930 through to the end of Hofmann’s life in New York City in 1966.

Hans Hofmann was a multi-generational synthesis of student, artist, and teacher/mentor, whose singular artistic development and achievement manifested as a unique amalgamation of artistic influences and innovations that bridged two world wars and pan-Atlantic avant-gardes.

The exhibition offers new audiences the chance to discover this magnificent body of work for the first time, and a fresh opportunity for those already familiar with the artist to experience new revelations across the full arc of his career.

The exhibition includes numerous masterworks from BAMPFA’s distinguished collection as well as many seldom-seen works from both public and private collections across North America and Europe.

‘The Nature of Abstraction’ provides new insight into Hofmann’s continuously experimental approach to painting and the expressive potential of colour, form, and space, reconnecting many of the artist’s most iconic late-career paintings with dozens of remarkably robust, prescient, and understudied works from the 1930s and 1940s.

Hofmann was a multi-generational synthesis of student, artist, and teacher/mentor, whose singular artistic development and achievement manifested as a unique amalgamation of artistic influences and innovations that bridged two world wars and pan-Atlantic avant-gardes.

The exhibition offers new audiences the chance to discover this magnificent body of work for the first time, and a fresh opportunity for those already familiar with the artist to experience new revelations across the full arc of his career.

27.02.2019 > 21.07.2019

www.bampfa.org
The Self-Portrait
From Schiele to Beckmann

“This groundbreaking exhibition is unprecedented in that it examines works primarily from Austria and Germany made between 1900 and 1945. It is unique in its focus on works of this period.

Approximately 70 self-portraits by more than 30 artists – both well-known figures and others who deserve greater recognition – will be united in the presentation at the Neue Galerie. Works from the collection are augmented by loans from public and private collections worldwide. Admired for their revelatory nature, self-portraits yield insight into both the appearance and the essence of the artist, in some cases providing almost confessional portrayals, sharing profound insights regarding their self-image as a maker, and their perceived relationship to society. On a more universal level, they can also expose deeper truths about the human condition. During the first four decades of the twentieth century, the self-portrait, a genre that has transcended the ages, reached new heights in Germany and Austria.

Among artists in the Neue Galerie collection, the types of self-portraiture vary widely. Egon Schiele, gazing into a large studio mirror, created an unprecedented number of raw, even shocking self-portraits.

Beckmann commonly used an open, brash style with heavy black outlines. He created some of the greatest self-portraits of the twentieth century.

Some of the most outstanding self-portraits in this exhibition are by women, including Paula Modersohn-Becker, who painted a number of bold, groundbreaking self-portraits, some of which highlighted her pregnancy.

Paula Modersohn-Becker
Self-Portrait with Two Flowers in Her Raised Left Hand
1907, Oil on canvas
55.4 x 43.8 cm
Juanita Seraphina by Beilstein, New York, and The Neue Galerie, New York

Lyonel Feininger
Self-Portrait
1915, Oil on canvas
110.5 x 81.3 cm
The Museum of Fine Arts, Houston

Felix Nussbaum
Self-Portrait with Jewish Identity Card
c1943, Oil on canvas
56 x 49 cm
Felix-Nussbaum-Haus, Osnabrück, loan from the Niedersächsische Sparkassstiftung

Max Beckmann
Self-Portrait in Front of Red Curtain
1923, Oil on canvas
122 x 59.2 cm
Private collection

Egon Schiele
Self-Portrait in Brown Coat
1910, Watercolour, gouache, and black crayon on paper
45 x 32.2 cm
Private collection

Georg Scholz
Self-Portrait in front of an Advertising Column
1926, Oil on canvas
60 x 77.8 cm
Staatliche Kunsthalle, Karlsruhe

28.02.2019 - 24.06.2019
www.neuegalerie.org
Urs Fischer’s attitude towards making art is at once humble and dramatic; characterised by a playful, almost Surrealist approach, he transforms everyday imagery into powerful works that are both unique and unexpected.

Encompassing drawing, painting, photography, sculpture, and large-scale installations, the artist resists formal categorisation.

Galerie Max Hetzler is pleased to announce the exhibition ‘Sirens’ with new paintings and sculptures by Urs Fischer in both its Berlin locations Bleibtreustraße 45 and Goethestraße 2/3.

In the Goethestraße space, Urs Fischer presents a new series of landscape paintings: simple form and colour intertwined with still images from classic cinema.

In Bleibtreustraße, a microcosm of small-scale sculptures, poetic vignettes, pivoting around a pond nestled in vegetation, rhythmically disrupted by a single drop landing in its centre.

At Gitschiner Straße 20, ‘Headz’, a collaborative Salon-style art project conceived by Urs Fischer, Brendan Dugan & Spencer Sweeney, with live music by Pete Drungle and others.

Opposite page
Wind
2019
1
To be titled
2019, Oil paint on wax
8.5 x 17.5 cm
Edition of 2, plus 2 AP
2
River
2019
3
Drifting Clouds
2019
3
Twilight
2019
4
Sunset
2019
5
All works (except 1) aluminum composite panel, aluminum honeycomb, two component adhesive, primer, gesso, solvent-based screen printing ink.

243.8 x 182.9 x 2.2 cm
247.7 x 186.7 x 5 cm (framed)

Photos: Stefan Altenburger
© Urs Fischer. Courtesy of the artist and Galerie Max Hetzler, Berlin | Paris | London

www.maxhetzler.com
Leon Kossoff was born in Islington, London in 1926, and spent most of his early life living there with his Russian-Jewish parents. He is considered to be one of Britain’s most acclaimed living artists. This major presentation will bring together paintings and drawings by Kossoff from each period of the artist’s career, demonstrating the unwavering rigour, the nuance and the psychological intensity of his output. It will explore the artist’s working practice and his creative environment. The city of his birth, London has played a central role in his career and many cityscapes will be on display – from Willesden Junction to Christ Church, Spitalfields. Kossoff has spent over six decades working in North London and the show will draw attention to the subtle, often poignant link between his creative life and his surroundings. His friends and family have also contributed to his vision and the show will reflect on the relationship between the artist and his models. It will include oil paintings of his brother, Chaim, and his model and friend, Fidelma, long-standing subjects in Kossoff’s work.

Leon Kossoff
A London Life

Piano Nobile
London
01.03.2019 > 22.05.2019
www.piano-nobile.com

Opposite page

Leon Kossoff
Self-Portrait
1971, Oil on canvas
27.9 x 22.9 cm

1 Nude in Bed
1971, Oil on board
22.9 x 30.5 cm

Dulston Lane, Summer
1974, Oil on board
106.7 x 123.2 cm

3 John Asleep
1987, Oil on board
106.7 x 76.8 cm

Portrait of Chaim No 1
1987, Oil on board
101.6 x 76 cm

Fidelma No 1
1978, Oil on board
92.7 x 61 cm

Portrait of Father No 2
1972, Oil on board
152.4 x 91.4 cm
The early years of the 20th century witnessed an unprecedented cultural renaissance in imperial Russia. In the art world, numerous exhibitions and impassioned manifestoes combined influences from foreign avant-garde movements with aspects of authentic Russian culture. In addition, this exceptional situation was defined by a feature that distinguished it from the other art movements of the time: the participation of women, which was not only sizeable but extremely active and important.

Some of the leading women artists of this movement are featured in the exhibition which brings together 12 works by Natalia Goncharova, Liubov Popova, Alexandra Exter, Nadeshda Udaltsova, Olga Rozanova, Varvara Stepanova and Sonia Delaunay from the museum’s own collections as well as texts, biographies and photographs.

These women grew up and trained under a regime that rigidly maintained pre-industrial values; nonetheless, they became pioneers in the creation, dissemination and defence of the new artistic languages that both fascinated and scandalized Russian and European society at the outset of the century.

Young, intelligent, free and rebellious, these artists did not found a group, although many of them knew and influenced each other.
For the first time, the Staatliche Museen zu Berlin is joining forces with the National Gallery in London to present the intimately interwoven work of two artists who were related by marriage, Andrea Mantegna (c1431-1506) and Giovanni Bellini (c1435-1516). Featuring around 100 works, this is the first major exhibition to compare and contrast the work of these masters. Nowhere, outside Italy, are they so strongly represented as in the art collections of London and Berlin.

In 1452-53 Andrea Mantegna, then an aspiring painter and printmaker in Padua, married into one of the leading families of painters in nearby Venice, the Bellini family. Giovanni Bellini, probably the youngest of his brothers-in-law, was deeply impressed by Mantegna’s spectacular pictorial inventiveness and intense interest in classical antiquity. Bellini’s own unmistakeable painting style also left its mark on Andrea Mantegna’s work.