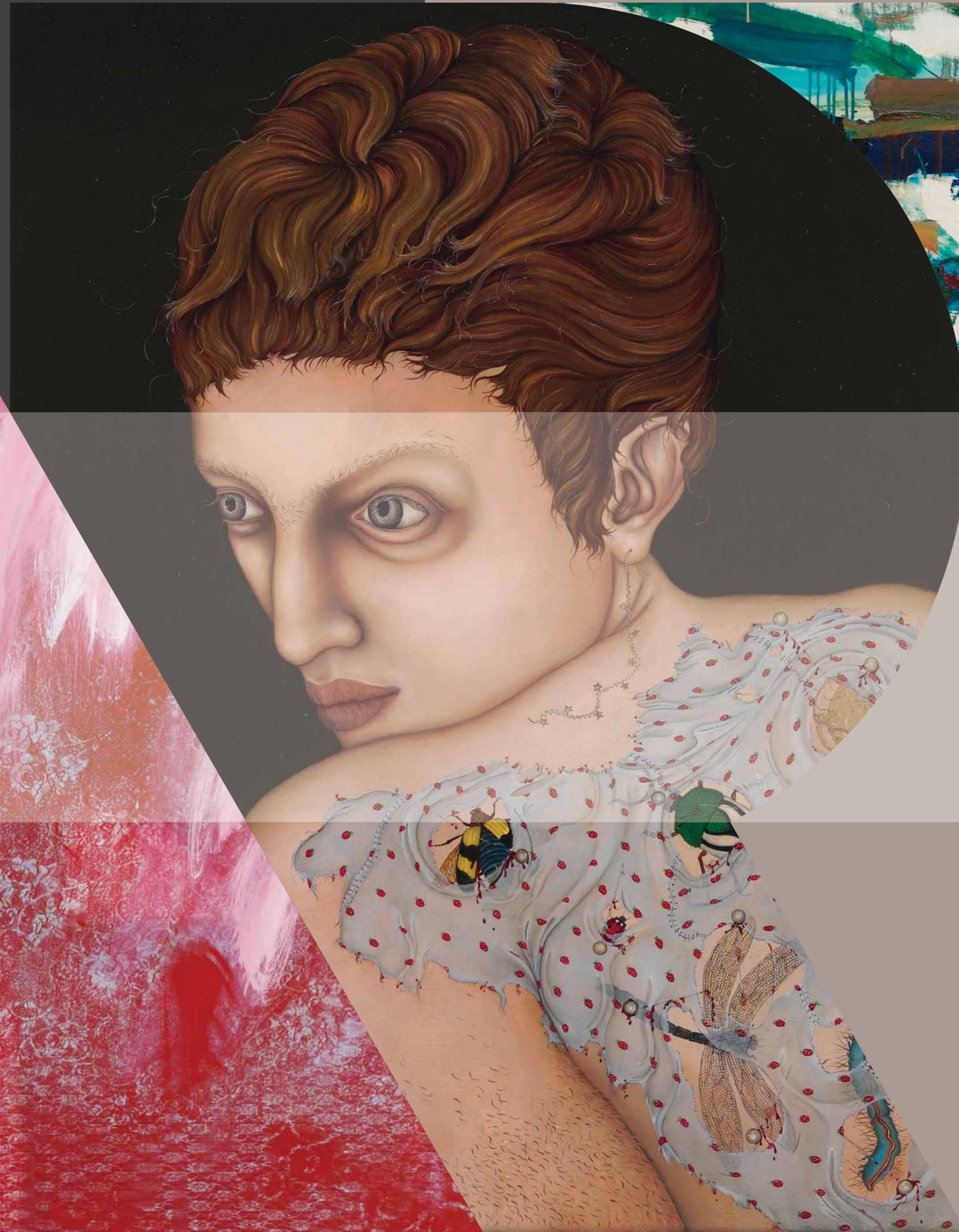


International Art Exhibitions 2015





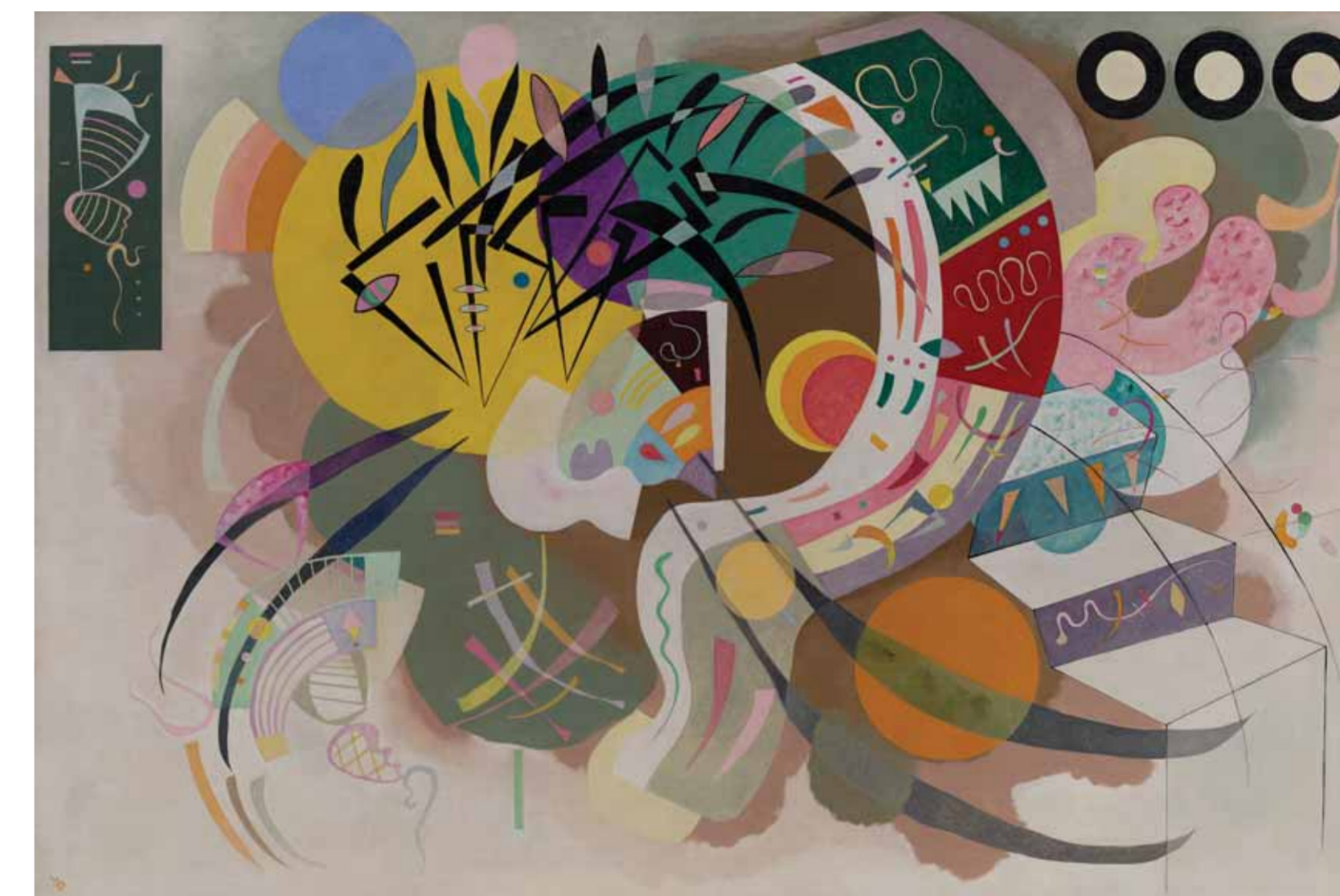
1



Kandinsky Gallery

A pioneer of abstract art and aesthetic theorist, Vasily Kandinsky (born 1866, Moscow; died 1944, Neuilly-sur-Seine, France) broke new ground in painting during the first decades of the twentieth century. His seminal treatise 'Über das Geistige in der Kunst' (On the Spiritual in Art), published in Munich in December 1911, lays out his program for developing an art independent from observations of the external world. In this and other texts, as well as his work, Kandinsky advanced abstraction's potential to be free from nature, a quality of music that he admired. The development of a new subject matter based solely on the artist's 'inner necessity' would occupy him for the rest of his life.

2



3

The show traces Kandinsky's early life in Munich at the start of the century, the return to his native Moscow with the outbreak of World War I, his inter-war years in Germany as a teacher at the Bauhaus, and his final chapter in Paris.

Perhaps more than any other 20th-century painter, Vasily Kandinsky has been linked to the history of the Solomon R Guggenheim Museum. Hilla Rebay, artist, art advisor to Guggenheim, and the institution's first director, promoted nonobjective painting above all other forms of abstraction. She was particularly inspired by Kandinsky. By 1929 Guggenheim and his wife, Irene, had begun collecting the artist's work, and, together with Rebay, they visited Kandinsky's studio at the Bauhaus in Dessau, Germany, in 1930.

4



While Solomon R Guggenheim particularly appreciated Kandinsky's Bauhaus works, Rebay encouraged him to collect his work in-depth, across various media and from different periods. As a result of this discerning guidance, the Guggenheim collection, established with Solomon's private holdings in 1937, now contains more than 150 works by this single artist.

5



Opposite page
Several Circles
01-02.1926, Oil on canvas
140.3 x 140.7 cm
Solomon R Guggenheim
Museum, New York

1
**Installation view
Kandinsky Gallery**
Solomon R Guggenheim
Museum, New York
July 1 - spring 2016
Photo: David Heald
© Solomon R Guggenheim
Museum, New York

2
Dominant Curve
04.1936, Oil on canvas
129.2 x 194.3 cm
Solomon R Guggenheim
Museum, New York

3
Circles on Black
1921, Oil on canvas
136.5 x 120 cm
Solomon R Guggenheim
Museum, New York

4
Small Pleasures
06.1913, Oil on canvas
110.2 x 119.4 cm
Solomon R Guggenheim
Museum, New York

5
Black Lines
12.1913, Oil on canvas
129.4 x 131.1 cm
Solomon R. Guggenheim
Museum, New York

All works
Solomon R Guggenheim
Founding Collection



1

03.07.2015 > 20.09.2015

International Art Exhibitions 2015

Peter Blume Nature & Metamorphosis

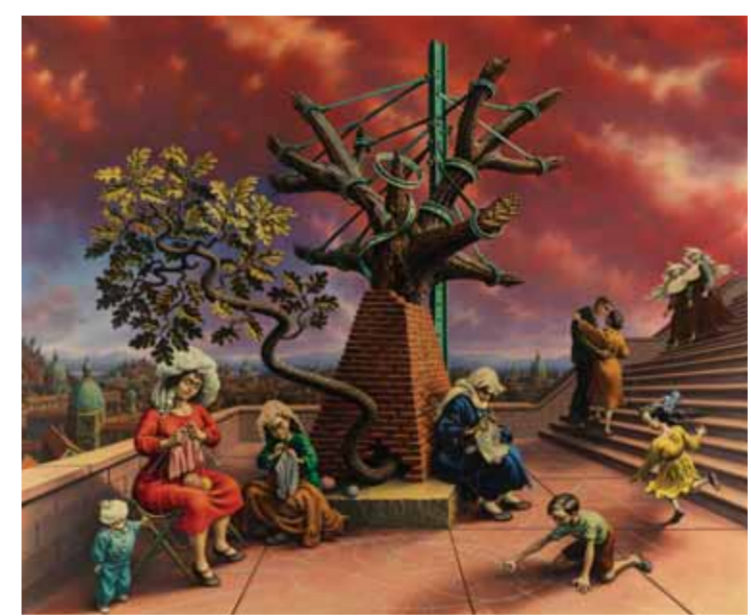
Russian American artist Peter Blume was one of the earliest practitioners of surrealist painting in the United States, and his elaborately detailed and dreamlike compositions helped define American Modernist art. Blume worked out the themes of his ambitious large-scale paintings through dozens of drafts in different media, slowly developing layers of allegory and imagery that dramatized the creative process, cultural memory, urban expansion, destruction, rebirth, and political power. Showcasing over a hundred paintings and drawings, as well as sketches, sculpture, and ephemera from all periods of his six-decade career, 'Peter Blume: Nature and Metamorphosis' provides unprecedented insight into the artist's process, his relationship to Surrealism, and his profound visions of twentieth-century social and spiritual upheaval. This will be the first retrospective of Peter Blume (1906-92) since 1976.



2

It also considers Blume's relationships with a community of artists and writers, many of whom were friends and neighbours in Sherman, Connecticut, where he settled in 1930.

In addition to works by Blume, there will be a display of important artists with whom Blume had close ties and regular contact, including Alexander Calder, Kay Sage, Yves Tanguy and Arshile Gorky.



3



4



5

Opposite page
Recollection of the Flood
1967-69, Oil on canvas
121.9 x 137.2 cm
Collection of Dorothy Kobak
1

Parade
1929-30 Oil on canvas
125.1 x 143.2 cm
The Museum of Modern Art, New York. Gift of Abby Aldrich Rockefeller, 1935
2

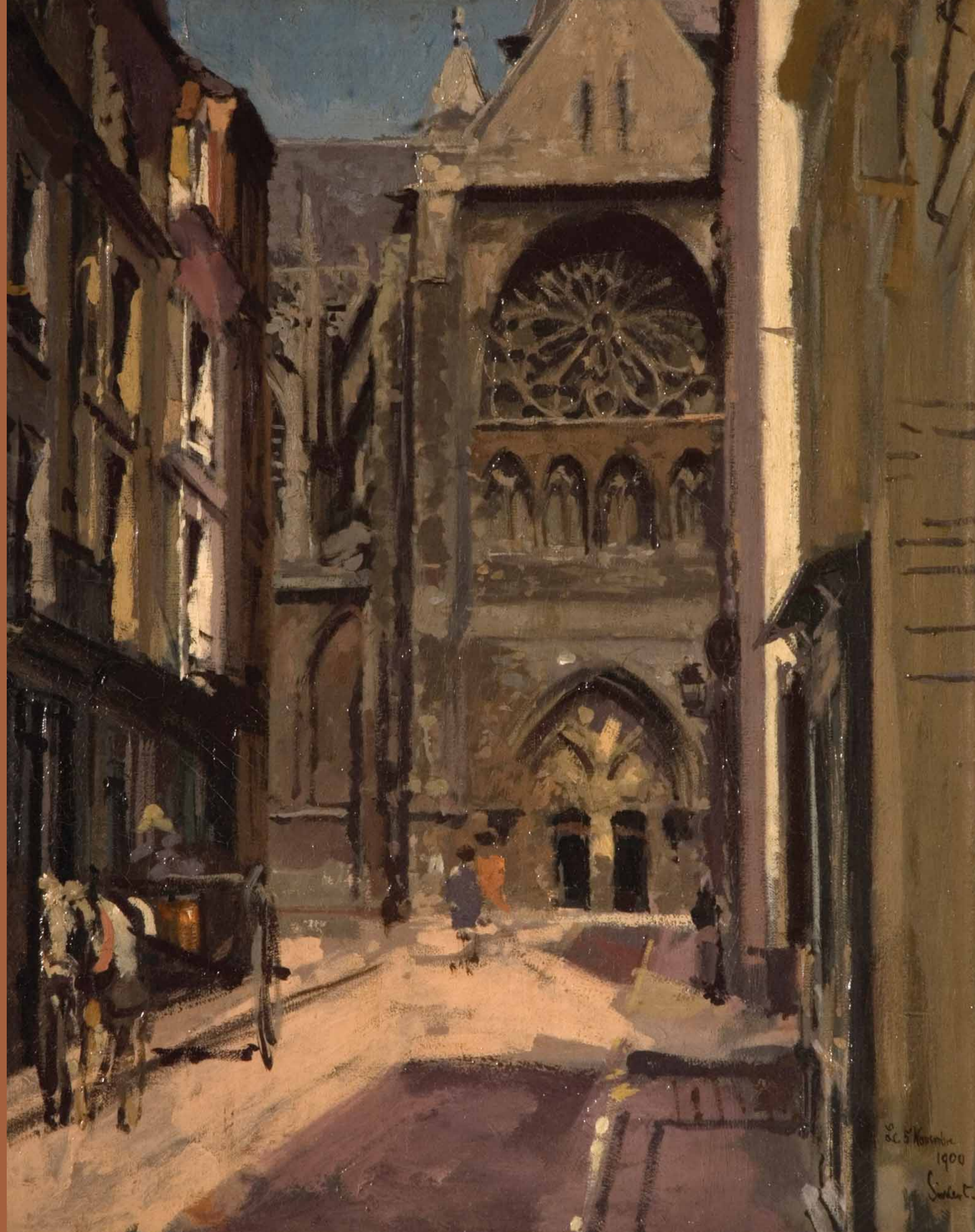
The Italian Straw Hat
1952, Oil on paper on board
56.5 x 77.2 cm
Wadsworth Atheneum Museum of Art, Hartford, Connecticut.
The Schnakenberg Fund
3

Tasso's Oak
1957-60, Oil on canvas
205.7 x 243.8 cm
Collection of Mr & Mrs Armand G Erpf
4

Winter
1964, Oil on canvas
121.9 x 152.4 cm
Courtesy of Eric S Brecher
5

Vegetable Dinner
1927, Oil on canvas
64.2 x 76.8 cm
Smithsonian American Art Museum, Washington

All images
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04.07.2015 > 04.10.2015

International
Art Exhibitions 2015



1

Sickert in Dieppe

The British artist Walter Sickert (1860-1942) had a sustained fascination with the fashionable seaside resort of Dieppe in France. The exhibition demonstrates the artist's vivid interest in everyday life in Dieppe, to which he was a regular visitor for over forty years and a permanent resident from 1898-1905. Over 80 paintings, prints, preparatory drawings, etchings, and archival materials show Sickert's breadth of subject matter – the town's architecture, harbour and fishing quarter, shops, café culture and inhabitants – whilst charting the development of his pictorial technique during this period.

Whilst the influence of Whistler, to whom Sickert was an apprentice, was undeniable in his earliest paintings, it was Sickert's friendship with Edgar Degas in Dieppe during the summer of 1885 which was the catalyst for major changes in his work. He broadened his range of subject matter to include scenes of popular entertainment, and was encouraged by Degas to emphasise the everyday realism of his subjects. His paintings became more representational, featuring strongly delineated architectural patterns. This transition is demonstrated in the exhibition by a series of Dieppe shop fronts.



2



4

Sickert produced a more comprehensive account of Dieppe's architecture than any of his contemporaries, leading to him being described by his friend, the painter Jacques-Émile Blanche, as the 'Canaletto of Dieppe'.

'Sickert in Dieppe' includes loans from public collections including Tate, the Musée des Beaux-Arts de Rouen, Leeds Museums and Galleries, Manchester City Gallery and Birmingham Museums, as well as loans of rarely seen works



5

from private collections. Arranged over five rooms in the contemporary wing of Pallant House Gallery, this is the first time in four decades that an exhibition has focused on Walter Sickert's engagement with Dieppe.



3

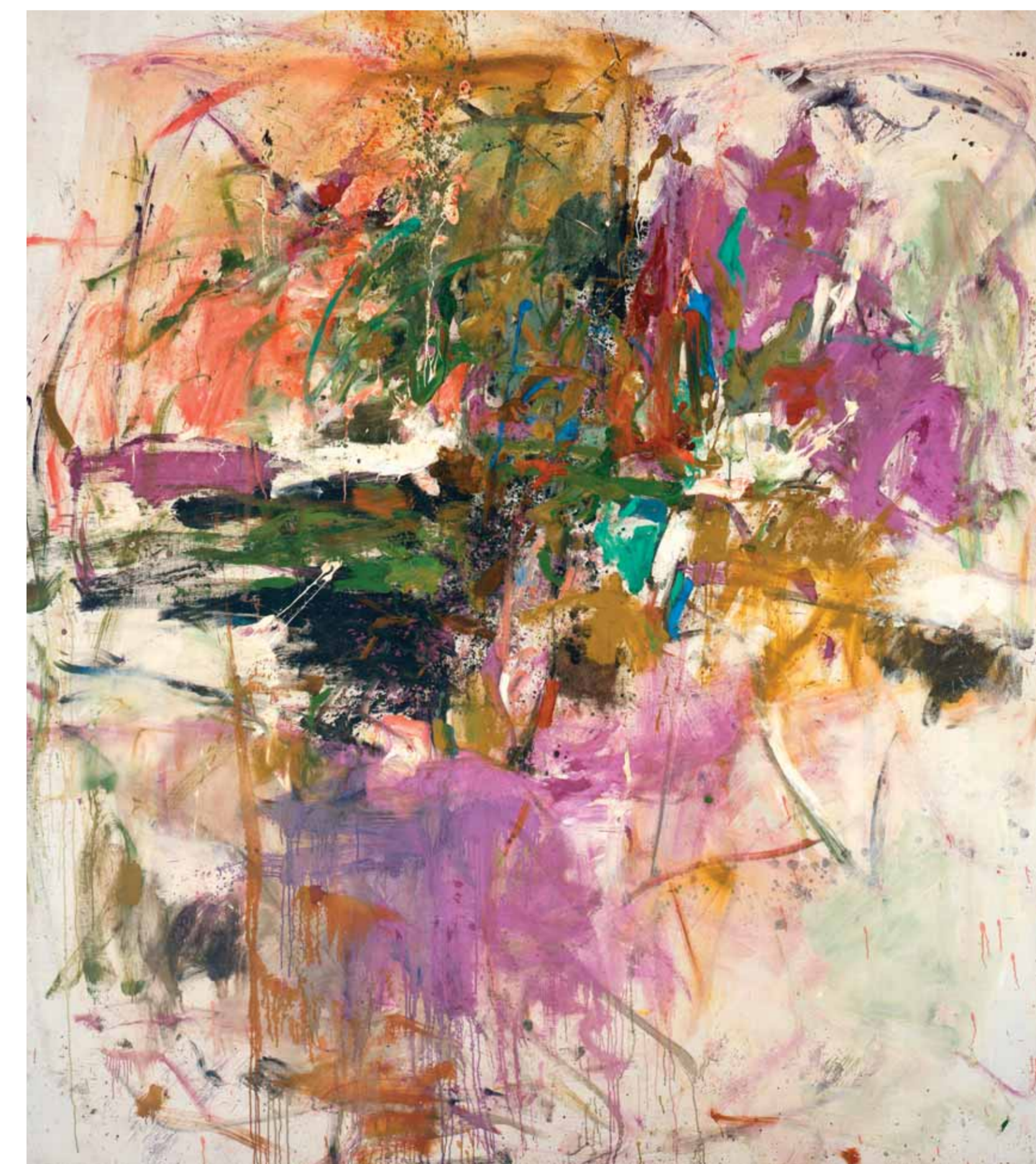
- Opposite page
- La Rue Pecquet**
1900, Oil on canvas
Birmingham Museums Trust
1
- Saint Rémy**
c1910, Oil on canvas
Courtesy Jerwood Gallery
2
- Portrait of Victor Lecourt**
1922-24, Oil on canvas,
Manchester City Galleries
3
- The Fair at Night**
c1902, Oil on canvas
Touchstones Rochdale (Link4Life)
4
- Dieppe Races**
1920-26, Oil on canvas,
Birmingham Museums Trust
5
- The Blind Sea Captain**
1914, Oil on canvas
Private Collection

Joan Mitchell Retrospective

Her Life & Paintings

This large-scale survey of the legendary artist Joan Mitchell (1925-92) is a collaboration between the Kunsthhaus Bregenz, the Museum Ludwig (Cologne) and the Joan Mitchell Foundation (New York). The show focuses on her painting, ranging from the early work of the 1950s to the late work of her last years. In terms of art history, her oeuvre will be located within developments subsequent to Abstract Expressionism, that is the milieu of the New York School. The exhibition presents nearly 30 works, including many large-format, multi-part works.

Joan was born in Chicago in 1925 and lived mostly in New York until her move to France in the 1950s. European art became increasingly important to her. Perhaps more than any other female artist, she succeeded in transcribing such natural phenomena as light, water, and plants into atmospherically charged paintings, whilst simultaneously maintaining a totally autonomous abstraction. The exhibition unites works from museums such as the Museum of Modern Art in New York, the Centre Pompidou in Paris, as well as the Joan Mitchell Foundation with works from private collections which have, to date, rarely or never been publicly shown. In addition, a large part of the exhibition will be dedicated to the first public presentation of archival materials from the Joan Mitchell Foundation. With the aid of film and photographic records, correspondence, invitation cards, as well as posters and other ephemera, light will be shed on Joan Mitchell's colourful personality and her multi-faceted relationships to visual artists, writers, and other cultural figures.



Opposite page
Cercando un Ago
1957, Oil on canvas
239.4 x 222.6 cm
1

Rivière
1990, Oil on canvas
(diptych)
280 x 360.1 cm
2

Edrita Fried
1981, Oil on canvas
(quadriptych)
299.7 x 800.1 cm
3

Untitled
1961, Oil on canvas
228.9 x 206.1 cm

All works
© Estate of Joan Mitchell,
collection of the Joan Mitchell
Foundation

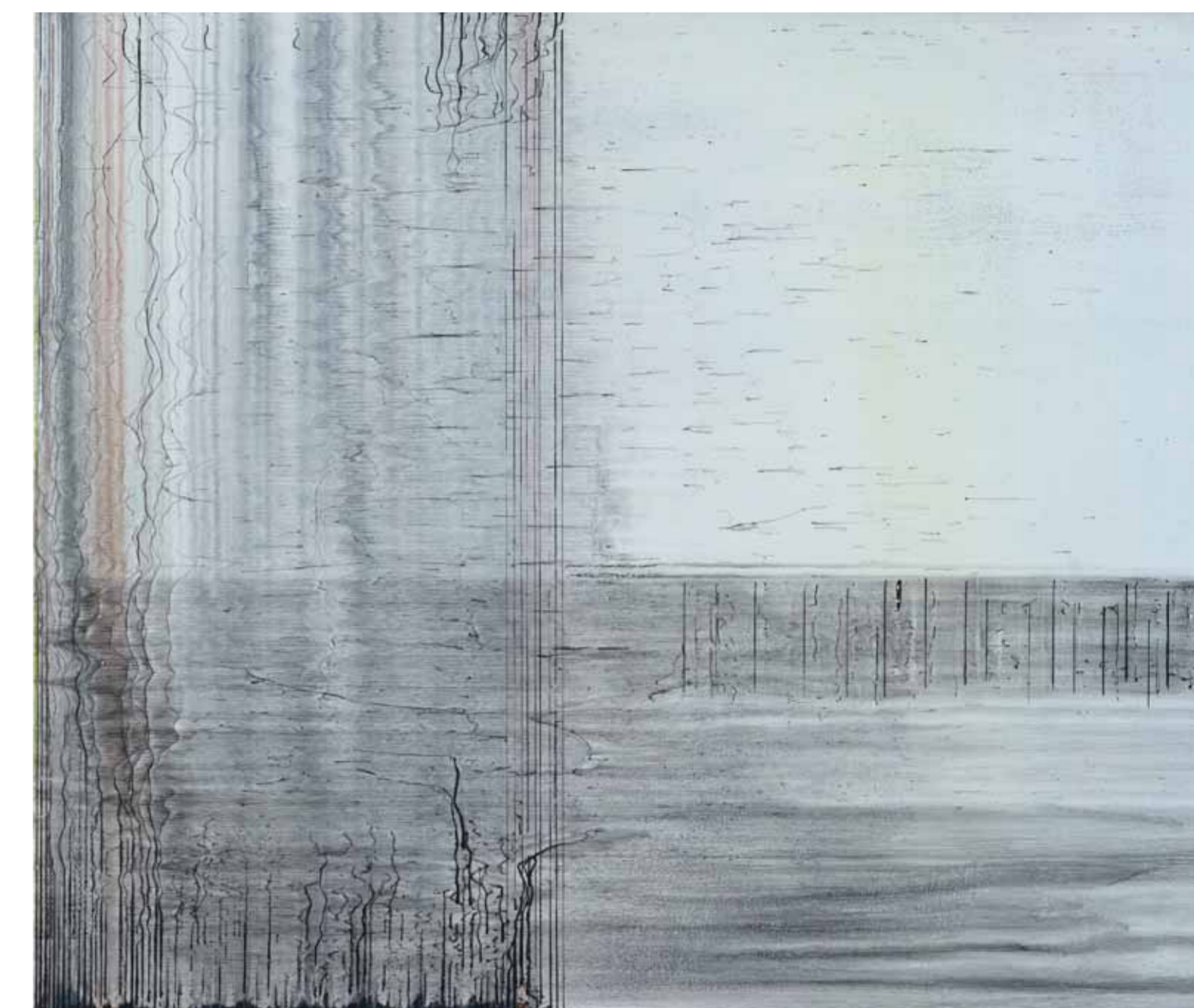
Rachel Howard

At Sea



Rachel Howard: At Sea is part of the Jerwood Gallery's summer 'Festival of the Sea'.

This will be artist's largest solo public gallery exhibition in the UK. Howard's distinctive, abstract paintings have been globally recognised and are held in many prestigious international art collections. She paints a multitude of human experiences and emotions and, for this exhibition in Hastings, has created a significant body of new work. Over a dozen new paintings, ranging from large-scale canvases to smaller works, alter the rules of how the medium of oil paint is approached. Works such as 'You Can Save Me', 'Lean To' and 'North' draw on maritime themes to investigate the sense of being at odds with the world.



Euphoric Recall

2014-15, Oil and acrylic on canvas

274.3 x 274.3 cm

1

You Can Save Me

2015, Oil and acrylic on canvas

76.2 x 91.4 cm

2

North

2013, Oil on canvas

91.4 x 76.2 mm

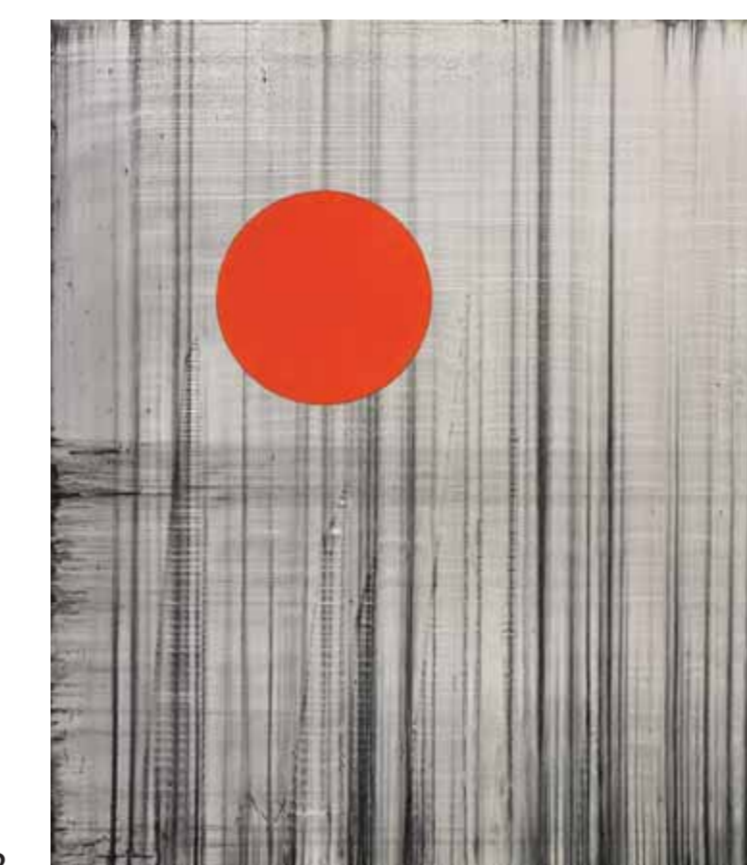
3

Cat Amongst The Pigeons

2014-15, Oil and acrylic on canvas

213.4 mm x 335.3 cm

All images are copyright of the artist. Courtesy of the artist and Blain | Southern

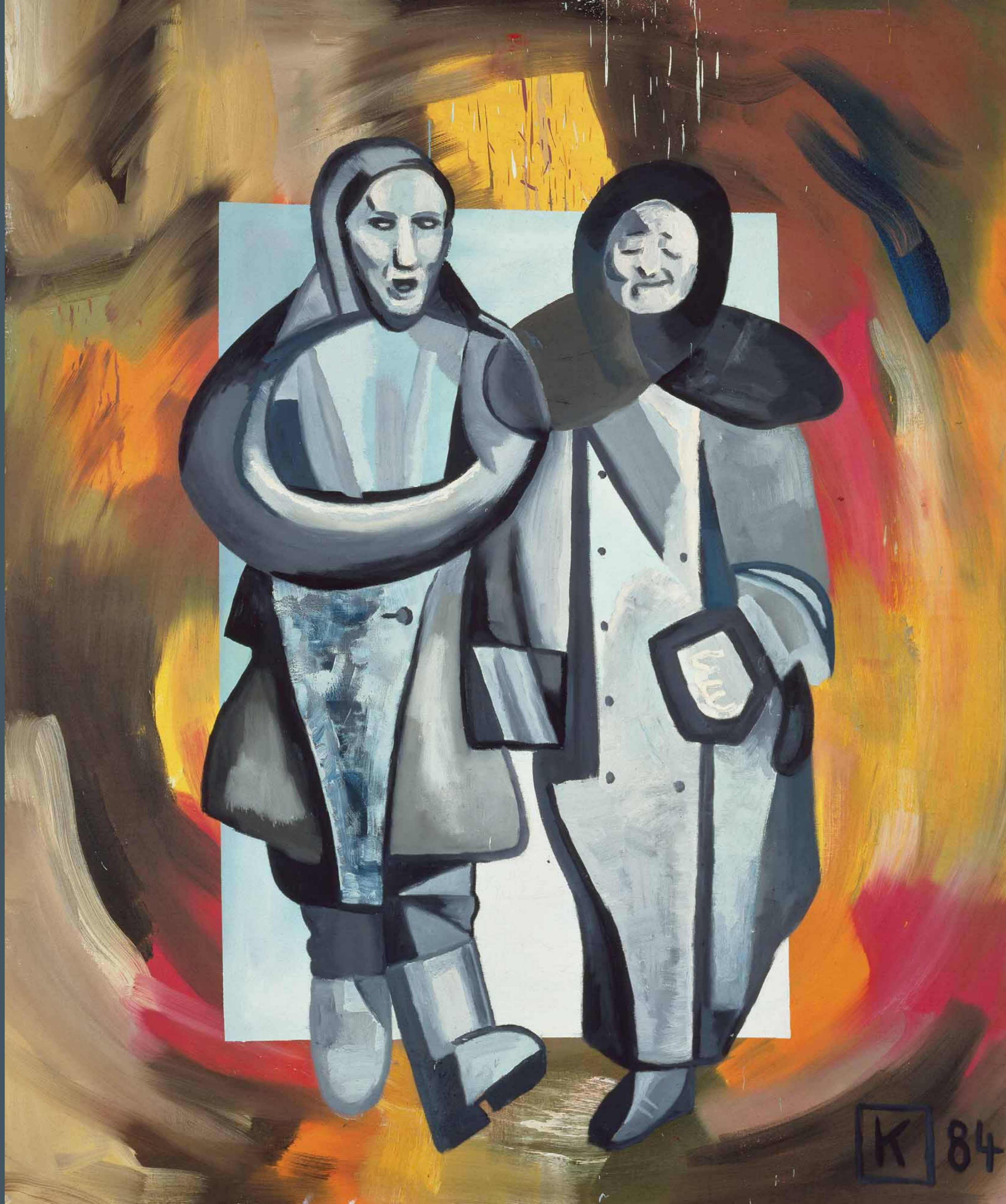


2



Rachel grew up on a farm near the sea on the North-East coast of England, and having a permanent horizon every day to look at gave a wonderful reassurance in what can be at times a very uncertain world. Her exhibition explores these two aspects – certainty and uncertainty.

3



22.07.2015 > 18.10.2015

International
Art Exhibitions 2015

The 80s Figurative Painting in West Germany



1

With some one hundred works by altogether twenty-seven artists, the show will illuminate the novel, disconcerting and enormously dynamic approach to figurative painting that developed in the 1980s almost simultaneously in Berlin, Hamburg and the Rhineland.



2



3

Works by Ina Barfuss, Werner Büttner, Walter Dahn, Jiří Georg Dokoupil, Rainer Fetting, Georg Herold, Albert Oehlen, Martin Kippenberger, Christa Näher, Helmut Middendorf, Salomé, Andreas Schulze and many others will be on view. The exhibition sheds light on the West German art centres, for example Mülheimer Freiheit in Cologne or Moritzplatz in Berlin, while at the same time providing insights into the figurative painting of those years in all its complexity and diversity. The artists who turned the art world topsy-turvy with unbridled intensity and a fast painterly tempo in the years around 1980 produced figurative paintings that ventured a critical examination of the tradition of painting, the post-war avant-gardes and their own immediate present. Drawing their themes from their surroundings, the established art



4

scene became as much a subject of their works as homosexual emancipation and the intoxicating pace of the international club and music world conveyed by New Wave and Punk.



5

With its specific focus on post-1945 painting, the Städel Museum's collection of contemporary art offers an ideal framework for the presentation of this eventful decade.

Opposite page
Martin Kippenberger
Two Proletarian Women
Inventors on their way to the Inventor's Congress
1984, Oil and silicone on canvas
160 x 133 cm
Städel Museum,
Frankfurt am Main
© Estate of Martin Kippenberger,
Galerie Gisela Capitan, Cologne

1

Milan Kunc
Schöner Wohnen
(Nomenklatura)

1979, Acrylic on canvas
130 x 150 cm
Sammlung Bischofberger,
Switzerland
© Milan Kunc

2

Albert Oehlen
Self-Portrait with Palette

1984, Oil on canvas
180 x 180 cm
Private collection
© Albert Oehlen

3

Rainer Fetting
First Painting of the Wall

1977, Tempera on canvas
160 x 190 cm
Städel Museum,
Frankfurt am Main
© Rainer Fetting

4

Werner Büttner
The Third World pushing its way to the Regulars Table

1981, Oil on canvas
141 x 110.5 cm
Private collection, Courtesy
Galerie Max Hetzler, Berlin | Paris
© Werner Büttner

5

Jiří Georg Dokoupil
Kippi (Martin Kippenberger)

1983, Acrylic on canvas
80 x 60 cm
Sammlung Bischofberger,
Switzerland



29.07.2015 > 08.08.2015

International
Art Exhibitions 2015

Wei Dong Crossroads

S|2 Hong Kong is delighted to present Crossroads, an exhibition charting Wei Dong's creative journey over the past two decades. In addition to works from his much celebrated, subversive oeuvre, there are new ink and colour landscape paintings that mark the beginning of an important new era for the painter.



2



3



4

In the brand new ink landscapes, Wei Dong departs from his signature lurid polemics to achieve a subtler, yet equally emotionally potent, aesthetic. Humble yet magnificent Ming and Qing-inspired backdrops are graced by quiet, contemplative presences. The restless artist has returned home to his birthplace, to the roots of his artistic training, and to a reconciliation of his deepest conflicts and desires.

Born in Inner Mongolia in 1968, Wei Dong has lived between Beijing and New York for the past twenty years. The painter's astonishing technical virtuosity is evident in both his acrylic and ink works, and his trademark conflation of the classical and the modern, both Chinese and Western, conjures up surreal, biting commentaries on the desire-driven modern psyche.

5



Opposite page
Horseback Rider No 1
2009, Acrylic on canvas
167.6 x 163.8 cm

1

Assembly
2011, Acrylic on canvas
102.9 by 137.2 cm

2

Dance Lesson
2013, Acrylic on canvas
121.9 x 60.6 cm

3

In the Clouds
2000, Silkscreen print on
Arches 88 paper, edition of 85
70 by 58 cm

4

My First Lesson
2014, Acrylic on canvas
35.5 by 28 cm

5

Interior Series No 1
1999, Ink and colour on paper
66.4 x 49.5 cm



1



Sean Scully Four Days

'Four Days' is the first solo exhibition of the internationally acclaimed Irish-American artist and printmaker, Sean Scully at Kewenig in Berlin. New oil paintings by Sean Scully, will be on view, as well as a selection of works on paper and one sculpture. Among the pieces executed especially for Berlin is 'Four Days' after which the exhibition was named, 'Landline Blue', and an impressive triptych on linen titled 'Arles-Abend-Vincent 2' – all works dating from 2015.

Sean Scully was born in Dublin in 1945 and is one of the most prominent contemporary exponents of abstract painting. Scully stands for an absolute, non-figurative style which is decisively distinguished by colour. Pictorial compositions consisting of grid-like blocks or beam-like stripes are characteristic of his oeuvre, as is the haptic quality resulting from the forceful brushstroke and impasto application of the paint and accounting for the works' strong physical presence. Rather than simple canvas, the artist prefers to paint on higher-quality materials such as linen or aluminum, which lend the surfaces greater suppleness and heighten the radiance of the colours.

Assembled from squares, rectangles and stripes, Scully's motifs are based on basic geometric elements that are brought to life, however, by intense emotional impetus and the energy-charged painting manner. In their rectilinear structure and abstraction, his compositions thus exhibit not only conceptual stringency and order but also a high degree of emotionality.

Scully draws on nature and its manifold visual manifestations. This is mirrored especially in the 'Landlines', a series of new works that can be conceived of as an abstract form of landscape painting, an allegory of the interplay between land, sky and sea. Broad horizontal stripes of six or more colours hover one above the other and appear to vibrate in unison – an impression brought about by the soft layers of paint usually applied next to and on top of one another damp in damp with a broad brushstroke. The blend of colours and the vigorous process of the paint's application evoke sensations in the viewer similar to those inspired by natural phenomena: of expanse, tranquility and harmony, but also awe and grandeur.

5



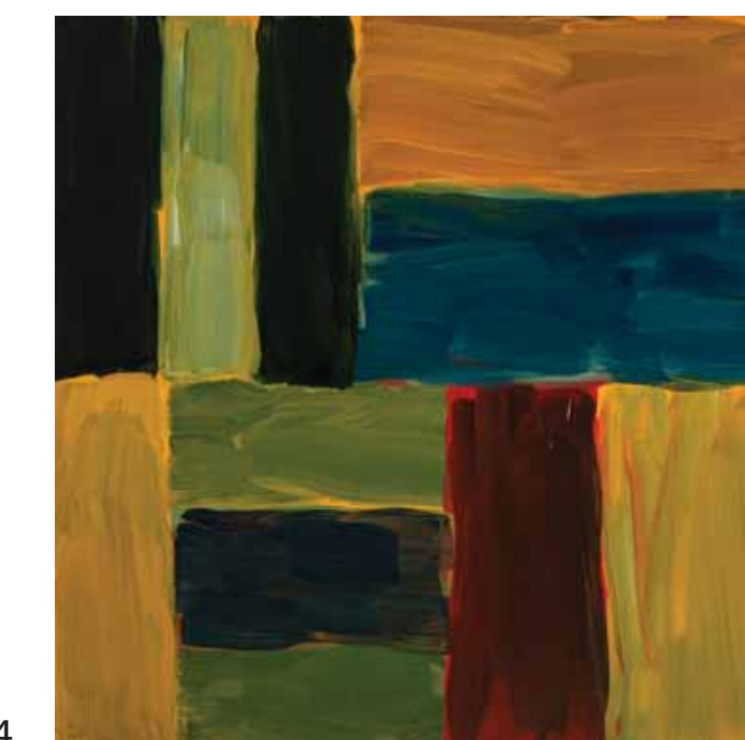
2



3



4



6



Opposite page

Four Days

2015, Oil on aluminium
279,5 x 542,4 cm

1

Muro de Luz Rojo

2015, Oil on linen
190,5 x 215,9 cm

2 | 3 | 4

Arles-Abend-Vincent 2

2015, Oil on linen
Each panel 160 x 160 cm
Triptych 160 x 480 x 1 cm

5

Landline Blue

2015, Oil on aluminum
215,9 x 190,5 x 5,4 cm

6

Landline Cubed (centre)

2015, 18 Stainless steel cubes
installation 274,3 x 91,4 x 91,4 cm

All works

Courtesy Kewenig, Berlin | Palma



18.09.2015 > 23.01.2016

International
Art Exhibitions 2015

Spirit of Place

Ben Johnson Paintings

1969-2015



1 Ben Johnson was born in 1946 in Llandudno, Wales. He studied at the Royal College of Art, London and lives and works in London. He is best known for his paintings based on architectural spaces and his large-scale, intricately detailed cityscape paintings, which include panoramas of Hong Kong, Zürich, Jerusalem, Liverpool and, most recently, his view of London which was completed as part of a residency at the National Gallery, London, in 2010.

Johnson has exhibited widely in galleries and museums across the world and undertaken commissions for the Royal Institute of British Architects, the British Museum and National Museums Liverpool as well as IBM, Hong Kong Telecommunications, HSBC, JP Morgan, British Steel and many others.

Ben Johnson is one of the finest painters of structure and light of our time. Johnson relates to an artistic tradition that dates back to the Renaissance and the work of artists such as Piero della Francesca and Vermeer also drawing inspiration from Kandinsky, Tatlin and the Bauhaus.



2 Celebrated especially for his epic and minutely detailed cityscapes, Johnson has recently become interested in exploring the potential for architectural space to evoke the past. His paintings, prints and drawings are held in public collections including the Victoria & Albert Museum, the British Museum

and Tate in the UK, as well as in many museums worldwide. However most of his commissioned have been for private collections and so has rarely been seen in public. This is the artist's first retrospective exhibition to examine his unique career spanning 54 years and a rare opportunity to see many of his works.



- Opposite page
- Van der Rohe Building with Barcelona Chair**
1972, Acrylic on board
188 x 160 cm
Private collection
- 1
- Ben Johnson at work in his studio**
- 2
- Philip Johnson House**
1972, Acrylic on canvas
152 x 198 cm
Collection of the artist
- 3
- Tokyo Pool**
2006, Acrylic on canvas
137 x 206 cm
Collection of James and Linda Law
- 4
- Footfalls Echo in the Memory down the passage we did not take towards the door we never opened**
1993, Acrylic on canvas
137 x 192 cm
Private collection





Anj Smith

Phosphor on the Palms

Hauser & Wirth presents a new series of paintings by Anj Smith, her first solo show in London since 2011. Smith has devoted 3 years to producing this body of work. Rich in detail, colour and texture, the paintings draw on a diverse range of sources. Psychological states, nature, fashion subcultures and the history of painting are just a few of the layered references at work here.

Smith collapses traditional definitions of portraiture, landscape and still-life, allowing elements of each to coexist simultaneously. In a group that Anj Smith terms 'museum paintings', she creates 'portraits' in which the sitter is not depicted, but their presence is suggested by arranged objects.

Botanical and animal imagery inhabit the paintings. 'The Re-Wilding' wears an ethereal chiffon cape across its back, evoking an iridescent dew-laced spider's web, with embedded insects resembling brightly coloured jewelry. Nothing included is imagined – Smith borrows directly from nature.



A leaf-tailed gecko mimics the forest floor and a flowering plant reveals a parrot perched in its centre in place of a stamen. In 'Elimination of a Picture', the interlocking keratin scales of an atavistic pangolin are meticulously depicted, reflecting a tiny abstract kaleidoscopic landscape. Worn as part of the ensemble,

the scaled creature hints at the intersection between defence and vulnerability. In 'The Excreted', heavy impasto slick reveals itself to be a troop of monkeys, trapped beneath the earth, whilst above ground, rendered in loose washes of pink, the apparition of a monkey clammers uphill.



Opposite page
The Re-Wilding
2014, Oil on linen
38.4 x 30.4 x 2.5 cm
1

The Excreted
2014, Oil on linen
14 x 21.4 x 2.5 cm
2

Cammo
2015, Oil on linen
36.9 x 29.7 x 2.5 cm
3

Elimination of a Picture
(detail)
4

Elimination of a Picture
(detail)
5

Elimination of a Picture
2015, Oil on linen
38 x 30 x 2.5 cm

All images:
© Anj Smith
Courtesy the artist and
Hauser & Wirth
Photographs Alex Delfanne



1

Splendour & Misery

Images of Prostitution 1850-1910

Multifaceted and elusive, prostitution was omnipresent in Parisian society in the second half of the 19th century. This exhibition, the first of its kind to deal with this topic, will demonstrate how artists living in Paris between the Second Empire and the Belle Epoque explored the artistic means to represent the world of 'love for sale'. This also included the use of photography and cinematography. Rather than being restricted to the brothels, prostitution invaded the public space. On the streets, at the theatre or the opera, it was often difficult to tell the honest women from the 'working girls'. The latter maintained a certain ambiguity, and this game of appearances fed the imagination of artists like Jean Béraud, Louis Anquetin and Louis Valtat.



2

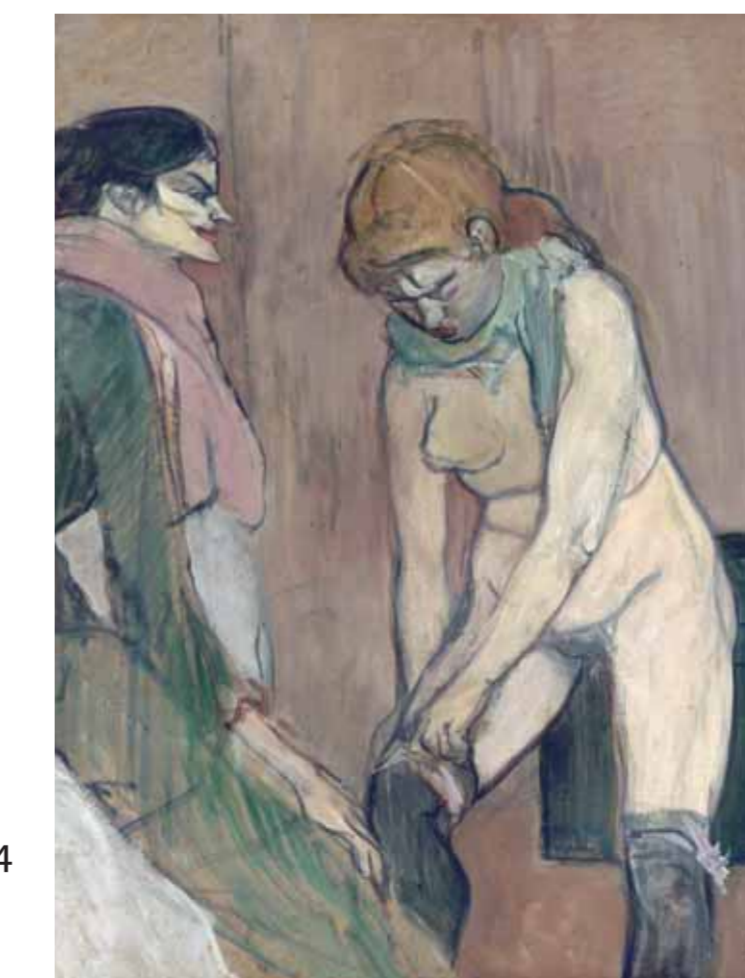
Less regulated than licensed brothels, cafés, brasseries à femmes and café-concerts witnessed the development of new forms of prostitution. It was here that Édouard Manet, Edgar Degas and Vincent Van Gogh found women in the grip of melancholic intoxication to use as models.

Brothels fascinated several generations of painters. In representations often closer to fantasies than reality, artists such as Constantin Guys, then Edgar Degas, Henri de Toulouse-Lautrec and Emile Bernard suggested at times the feverish atmosphere of these houses of pleasure.

This shady world in all its variety, both bleak and colourful, held a central role in the development of modern painting and inspired works by Edvard Munch, Frantisek Kupka, Kees van Dongen, Georges Rouault, Auguste Chabaud, Maurice de Vlaminck and Pablo Picasso paving the way to the 20th century.



3



4



5

Opposite page
Giovanni Boldini
Scène de fête au Moulin Rouge

c1889, Oil on canvas
96.5 x 104.4 cm
Musée d'Orsay, Paris

1

Edouard Manet
Olympia

1863, Oil on canvas
130 x 190 cm
Musée d'Orsay, Paris

2

Henri Gervex
Rolla

1878, Oil on canvas
175 x 220 cm
Musée des Beaux-Arts de Bordeaux, dépôt du musée d'Orsay

3

Edgar Degas
L'Absinthe

1875-76, Oil on canvas
92 x 68.5 cm
Musée d'Orsay, Paris

4

Henri de Toulouse-Lautrec
Femme tirant son bas

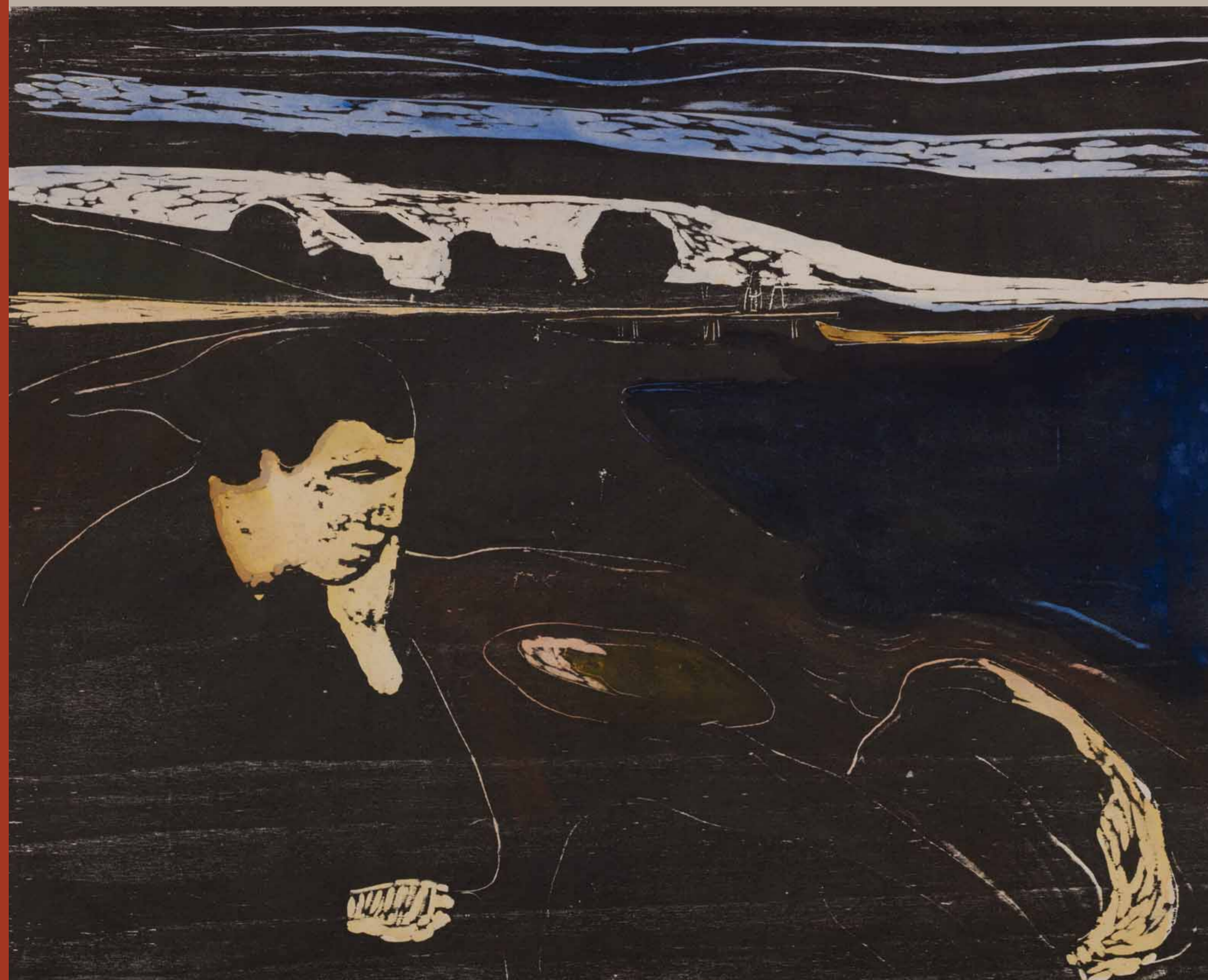
1894, Oil on canvas
58 x 46 cm
Musée d'Orsay, Paris

5

Edouard Manet
La Serveuse de bocks

1878-79, Oil on canvas
77 x 64.5 cm
Musée d'Orsay, Paris

All works
© Musée d'Orsay, Dist.
RMN-Grand Palais / Patrice Schmidt



25.09.2015 > 24.01.2016

International
Art Exhibitions 2015



Edvard Munch

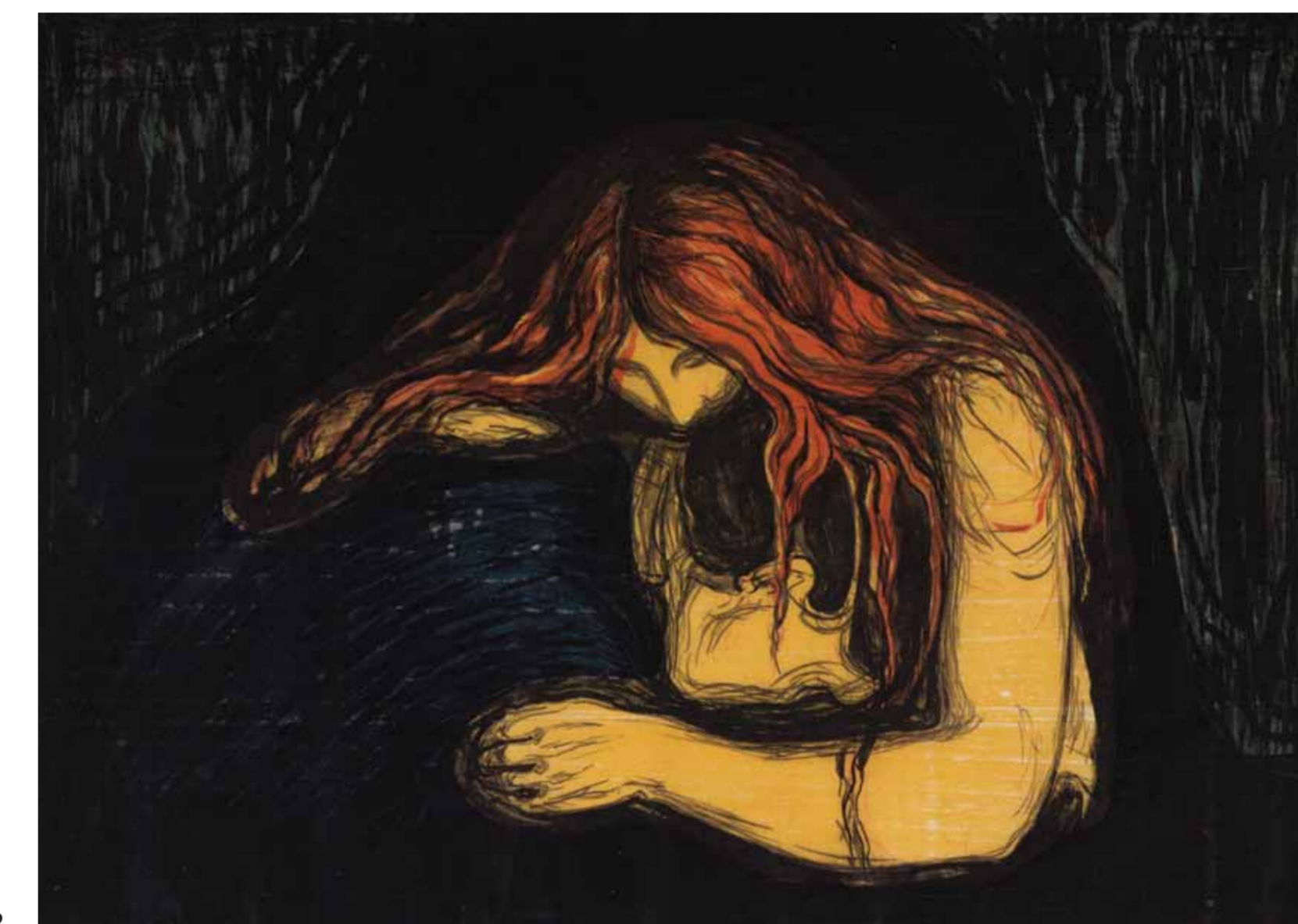
Love | Death | Loneliness

1

The Albertina is to present Edvard Munch as a pioneer of printmaking. This exhibition, featuring around 120 of the Norwegian artist's most important works, will include icons of his art such as the Scream, the Madonna, and the Kiss, as well as works exemplifying his experimental approaches to printed graphics.

Munch was one of the foremost protagonists of modernism, and his paintings and graphic works number among the absolute highlights of turn-of-the-century art. The artist's life and work, full of existential crises and breaks yet guided by the utmost consistency, illustrate his intense preoccupation with loneliness, love, and death.

2



3

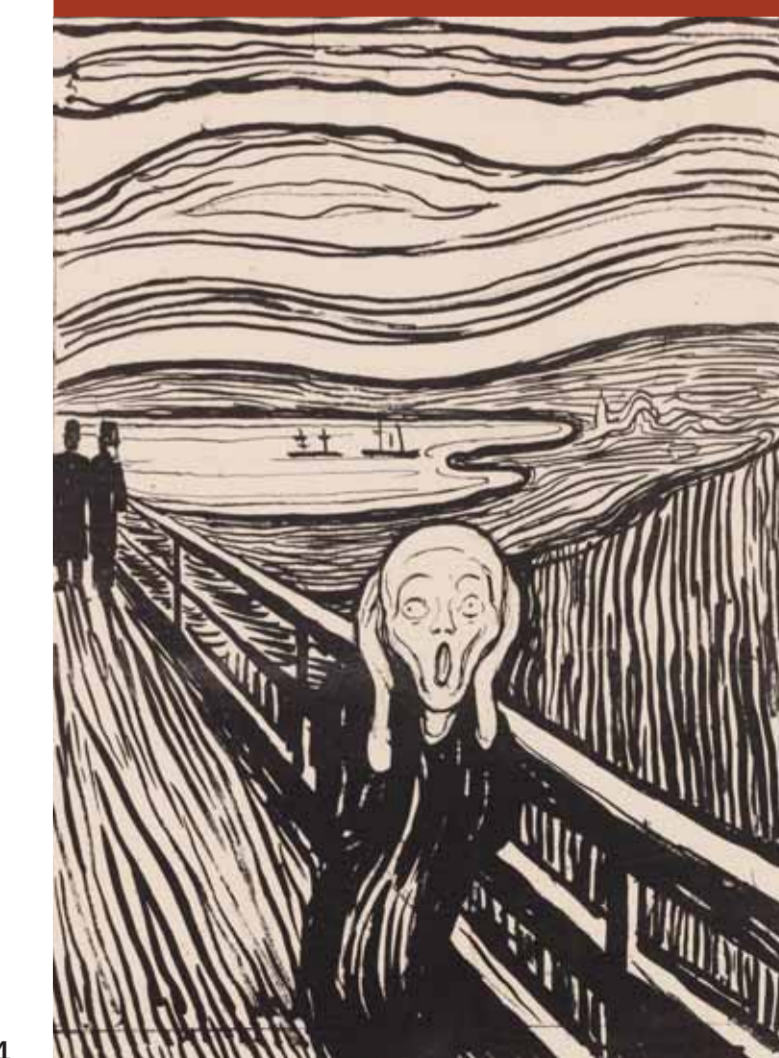
As a forerunner of expressionism, he poignantly described the ephemerality and indeed disappearance of the individual in the age of industrialisation.

This show presents the central project of Munch's extensive oeuvre. Termed 'The Frieze of Life', it includes 'The Kiss', 'The Scream' and 'The Madonna'.

This complex group of works comprises portrayals of life's diverse aspects and phases, with numerous motifs based on fertility and conception, the embryo, the tree of life, progress from childhood to youth and to attraction, the kiss, unification and subsequent separation, despair, the scream, old age, and death. Thus preoccupied, Munch developed illustrations of love, suffering, melancholy and death, that are rich in symbolism, and his manifold variations on themes such as fertility are supremely intense. This presentation will place an additional focus on the artist's printed graphic works. What Dürer was to the Renaissance and Rembrandt was to the Baroque is embodied by Edvard Munch for the modern era.

With over 750 motifs and around 30,000 copies, his lithographs, etchings, and woodcuts represent the unequivocal apex of 20th-century printed graphics.

4



Opposite page

1

Kiss on the Hair

1915, Woodcut
Private collection
Courtesy Galleri K, Oslo
© Reto Rodolfo Pedrini, Zürich

2

Vampire

1895, 1902-14, Woodcut
Private collection
Courtesy Galleri K, Oslo
© Reto Rodolfo Pedrini, Zürich

3

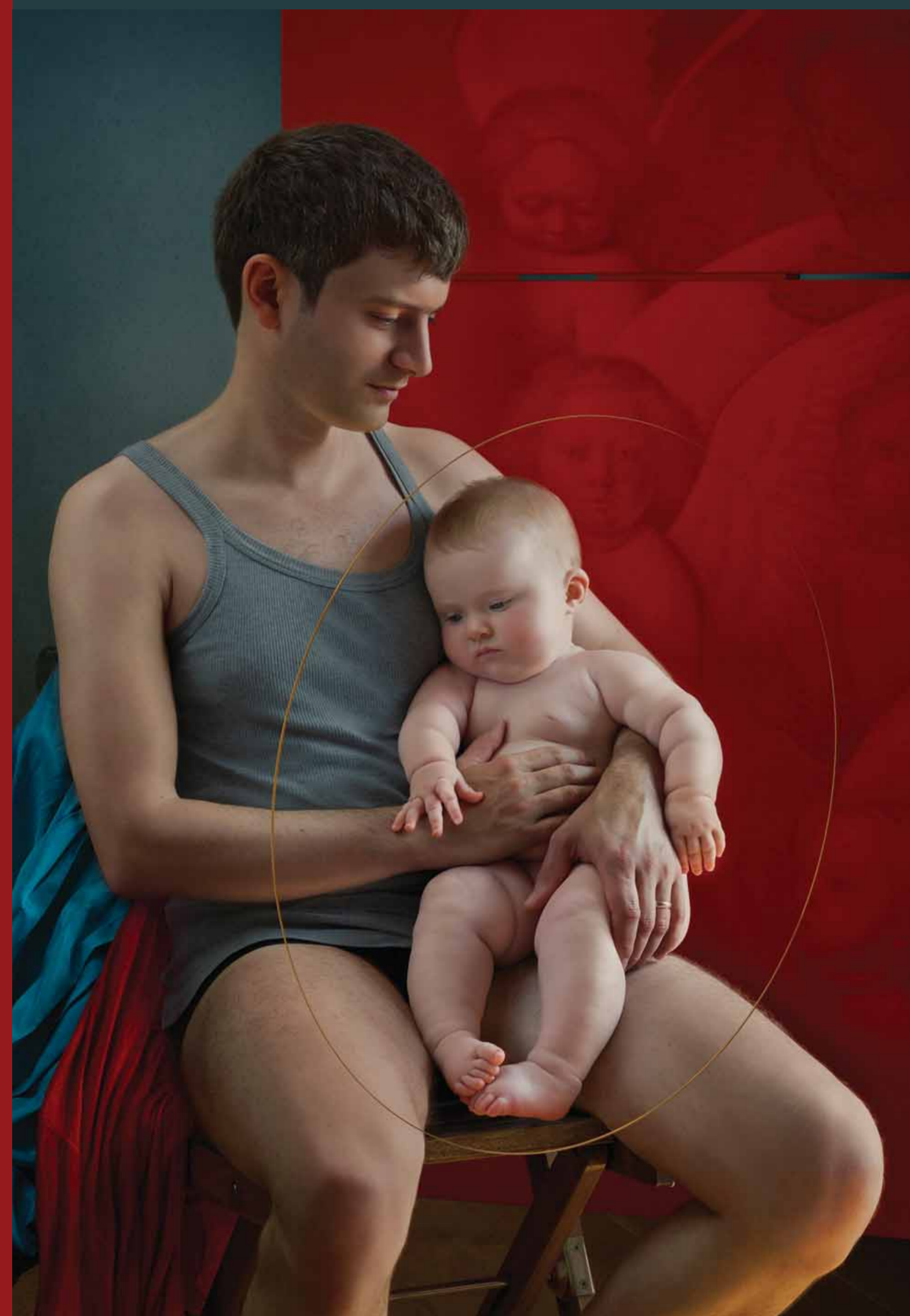
The Sick Child 1

1896-97, Hand-coloured woodcut
Private collection
Courtesy Galleri K, Oslo
© Reto Rodolfo Pedrini, Zürich

4

The Scream

1895, Lithograph
Private collection
Courtesy Galleri K, Oslo
© Reto Rodolfo Pedrini, Zürich



1 | 2



3

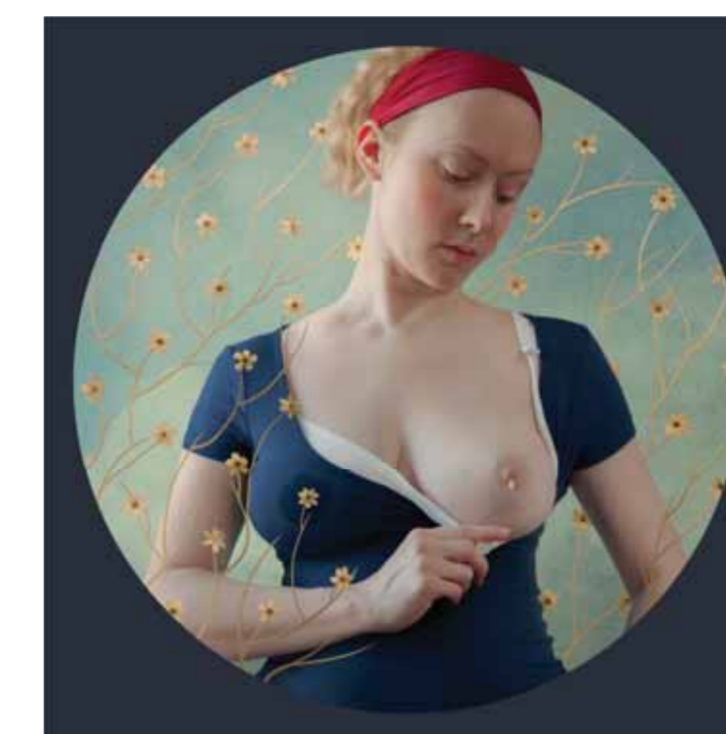
26.09.2015 > 25.10.2015

International
Art Exhibitions 2015

Katerina Belkina Revival

The exhibition presents a series of allegories on the theme of neo-renaissance.

On the one hand, humanity is now losing the power of faith in the divine – the world has become absurdly material. On the other hand, spiritually deprived life of modern man leads everyone to instinctive behaviour. Human instincts drive us to pass life on to future generations. The unbroken chain of life on earth is essential.



4



5

Seemingly brutish instincts serve as a trigger and eventually lead humanity to each new round of civilization. The material growth is impossible without spiritual. Our faith in higher forces and predestination is such a vital need of our psyche that people look for its new incarnations or try to transform the existing ones. And since these searches occur from time to time in our history, this cyclicity takes us to each new level. A distinctive feature of the Renaissance – the secular nature of culture and its anthropocentrism, an escape from the influence of the Church to the exploration of identity and the living material world – was my source of inspiration. If we assume that at the beginning of this exploration there was the Renaissance, then at the end, or rather at the open-end there was pop culture. Mass culture. Karl Jaspers called the art of the masses 'a decay in the essence of art'.

6



Meanwhile, mass consumption leads us to a dead end and comes into contradiction with the main purpose. 'Revival' is the same renaissance, but in a new light. It is an escape from consumerism and materialism, imposed by the society, to the exploration of oneself as an element

of a coherent mechanism of the universe. Neo-renaissance in everyday life. Finding faith in a new context. In the past, faith helped people to survive. Today, its task is to raise humanity to a new level.

Katerina Belkina

6

Vesna
2015, Archival Pigment Print
100 x 130 cm



2



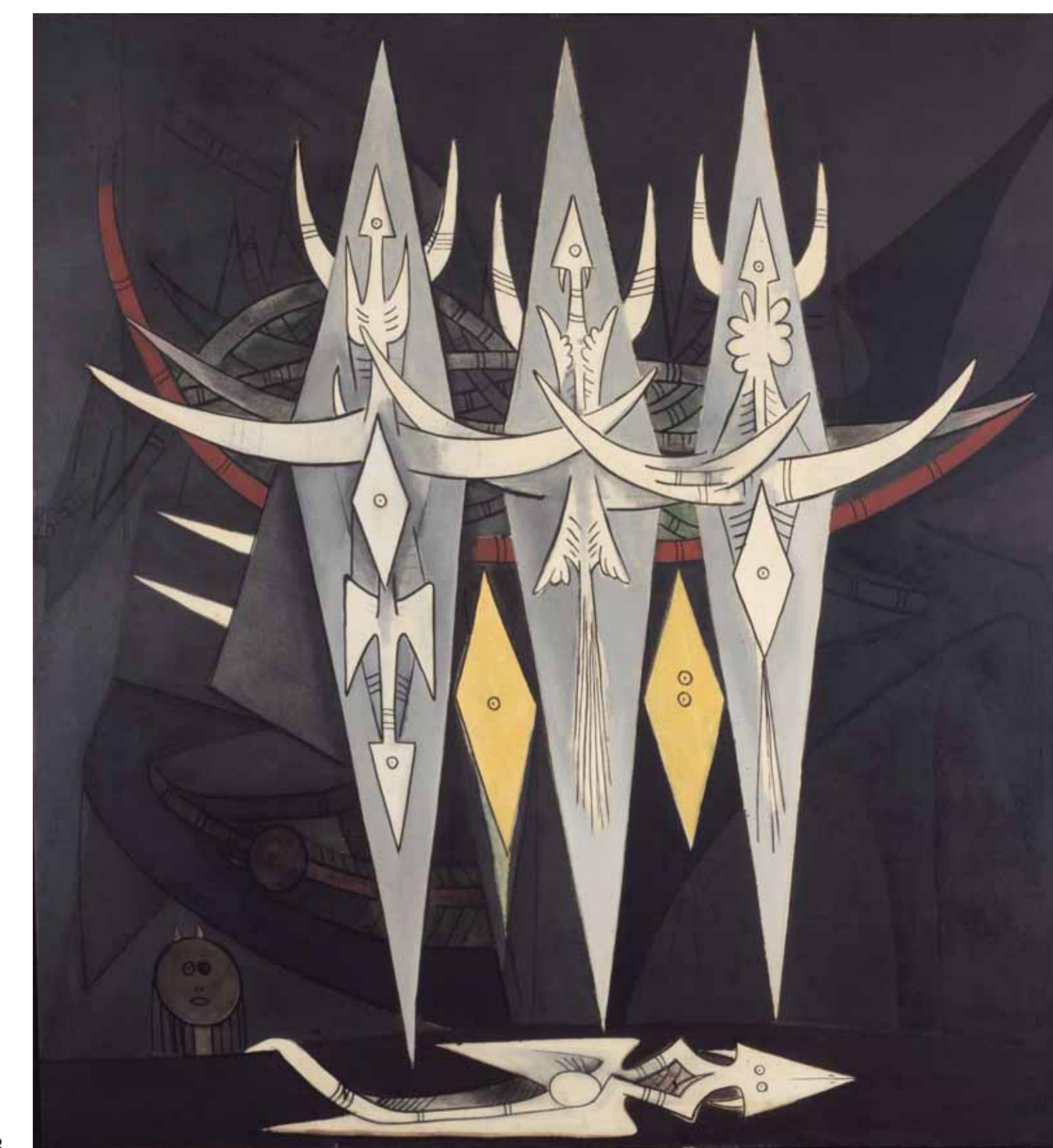
1

An in-depth retrospective of the work and career of the painter Wifredo Lam (1902-82), from the 1930s to the 1970s. It aims to reposition the Cuban artist's work within an international history of modern art, to which he made a key contribution in both Europe and the Americas. The show follows different periods of the artist's life and work, as he met various intellectuals and poets who profoundly influenced the century.

Wifredo Lam

Through more than four-hundred works (paintings, drawings, photographs, reviews and rare books), the exhibition offers a completely new overview of the artist's work in a chronological circuit: Spain, 1923-38; Paris-Marseille, 1938-41, Cuba and the Americas, 1941-19, Paris, Caracas, Havana, Albissola, Zurich, 1952-61, Paris and Albissola, 1962-82.

The show looks back over all the periods of Lam's singular career covering his early years in Cuba, and the time he spent in Spain from 1924-1938, to the dazzling series of engravings in the 60s & 70s, the exhibition sheds new light on his major works after his 'return to the homeland' (1942-52), in the cultural and political context of the period.



3

The Centre Pompidou is very grateful to the Museum of Modern Art (MoMA) in New York for the outstanding loan of 'La Jungla', 1943, one of the Wifredo Lam's landmark works for this major retrospective.

The exhibition will be presented at the Museo Nacional Centro de Arte Reina Sofía, Madrid, from 12 April to 15 August 2016, then at the Tate Modern, London, from 14 September 2016 to 8 January 2017.



4

The Noise
1943, Oil on paper mounted on canvas
105 x 84 cm
Centre Pompidou, National Museum of Modern Art, Paris

Opposite page
La Jungla
1943, Oil on paper mounted on canvas
239.4 x 229.9 cm
The Museum of Modern Art, New York, 2015

1
Figure
1939, Oil on panel
107 x 63 cm
Jacques & Thessa Herold Collection

2
Light of the Forest
1942, Gouache on paper mounted on canvas
192 x 123.5 cm
192 x 123.5 cm
Centre Pompidou, National Museum of Modern Art, Paris

3
Umbral
1950, Oil on canvas
185 x 170 cm
Centre Pompidou, National Museum of Modern Art, Paris



1

01.10.2015 > 04.01.2016

International
Art Exhibitions 2015

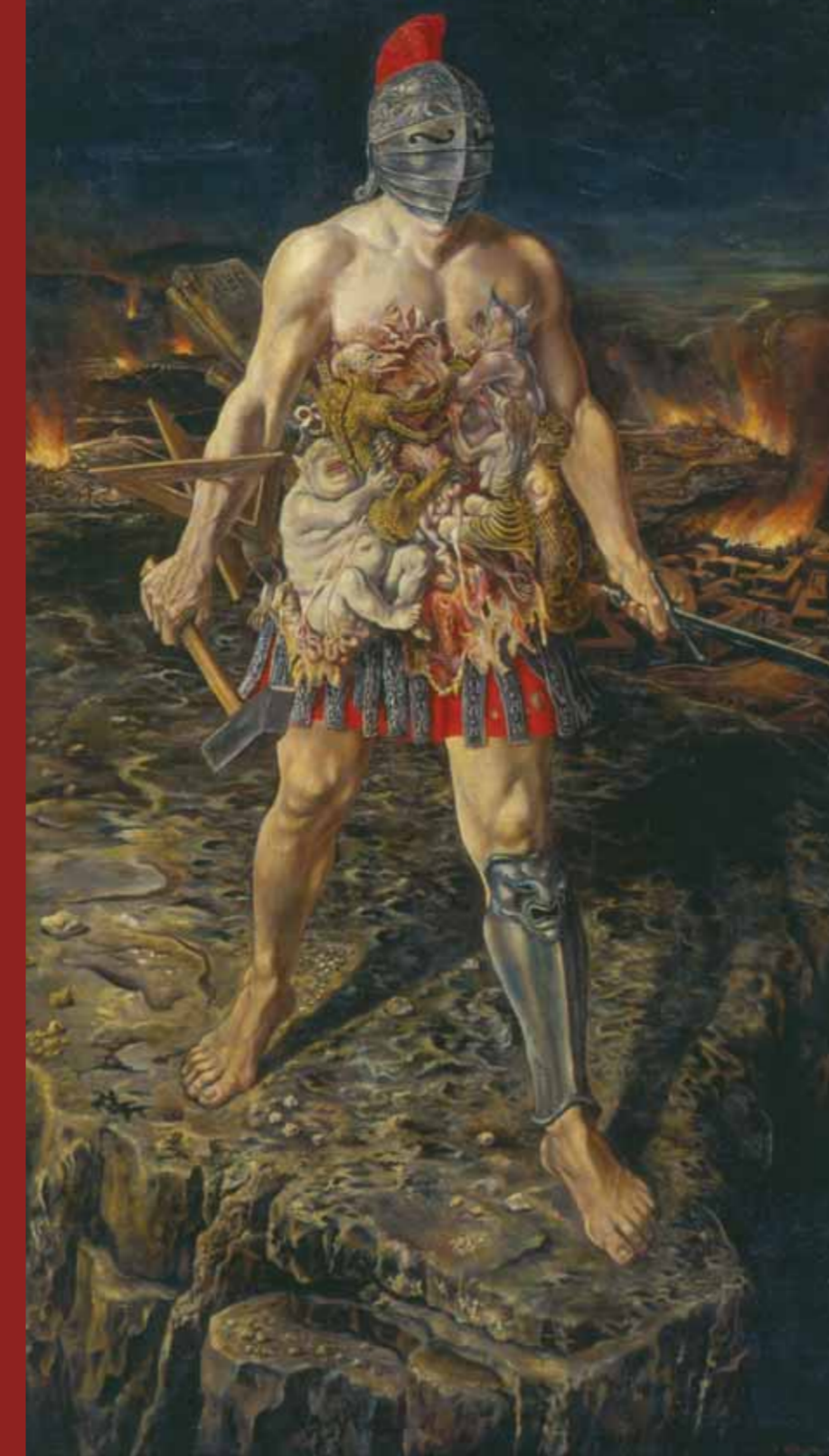
Berlin Metropolis 1918-1933

Devoted to Berlin during the Weimar period, the exhibition explores the city revealing this complex period through painting, drawing, sculpture, collage, photography, architecture, film, and fashion.

Approximately 400 works will be on display, organised into five thematic groupings:

- The Birth of the Republic
- A New Utopia
- The New Woman
- The Crisis of Modernity
- Into the Abyss

Highlights of the show include a number of major works created in Berlin during this time, such as Christian Schad, 'Two Girls' (1928); Herbert Bayer, 'The Lonely Metropolitan' (1932), Max Beckmann, 'Film Studio' (1933); George Grosz, Metropolis' (1917); Raoul Hausmann, 'Dada Triumphs' – The Exacting Brain of a Bourgeois Calls Forth a World Movement (1920); Ludwig Meidner, 'I and the City' (1913); Lily Reich, 'Collage' (1930); Rudolf Schlichter, 'Blind Power' (1937), Georg Scholz, 'Of Things to Come' (1922), as well as major works by John Heartfield and Hannah Höch.

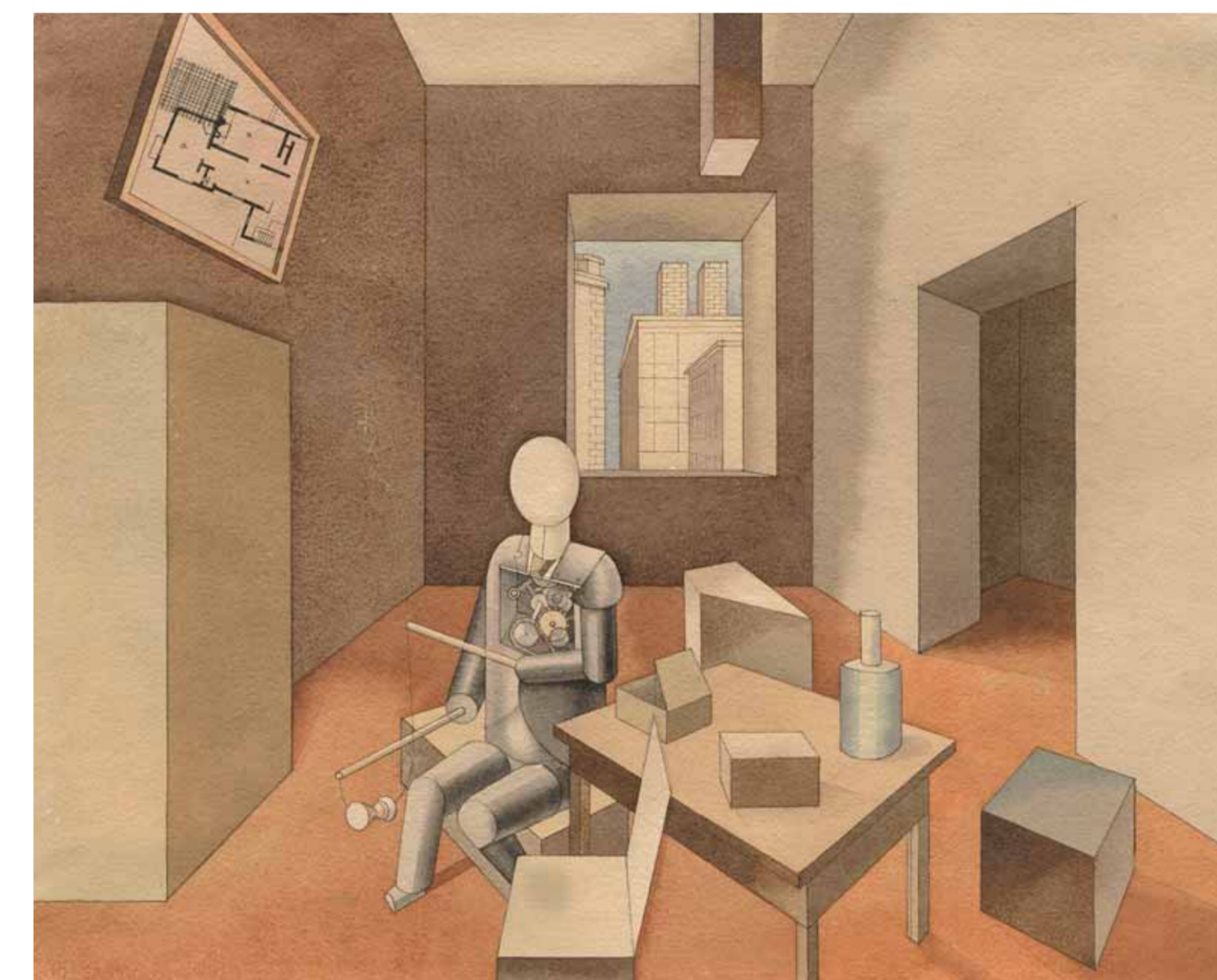


The show looks at the city of Berlin from various perspectives in order to show the dramatic changes that occurred between 1918 and 1933.



2

Berlin saw explosive growth and transformation, as many were attracted to the burgeoning metropolis. Between 1871 and 1919, the population of the city quadrupled, and Berlin became the political centre of Germany, as well as the turbulent of the modern age.



3

As an imperial capital, Berlin was the site of violent political revolution and radical aesthetic innovation. After the German defeat in World War I, collage and montage were conceived as appropriate forms to destroy the traditional bourgeois concept of art.

The Berlin Dadaists were reflecting upon the horrors of war, the trauma of a mechanised conflict and the terrors of revolution and civil war. This was seen in the artistic, political and social statements made during the birth and formation of the fragile Weimar democracy.

Opposite page
Christian Schad
Two Girls

1928, Oil on canvas
Private Collection
© 2015 Christian Schad Stiftung
Aschaffenburg / ARS, New York /
VG Bild-Kunst, Bonn

1

Rudolf Schlichter
Blind Power

1937, Oil on canvas
Berlinische Galerie

2

Ludwig Meidner
I and the City

1913, Oil on canvas
Private Collection

3

George Grosz
Diablo Player

1920, Pen and ink and
watercolour on paper
Private Collection
© 2015 Estate of George Grosz/
Licensed by VAGA, New York



4

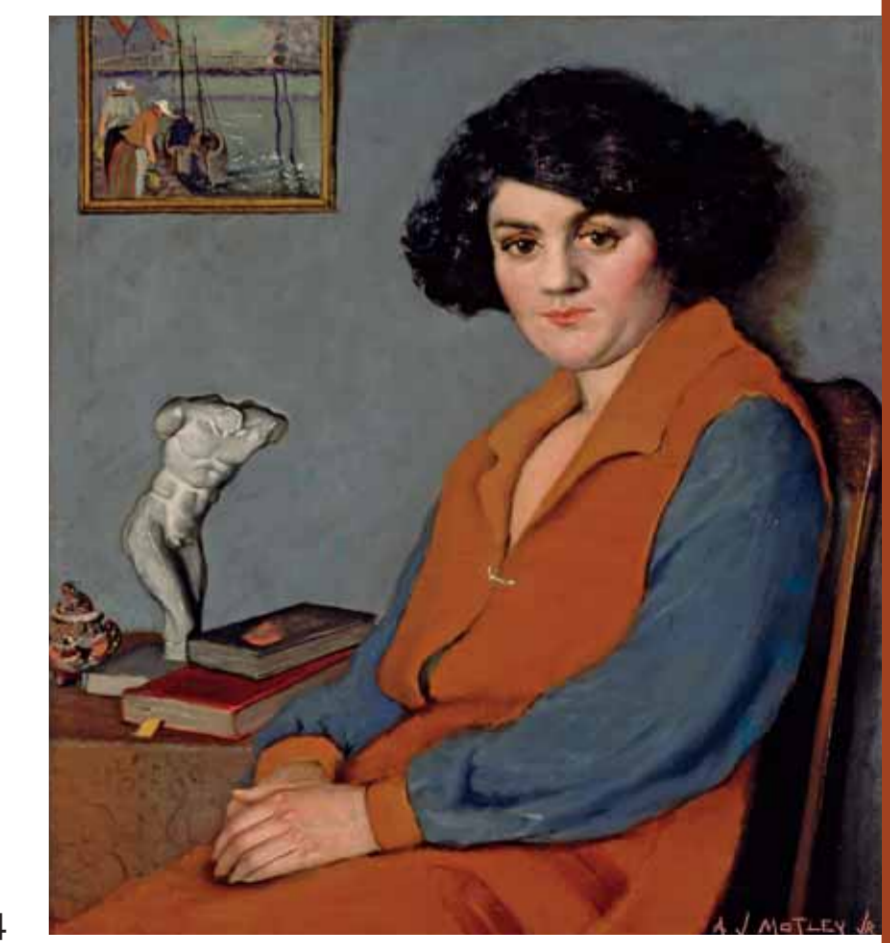
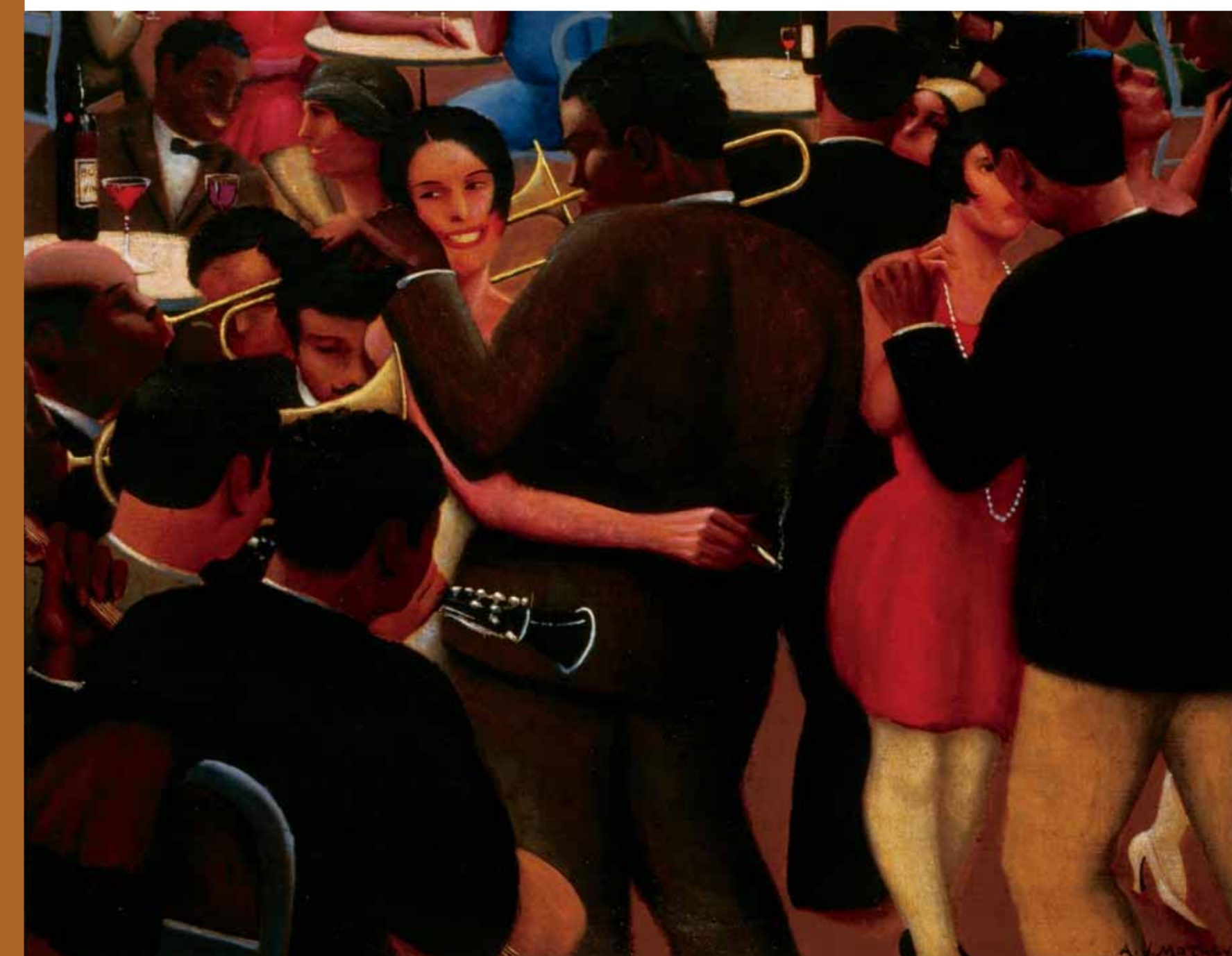
Raoul Hausmann
Dada Triumphs

1920, Watercolour and collage on
wove paper mounted on board
Private Collection
© 2015 Artists Rights Society (ARS),
New York / ADAGP, Paris



Archibald Motley Jazz Age Modernist

Archibald Motley (1891-1981) was one of the most important figures associated with the Harlem Renaissance and is best known as both a master colourist and a radical interpreter of urban culture. The exhibition is the first full-scale survey of his paintings in two decades. Comprising forty-two paintings spanning 1919 to 1963, the exhibition is a full-scale survey of Archibald Motley's career and a rare opportunity to see such a large collection of his relatively small surviving body of work. Although the artist worked in Chicago most of his life, he was also inspired by Jazz Age Paris, and, later in his career, visits to Mexico. Motley's bold use of vibrant, expressionistic colour and keen attunement to issues of race, society, and class make him one of the great visual chroniclers of his era.



Specifically, this landmark exhibition will highlight Archibald Motley's unique use of both expressionism and social realism and will re-situate this under-exposed artist within a broader, art historical context.

Opposite page
**Self-Portrait
(Myself at Work)**
1933, Oil on canvas
145.1 x 114.9 cm
Collection of Mara Motley, MD
and Valerie Gerrard Browne

Gettin' Religion
1948, Oil on canvas
101.6 x 122.9 cm
Collection of Mara Motley, MD
and Valerie Gerrard Browne

Tongues (Holy Rollers)
1929, Oil on canvas
74.3 x 91.8 cm
Collection of Mara Motley, MD
and Valerie Gerrard Browne

Blues
1929, Oil on canvas
91.4 x 106.7 cm
Collection of Mara Motley, MD
and Valerie Gerrard Browne

**Mulattress with Figurine
and Dutch Seascape**
c1920, Oil on canvas
79.7 x 75.6 cm
Collection of Mara Motley, MD
and Valerie Gerrard Browne

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Chicago, Illinois
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