

International Art Exhibitions 2017

05





1



Karin Kneffel

Picture in the Picture

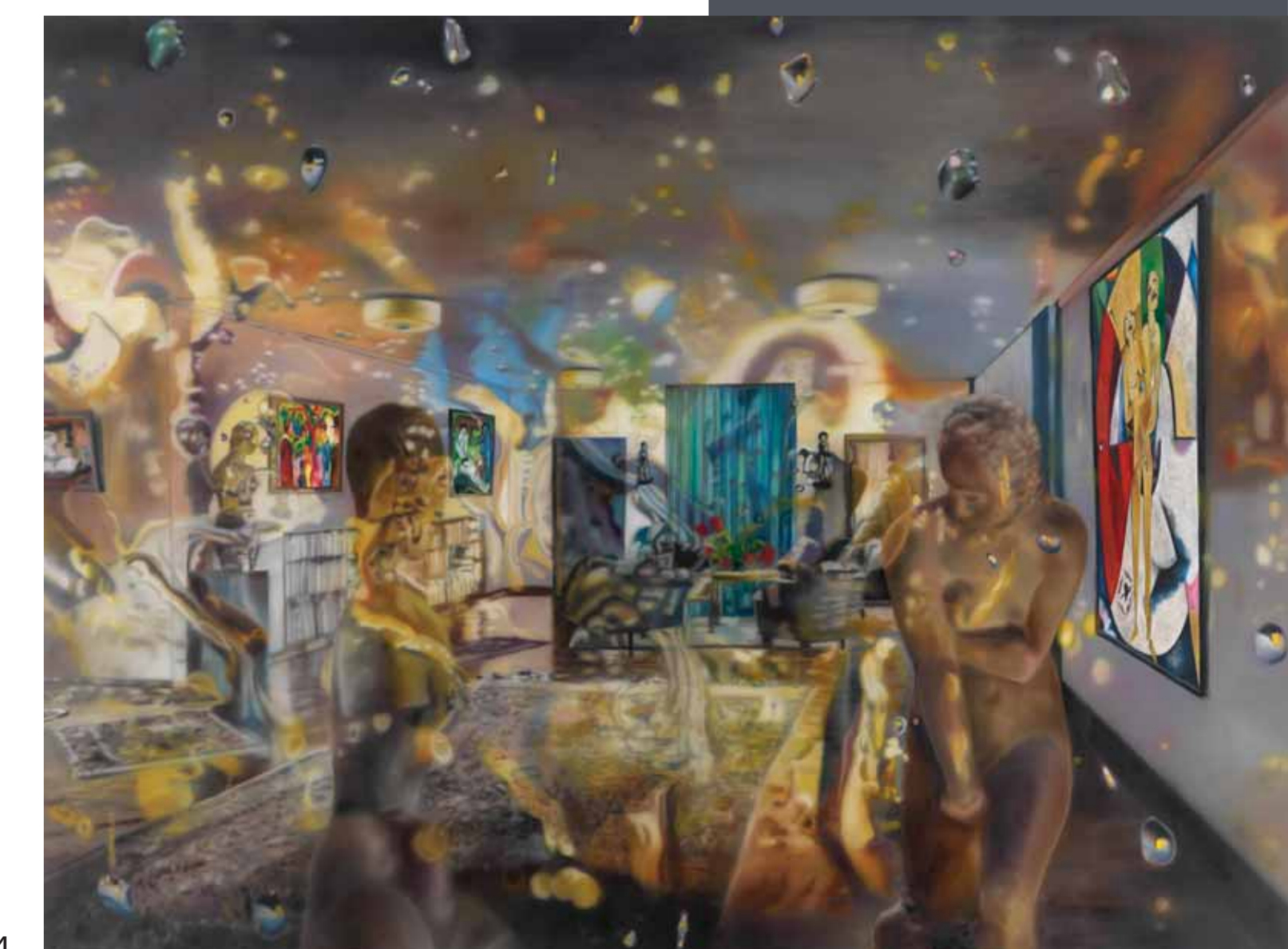
EXHIBITION FOR CHILDREN & ADOLESCENTS

Karin Kneffel was born in Marl, Germany. She first studied German philology and philosophy at the universities of Münster and Duisburg-Essen and later painting at the Staatliche Kunstakademie in Düsseldorf, where she was a master student of Gerhard Richter. She currently lives and works in Düsseldorf. Her hyper-realistic painting style has a disturbing ambiguity. Blurred, superimposed or reflective: nothing is as it initially appears. How did the artist paint these sometimes very large-format canvases? What documents and historical evidence did she use? The exhibition space is primarily a space full of questions, fantasies and stories. Since 1999, the Kunstmuseum Bonn has been showing an annual exhibition for children and young people with works by artists who, due to their motifs, materials or pictorial language, appeal to the young museum public in a special way.

2



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4

- Oposite page
Untitled (2011/14)
2013, Oil on canvas
160 x 120 cm
Private collection
© VG Bild-Kunst, Bonn 2017
- 1
Untitled (2015/08)
2015, Oil on canvas
180 x 240 cm
Droege Collection
© VG Bild-Kunst, Bonn 2017
- 2
Untitled (2013/10)
2013, Oil on canvas
180 x 200 cm
Droege Collection
© VG Bild-Kunst, Bonn 2017
- 3
Untitled (2013/12)
2013, Oil on canvas
180 x 240 cm
The Strack Collection
© VG Bild-Kunst, Bonn 2017
- 4
Untitled (2015/06)
2015, Oil on canvas
180 x 240 cm
Droege Collection
© VG Bild-Kunst, Bonn 2017
All photos: Achim Kukulies



Ali Banisadr Trust in the Future

The spirit of an era can be captured in many ways – through music, writing, architecture, and so on. For me, understanding issues, personal memories, or human conditions holistically can only happen through drawing or painting. This is an unsettling time for our country and the world. I want to capture that energy and record what it feels like to live right now.

Ali Banisadr

Banisadr was born in Tehran in 1976 and grew up during the Islamic Revolution and the eight-year Iran-Iraq War. As a child, he and his family hid in the basement during air raids where he could hear and feel the explosions and bombings but had to resort to his imagination to visualise them. He started drawing to try and make sense of the violence and destruction of war.

Together with his ability to experience sound visually and vice versa – a phenomenon known as synesthesia – these formative experiences continue to shape his work.

Banisadr's recent paintings show significant evolution. Departing from his frequent use of vivid, bright, and bold colours, this show demonstrates the artist's exploration of a monochrome palette – primarily, variations of Indigo blue. His material procedures have become more physical and experimental. Banisadr borrows techniques from printmaking, frequently scraping paint away and incising into the composition with metal implements he utilizes like burins. His figures, formerly fragmented and interconnected by means of expressive paint handling, are now more defined, with distinctive attributes.



- 1 **Myth**
2016, Oil on linen
167.5 x 223.5 cm
- 2 **The Rise of the Blond**
2016, Oil on linen
167.5 x 223.5 cm
- 3 **Treasure**
2016, Oil on linen
167.5 x 223.5 cm
- 4 **Mosaic People**
2017, Oil on linen
167.5 x 223.5 cm
- 5 **Installation view**
- 6 **Trust in the Future**
2017, Oil on linen
208 x 305 cm
- 7 **Ali Banisadr**

All works courtesy of the artist and Sperone Westwater



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05.05.2017 > 27.08.2017

Fernando Botero Retrospective 1958-2016



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For his 85th birthday, we pay tribute to Botero's art with a major retrospective the first in Italy, comprising fifty of his masterpieces. Men, animals and vegetation whose features and bright colours immediately bring back memories of Latin America, where everything is truer than true, where there is no place for nuance and where there is indeed a preference for vibrancy in form and narrative. This is the signature style of Colombian born, Fernando Botero, known and loved throughout the world for his immediately recognisable unique pictorial language.



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Botero's art reveals a more complex world than might appear from an initial glance – they are the outcome of a delicate balance between mastery in execution and ability of expression. And so, in his austere-looking portraits, in the nudes divested of all naughtiness, in the still lifes where the concept of abundance reigns, the softness of the forms is perceived equally strongly, just as we can perceive in his jugglers and bullfights a heartfelt sense of nostalgia and loss.

The full forms, especially of the women, are the quintessential element in his work. He expands the forms because this serves to help show the importance of colour, laid out in large, flat, uniform areas, without contours or shading.

I believe very strongly in volume, in this sensuality that pleases the eye in painting. A painting is a rhythm of coloured volumes where the role of the image is that of a pretext.

Fernando Botero

8



Opposite page

La Fornarina

2008, Oil on canvas

198 x 143 cm

1

Picnic

2001, Oil on canvas

113 x 165 cm

2

After Velázquez

1959, Oil on canvas

132 x 141 cm

3

Piero della Francesca

1998, Oil on canvas

204 x 177 cm

4

Piero della Francesca

1998, Oil on canvas

204 x 177 cm

5

The President

1989, Oil on canvas

203 x 165 cm

6

The First Lady

1989, Oil on canvas

203 x 165 cm

7

Woman Sitting

1997, Oil on canvas

134 x 92 cm

8

The Nuncio

2004, Oil on canvas

203 x 160 cm



1
Salvador Dalí
Buste de femme rétrospectif
1933 (cast 1977), Painted bronze and mixed media
71 cm (height)
© Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York 2017



2
René Magritte
L'Explication
1962, Gouache on paper
35.6 x 27.3 cm
© 2017 C Herscovici / Artists Rights Society (ARS), New York

3



A Surrealist Banquet

In continuing its commitment to the history of Surrealism, Di Donna unites Surrealist and Post-War works of art inspired by the mysterious and sensual aspects of gastronomy, within a total environment that evokes the festive and convivial spirit of group dinners organized by Surrealist writers and artists beginning in the late 1920s. Taking its cue from the history of Surrealist dinner parties where eclectic menus were served amidst curious places settings, 'A Surrealist Banquet' features a sumptuous array of paintings, sculptures, and assemblages relating to food, wine, flowers, and mise en place that emblemize the Surrealists' broader aesthetic concerns. Initially over fifty works will be arranged on and around an oversized wooden dining table in one of the Armory's historic rooms, preserved in its original state with animal head trophies and antique wood paneling, and enhanced with Surrealist-inspired décor. An augmented version of this installation has been recreated in Di Donna Galleries' new gallery space on Madison Avenue. The show features works by Arman, Arp, Balthus, Brauner, Calder, Carrington, Dalí, Ernst, Magritte, Man Ray, Noguchi, Oldenburg, Picasso, Tanguy, Thiebaud amongst others



3
Wayne Thiebaud
Cheese & Olive Sandwich
1964, Watercolour on paper
31.1 x 34.9 cm
© Wayne Thiebaud / Licensed by VAGA, New York

4
Giorgio de Chirico
Natura morta con ananas
1926, Oil on canvas
73 x 60 cm
© 2017 Artists Rights Society (ARS), New York / SIAE, Rome

5
May Ray
Mr Knife & Miss Fork (Monsieur Couteau et Mademoiselle Fourchette)
1944 (1973), Silverplated knife and fork, wooden beads, and cotton netting on cloth in a wooden box
34 x 23 x 4 cm
© Man Ray Trust / Artists Rights Society (ARS), NY / ADAGP, Paris 2017

6
Pablo Picasso
Nature morte, fruits et pot
1938, Oil on canvas
46 x 55.3 cm
© 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

7
Balthus
Bouquet de fleurs
1941, Oil on board
73 x 92 cm
© Balthus
Bouquet de fleurs, 1941

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Katerina Belkina Paint

Katerina Belkina came up with the idea for 'Paint' by following her instincts, both brutish and sublime – the instincts of the viewer and the artist and a need for aesthetic pleasure. Her love for the art of the 19th and early 20th centuries accumulated here. My choice of the inspiring artists was determined by long-standing admiration for their work. Belkina then became interested in the sources of inspiration from both the artist's and the model's viewpoint – how they intertwined, opposed, conflicted and worked together. Immersing her- self scrutiny in the artist-model interaction, she observed that you unexpectedly learn about yourself.



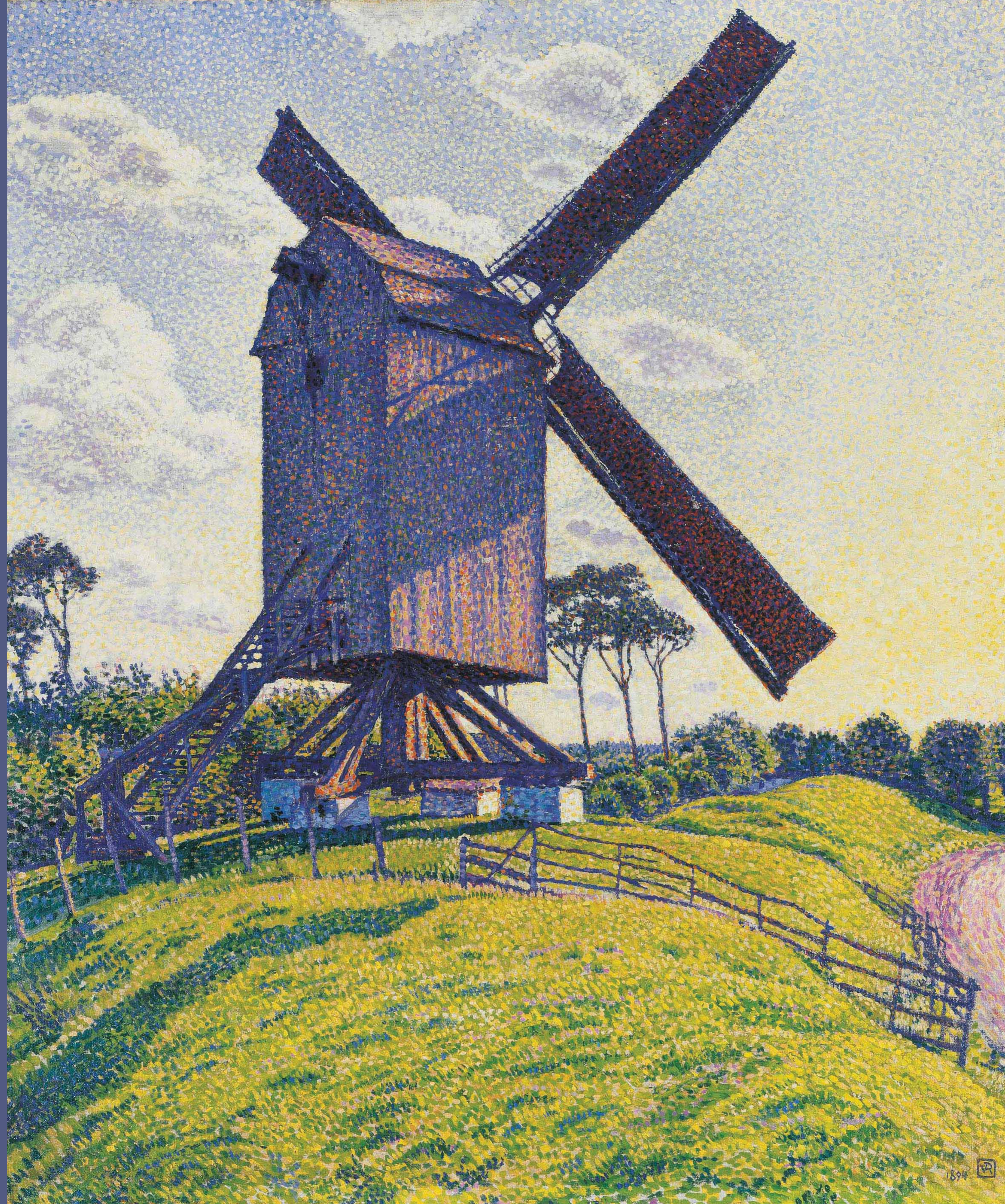
By allowing herself to undress in front of the camera for the first time, she observed that her creative, exploratory impulse transformed into sexual energy. To be more precise, she allowed her characters to do that, and through them myself. When it comes to art, natural emancipation replaces social shyness.

The secret desire for exposure in public comes to light. And it's not just physical nudity. This is the release of locked sexual energy. The image of the nude has an ability to penetrate into the subconscious of the viewer when besides the body itself the author shows all the passions, desires and fears of that body.

Finally, my quest led me to the topic of the shy artist's hidden sexuality, expressed through her model. The artist is often shy and bashful, and it's only art that allows her to open up. At the same time, it was interesting to combine two techniques, two kinds of art – photography and painting.

- Opposite page
ForLempicka
2007, Archival Pigment Print
120 x 84 cm
1
- For Rousseau**
2006, Archival Pigment Print
92 x 130 cm
2
- For Klimt**
2006, Archival Pigment Print
120 x 84 cm
3
- For Degas**
2007, Archival Pigment Print
120 x 84 cm
4
- For Kahlo (White)**
2007, Archival Pigment Print
90 x 63 cm (diptych)
5
- For Kahlo (Red)**
2007, Archival Pigment Print
90 x 63 cm (diptych)

- 6
ForModigliani
2007, Archival Pigment Print
120 x 84 cm
7
- For Petrov-Vodkin**
2007, Archival Pigment Print
120 x 84 cm



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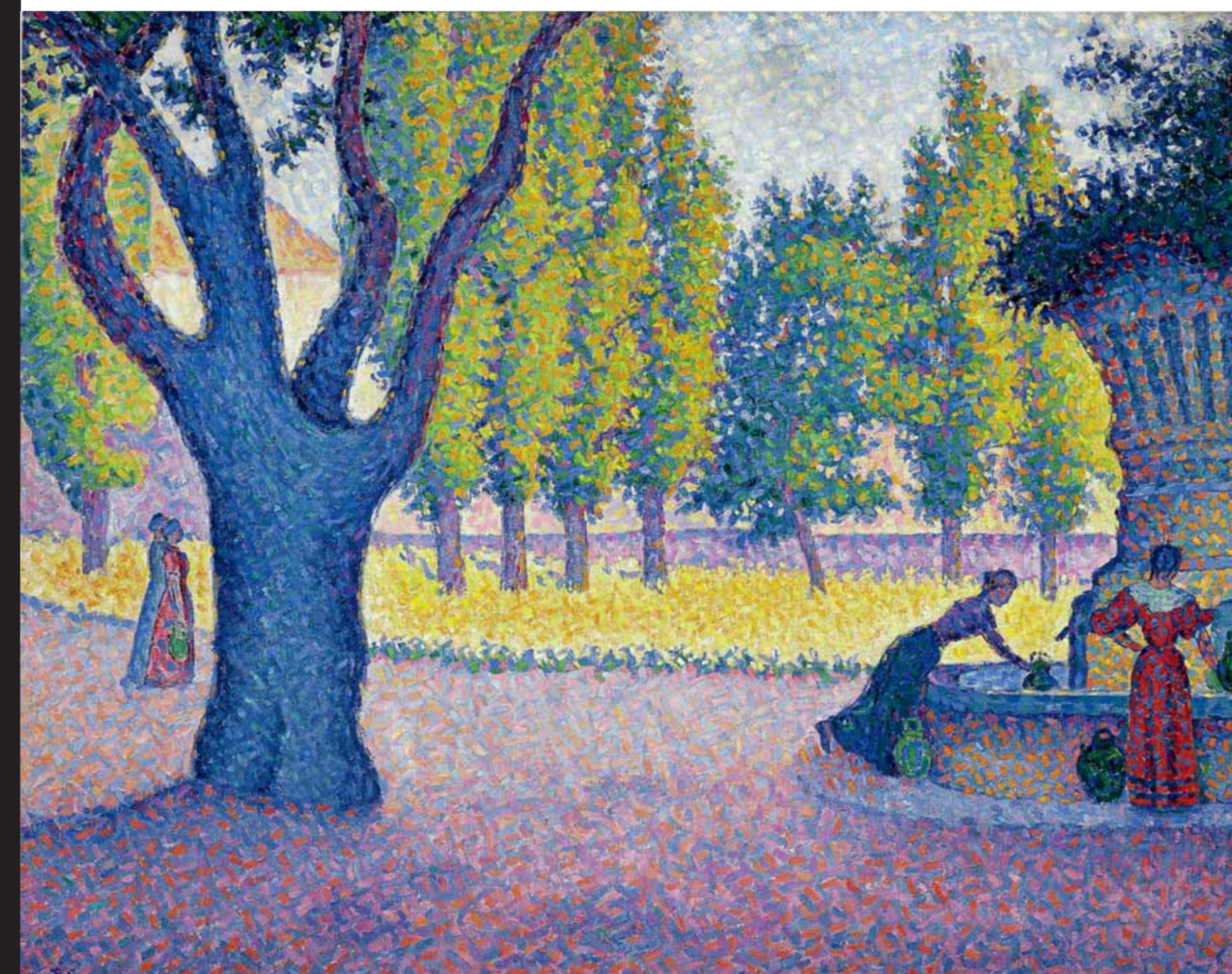
12.05.2017 > 17.09.2017

Paris: Fin de Siècle

Signac | Redon | Toulouse-Lautrec and their contemporaries

Fin-de-siècle Paris was a time and place of political upheaval and cultural transformation, during which sustained economic crisis and social problems spurred the rise of radical left-wing groups and an attendant backlash of conservatism that plagued France throughout the late 1890s. In 1894, President Sadi Carnot fell victim to an anarchist assassination, while the nationally divisive Dreyfus Affair began. Such events laid bare the poles of France: bourgeois and bohemian, conservative and radical, Catholic and anti-clerical, anti-republican and anarchist. Mirroring the facets of an anxious, unsettled era, this period witnessed a spectrum of artistic movements. By the late 1880s, a generation of artists had emerged that included Neo-Impressionists, Symbolists, and Nabis.

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Their subject matter remained largely the same as that of their still-active Impressionist forebears: landscapes, the modern city, and leisure-time activities; however, these scenes were joined by introspective and fantastical visions, and the treatment of these familiar subjects shifted. The avant-garde ambition to spontaneously capture a fleeting moment of contemporary life ceded to the pursuit of carefully crafted works that were anti-naturalistic in form and execution, and which sought to elicit emotions, sensations, and psychic changes in the viewer. Despite their sometimes contradictory stances, these artists shared the goal of creating art with a universal resonance, and there was even overlap among members of the groups. This tumultuous decade represented divergent and collective aesthetic and philosophical theories.

4

Opposite page
Théo van Rysselberghe
Windmill in Flanders
1894, Oil on canvas
80 x 70 cm
Private collection

1

Henri-Edmond Cross
**The Promenade
or The Cypresses**
1897, Colour lithograph
28.3 x 41 cm (image)
43 x 56.8 cm (sheet)
Private collection

2

Maximilien Luce
**View of London
(Cannon Street)**
1893, Oil on canvas
65 x 81 cm
Private collection
© Maximilien Luce,
VEGAP, Bilbao, 2017

3

Paul Signac
**Saint-Tropez,
Fontaine des Lices**
1895, Oil on canvas
65 x 81 cm
Private collection

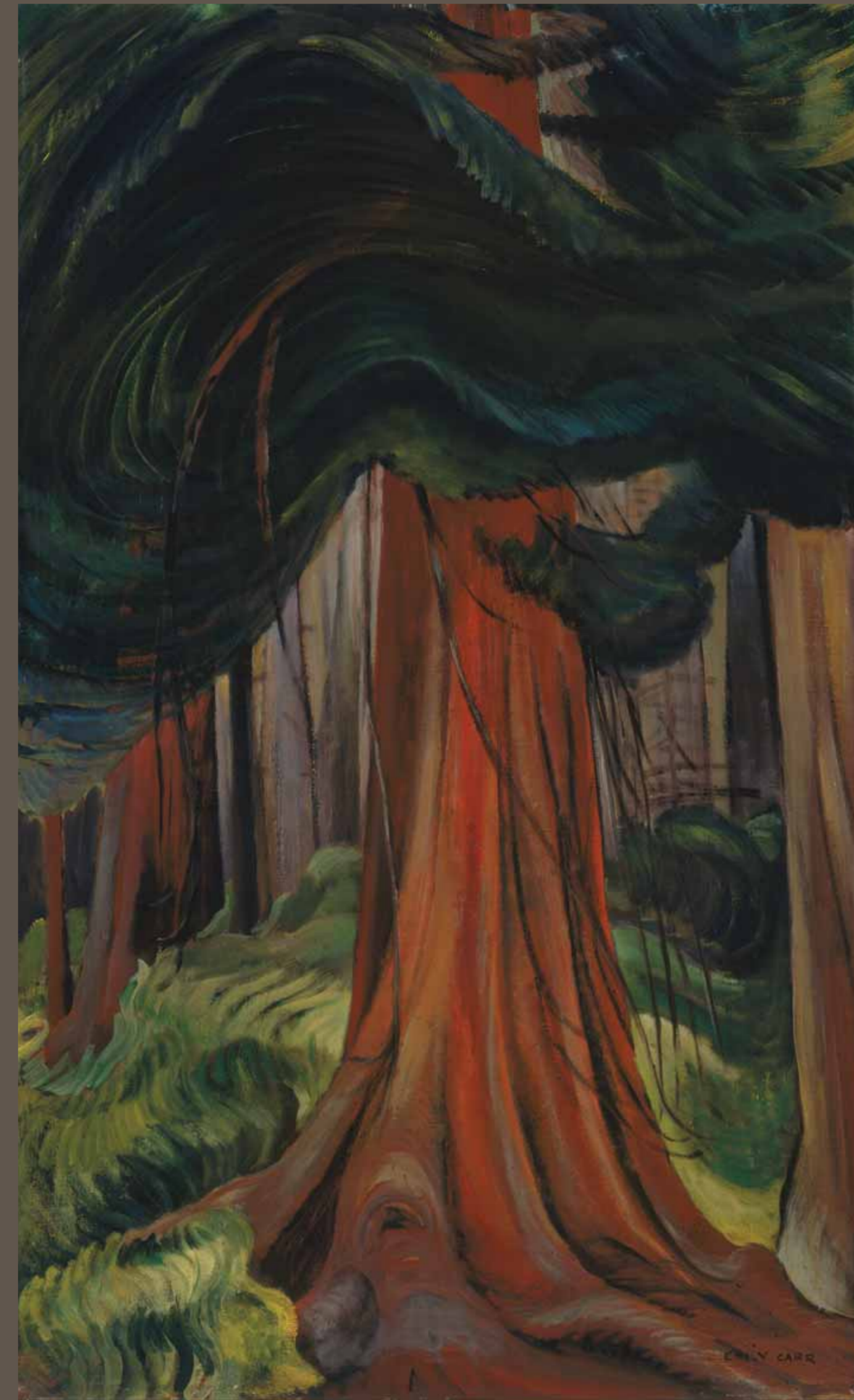
4

Pierre Bonnard
The Little Laundry Girl
1896, Colour lithograph
29.3 x 19.6 cm
Private collection
© Pierre Bonnard,
VEGAP, Bilbao, 2017





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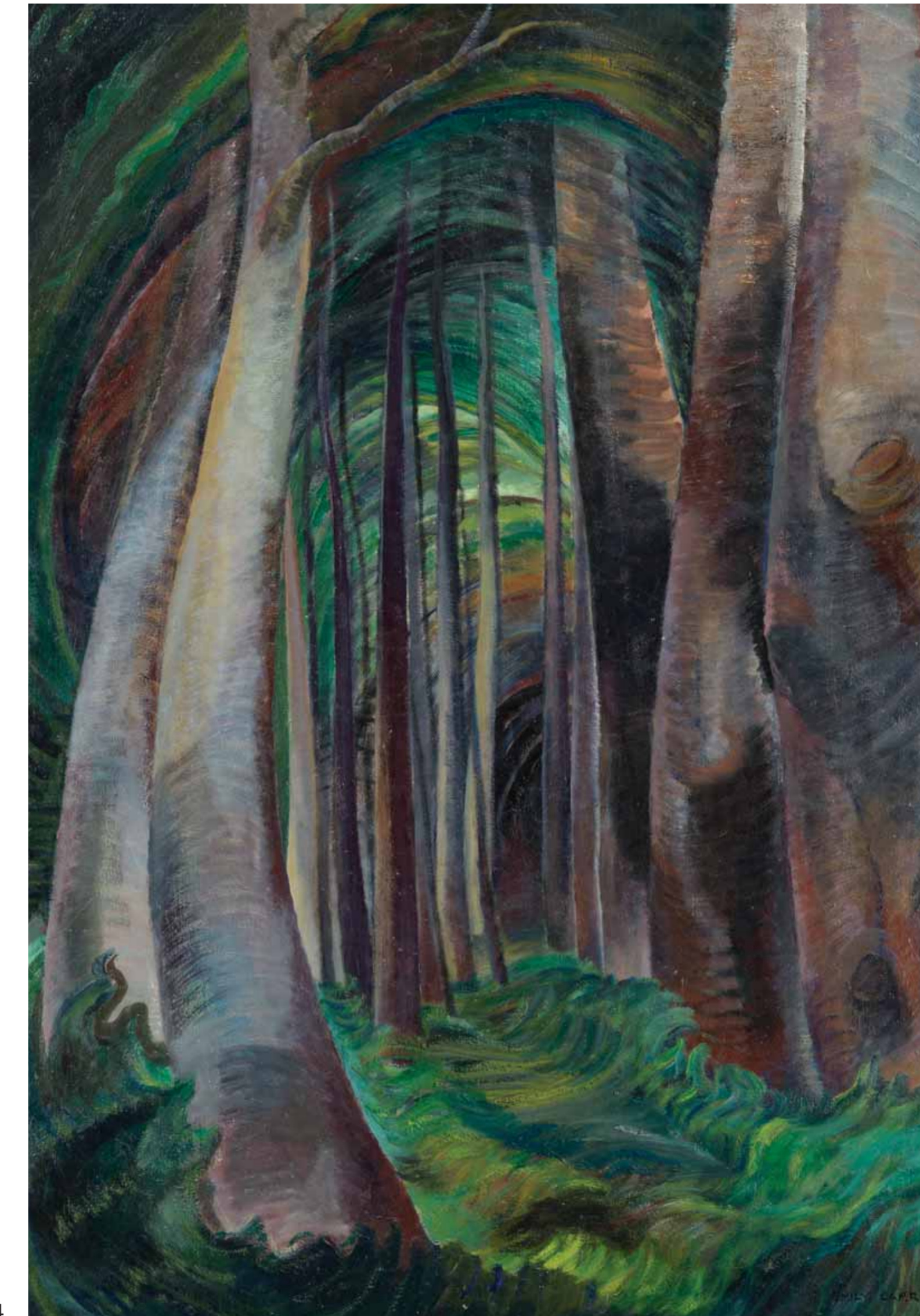


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Emily Carr Into the Forest



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Emily Carr (1871-1945) was a Canadian artist and writer inspired by the indigenous peoples of the Pacific Northwest Coast.

The Vancouver Art Gallery is home to the finest collection of Emily Carr works in the world. While we are fortunate to have major works from throughout her career, the collection is particularly rich in her forest paintings from the 1930s. These include both her canvases and oil on paper works, a medium she began using during that period. Supplemented with a generous loan of three key early works from private collections, this exhibition highlights her continued explorations of the natural environment, from the formative days of her career to the final stages of her life.

Carr captured the coastal forest landscape, generally around her Victoria home, in a way previously unseen in British Columbian art. Carr exulted in the symphonies of greens and browns found in West Coast forests.

With oil on paper as her main medium, Carr could work outdoors in close proximity to the landscape. She went into the forest to paint and saw nature in ways unlike her fellow British Columbians, who perceived it as either untamed wilderness or a source of lumber.

While others thought of the forests as impenetrable and unappealing, Carr saw the vitality of the natural world and seized the opportunity to express her vision of it. The paintings of the forest profoundly shaped not only Carr's own work but the way it is viewed to this day.

All works: Collection of the Vancouver Art Gallery, Emily Carr Trust
Photos: Trevor Mills, VAG

1

A Rushing Sea of Undergrowth

1935, Oil on canvas

2

Red Cedar

1931, Oil on canvas

3

Tree Trunk

1931, Oil on canvas

4

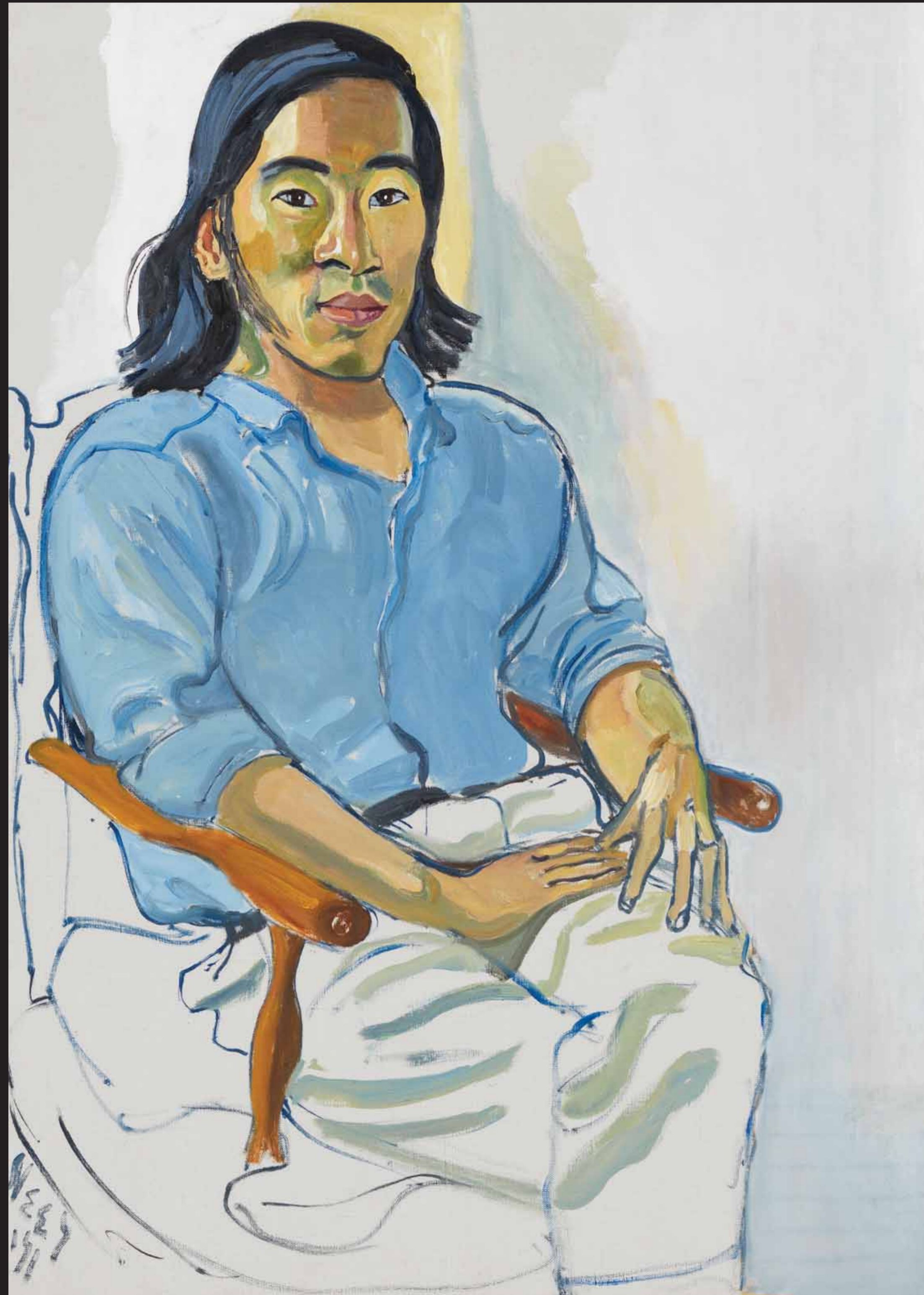
Wood Interior

1932-35, Oil on canvas

5

The Little Pine

1931, Oil on canvas



Alice Neel Uptown

'Alice Neel: Uptown' focuses on paintings made by the artist during the five decades in which she lived and worked in upper Manhattan, first in Spanish (East) Harlem, where she moved in 1938, and, later, the Upper West Side, where she lived from 1962 until her death in 1984. Intimate, casual, direct and personal, Alice Neel's portraits exist as an unparalleled chronicle of New York personalities – both famous and unknown. A woman with a strong social conscience and equally strong left-wing beliefs, Neel moved from the relative comfort of Greenwich Village to Spanish Harlem in 1938 in pursuit of 'the truth'.

There she painted friends, neighbours, casual acquaintances and people she encountered on the street among the immigrant community, and just as often cultural figures connected to Harlem or to the civil rights movement. Neel's later portraits, made after moving to the Upper West Side, reflect a changing



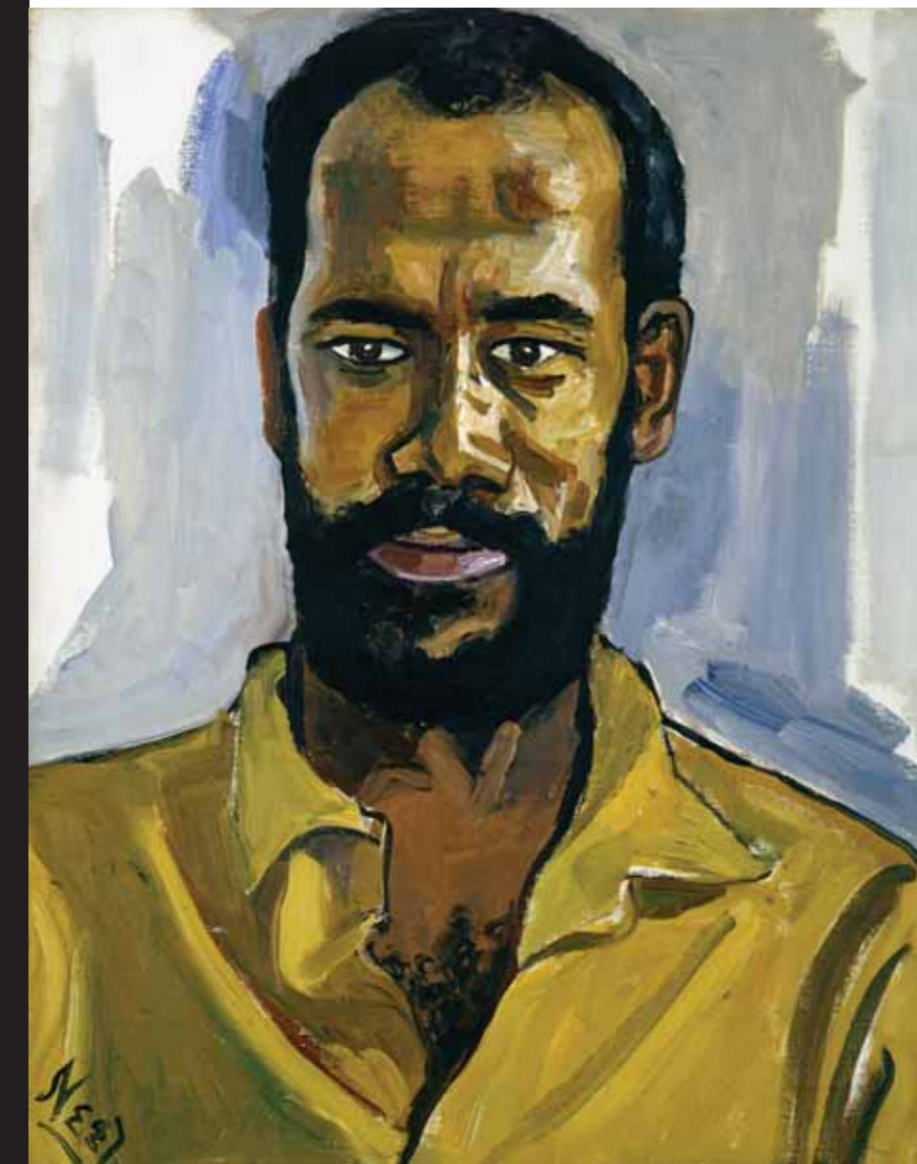
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milieu, yet remain engaged more or less explicitly with political and social issues, and the particularities of living and working under, as Neel put it, 'the pressure of city life'. Highlighting both the innate diversity of Neel's approach to portraiture and the extraordinary diversity of twentieth century New York

City, in this exhibition Hilton Als brings together a selection of Neel's portraits of African Americans, Latinos, Asians, and other people of colour. As the curator and celebrated critic, Hilton Als writes, 'what fascinated her was the breadth of humanity that she encountered'.



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Opposite page

Ed Sun

1971, Oil on canvas
106.7 x 76.2 cm

1

Harold Cruse

c1950, Oil on canvas
94 x 55.9 cm

Private Collection

2

Benjamin

1976, Acrylic on board
83.5 x 58.1 x 3.8 cm

Private Collection

3

Ron Kajiwara

1971, Oil on canvas
172.4 x 89.2 cm

4

Pregnant Maria

1964, Oil on canvas
32 x 47 cm

Private Collection

5

Julie and the doll

1943, Oil on canvas
71.4 x 51.4 cm

All works

© *The Estate of Alice Neel*
Courtesy *David Zwirner*,
New York and London and
Victoria Miro, London



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Nicolas Party Three Seasons



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For his inaugural exhibition at the gallery, Swiss artist Nicolas Party has executed two site-specific murals that transform the interior while creating a singular environment for a recent group of large-scale pictures and bronze sculptures. Working exclusively in vivid, highly-pigmented chalk pastels, either directly on the walls or primed canvases, Party invites us to rediscover this once popular medium. Respectful of the traditions that precede him on the one hand, but radically extending them on the other, the artist's handling of the medium is anything but academic.

Party works across a wide range of different media. Primarily known for his colour-saturated paintings and murals, he also makes painted sculptures, pastels, installations, prints and drawings, and works as a curator. Party often paints portraits and still lifes of everyday objects, which he strips of all extraneous detail. Rather than creating faithful depictions from nature, he uses these seemingly innocuous subjects as springboards for an exploration into the art of painting itself. His concerns lie, therefore, less in the accurate depiction of nature, and more in its translation

and transformation through colour, materials and composition. His aim is to capture the essence of these subjects in new and revelatory ways, and in so doing to heighten their physical and emotional resonance.

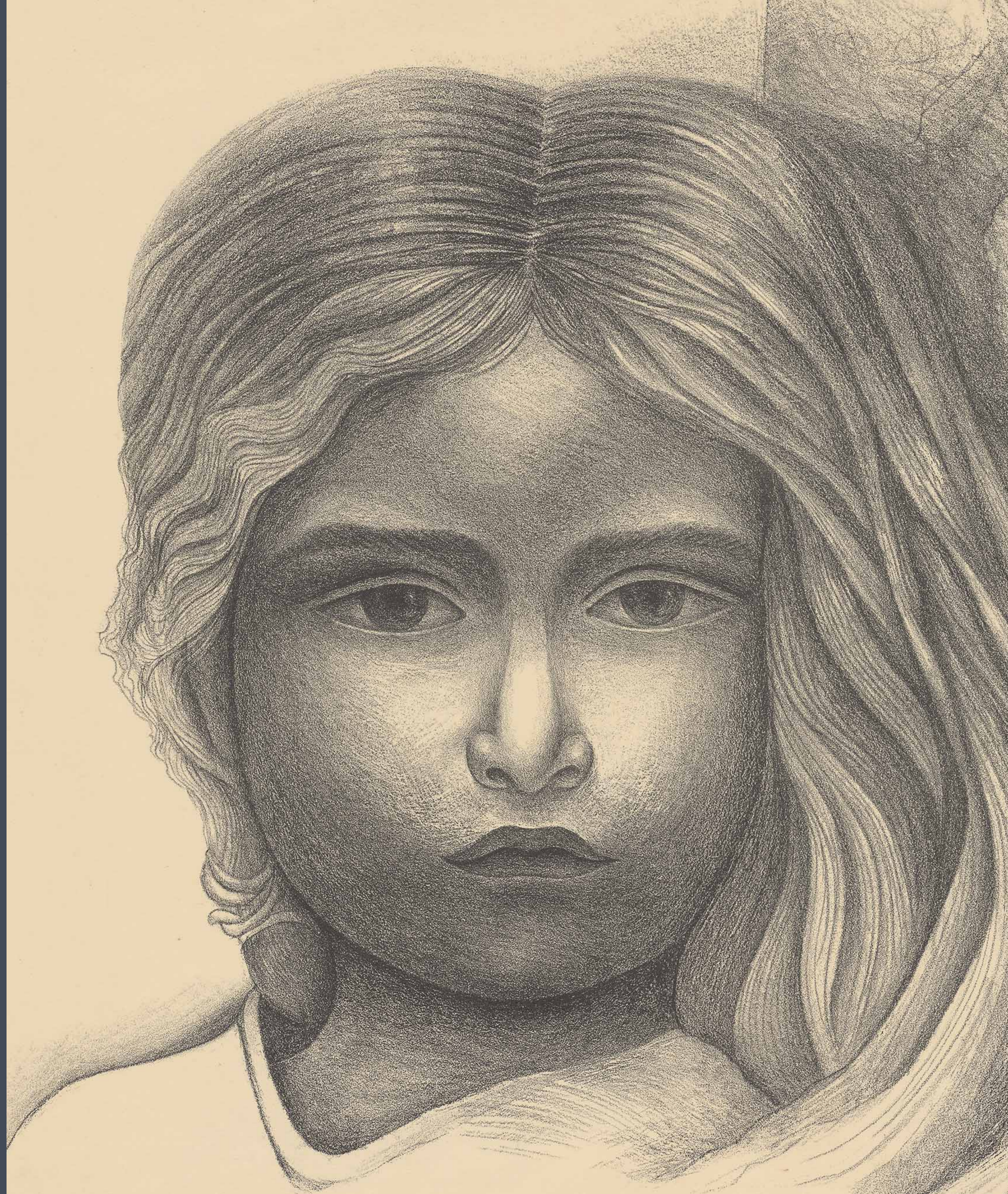
Clear forms, painterly precision, a vibrant colour palette and a keen eye for composition coalesce into works that are accessible and seductive but, at the same time, continue a long standing art-historical dialogue between representation and abstraction, and observation and the imagination.

8



Courtesy: the Artist and
Xavier Hufkens, Brussels
Photos: Isabelle Arthuis

- 1
Long Pot
2017, Pastel on canvas
240 x 60 cm
- 2
Pink Tulips
2017, Pastel on canvas
240 x 60 cm
- 3
Nude
2017, Pastel on canvas
240 x 60 cm
- 4
Purple Peaches
2017, Pastel on canvas
240 x 60 cm
- 5
Birds Fighting for Worms
2017, Pastel on canvas
240 x 100 cm
- 6
Birds Fighting for Worms
2017, Pastel on canvas
240 x 100 cm
- 7
Birds Fighting for Worms
2017, Pastel on canvas
240 x 100 cm
- 8
Tree with Grass
2017, Pastel on canvas
240 x 170 cm



19.05.2017 > 27.08.2017

International
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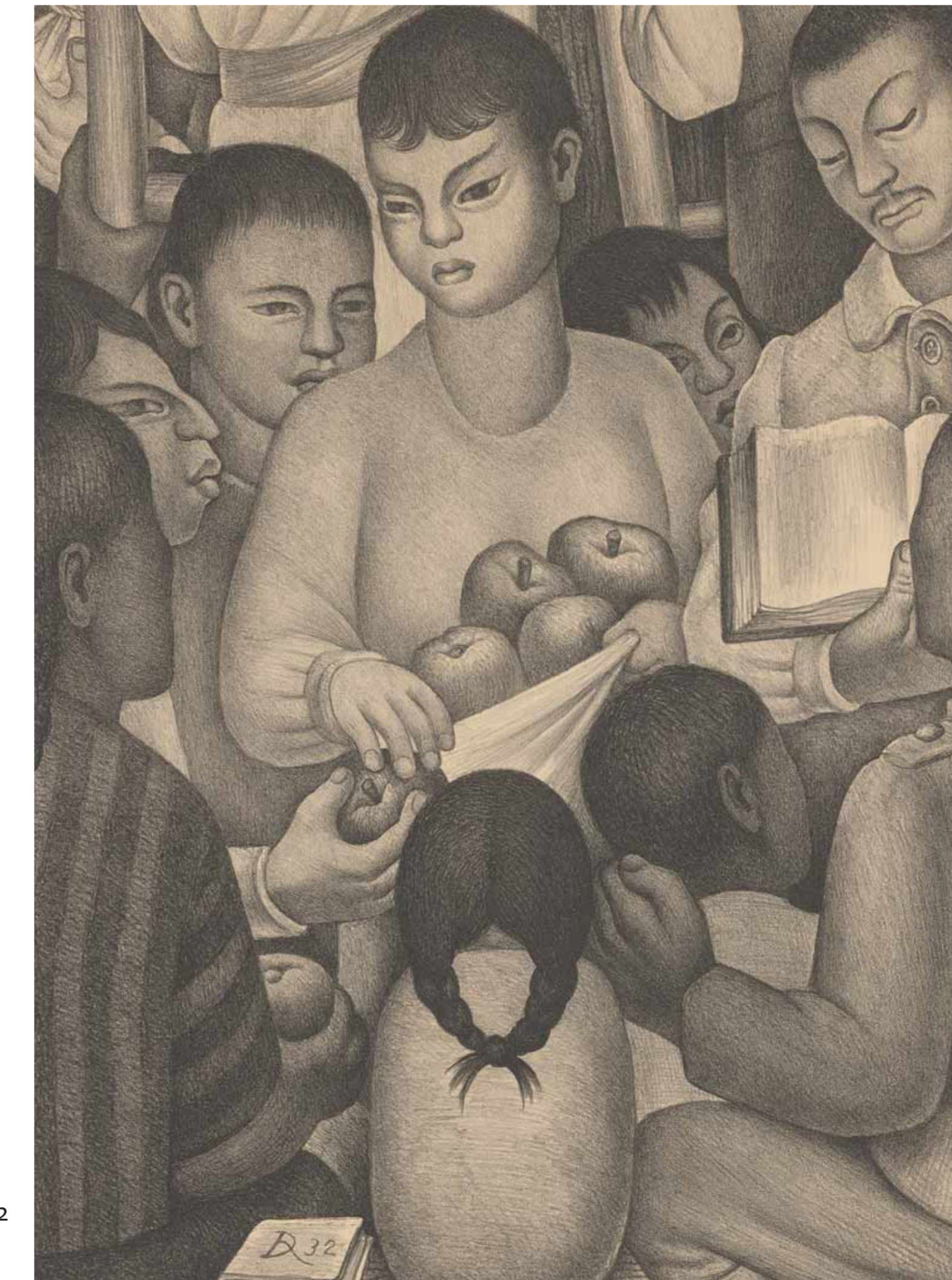
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Mexican Graphic Art

An overview of the development of Mexican graphic art, from late 19th century figurativism to the earliest abstract works in the 1970s. Many of the exhibits are receiving their first showing in Switzerland. The exhibition opens with the 19th century social satires and skeleton images ('calaveras') of the internationally renowned graphic artists Manuel Manilla and José Guadalupe Posada.

It then spans the arc from Ignacio Aguirre, Alberto Beltrán, Fernando Castro Pacheco, Jean Charlot, Leopoldo Mendéz and Alfredo Zalce to 'los tres grandes' (The Three Greats): Diego Rivera, José Clemente Orozco and David Alfaro Siqueiros, who produced a large number of murals – 'muralismo mexicano' – on political, nationalistic and social issues between the 1920s and 1970s.

The exhibition comprises 47 works on paper by 27 artists who live or lived in Mexico. These important works, printed using a range of techniques between the late 19th century and the 1970s, deal with issues such as poverty and wealth, love and cruelty, and the poetry and hardships of everyday life. Armin Haab, a Swiss photographer who travelled extensively in Mexico donated this collection to the Kunsthhaus in the 1980s.



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Opposite page & 1
Roberto Berdecio
Portrait of a Mexican Girl
(plus detail)

1947, Lithograph,
55.7 x 66.7 cm (sheet)
© Estate Roberto Berdecio

2
Diego Rivera
The Fruits of Education
The Fruits of the Earth

1932, Lithograph
53.7 x 39.3 cm (sheet)
© Bank of Mexico
Diego Rivera & Frida Kahlo
Museums Trust, Mexico DF
2017 ProLitteris, Zurich

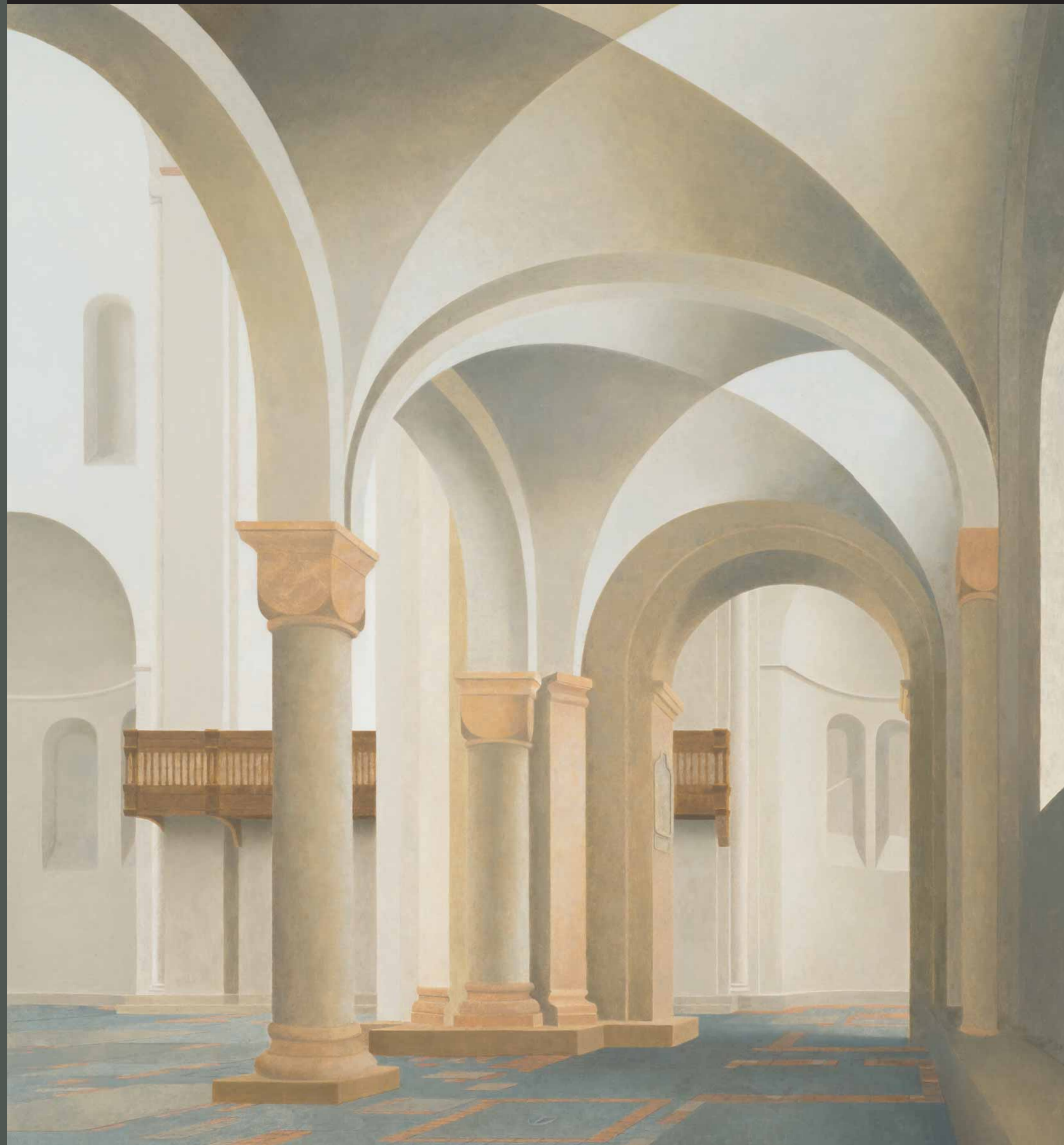
3
Rufino Tamayo
Pastèque No 2

1969, Lithograph in red, purple,
green and black,
75.8 x 57.2 cm (sheet)
© 2017 ProLitteris, Zurich

4
Fernando Castro Pacheco
Aquiles Serdán and his family
initiate in Puebla the armed
revolution, 18 November 1910

1947, Linocut on greenish paper
27.1 x 40.1 cm (sheet)

All works
Kunsthhaus Zürich,



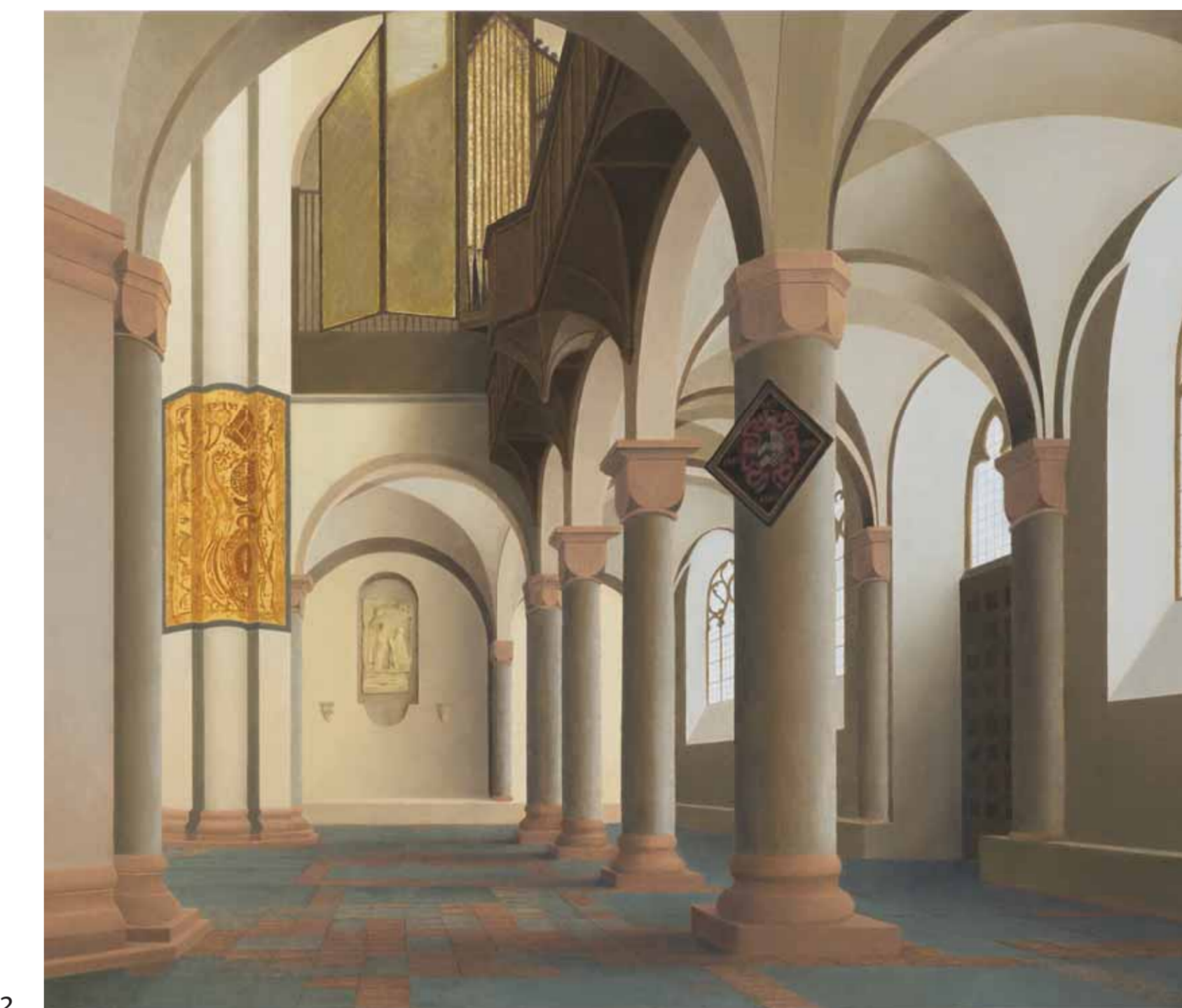
Paul Winstanley Faith after Saenredam and other paintings

1

In this exhibition, Paul Winstanley reimagines lost paintings and drawings by the Dutch Golden Age artist Pieter Saenredam (1597-1665). Best-known for his depictions of whitewashed church interiors, Saenredam captured the restrained character of Dutch Reformation architecture and popularised a new style of realism in the 17th century. His reverence for serene, deserted interiors, precise use of perspective and muted tones find an echo in Winstanley's work, which has depicted similarly ascetic spaces in the past: British art schools during summer break, vacant walkways and veiled windows.

Winstanley began this body of work with 'Lost (After Saenredam)', which recreates a missing Saenredam painting of Utrecht's Mariakerk (1647) from a surviving, and technically accurate, preparatory sketch (1642).

In a second work, 'Faith (After Saenredam)', the artist shifts the viewpoint slightly to include a window and golden tapestry known to have existed in the church, rendering the tapestry in gold leaf. Made to the same dimensions, and using the same source material, the differences between these two



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paintings underscore the ambiguities implicit in reimagining such works. This examination of pictures and picturing, of authorship and technical means, continues throughout the show. 'Apostasy (Enrapture)' and 'Apostasy (Drift)' depict viewers, en masse, moving and stationary before semi-

anonymous religious icon paintings in London's National Gallery. In another work, a couple share a moment, gazing at a Vermeer painting. These paintings within paintings, also rendered with gold leaf, glow with an otherworldly light amongst the prosaic reality of the depicted museums.

Opposite page
Lost (After Saenredam)
2016, Oil on gesso on panel
72 x 66 cm

1
Apostasy (Drift)
2017, Oil and gold leaf on gesso on panel
96 x 112 cm

2
Trial (After Saenredam)
2017, Oil and gold leaf on gesso on panel
66 x 78 cm

3
Apostasy (Enrapture)
2017, Oil and gold leaf on gesso on panel
96 x 112 cm

4
Looking at Vermeer
2017, Oil and gold leaf on gesso on panel
60 x 55 cm

5
Faith (After Saenredam)
2016, Oil and gold leaf on gesso on panel
72 x 66 cm

6
Installation view



3 | 4

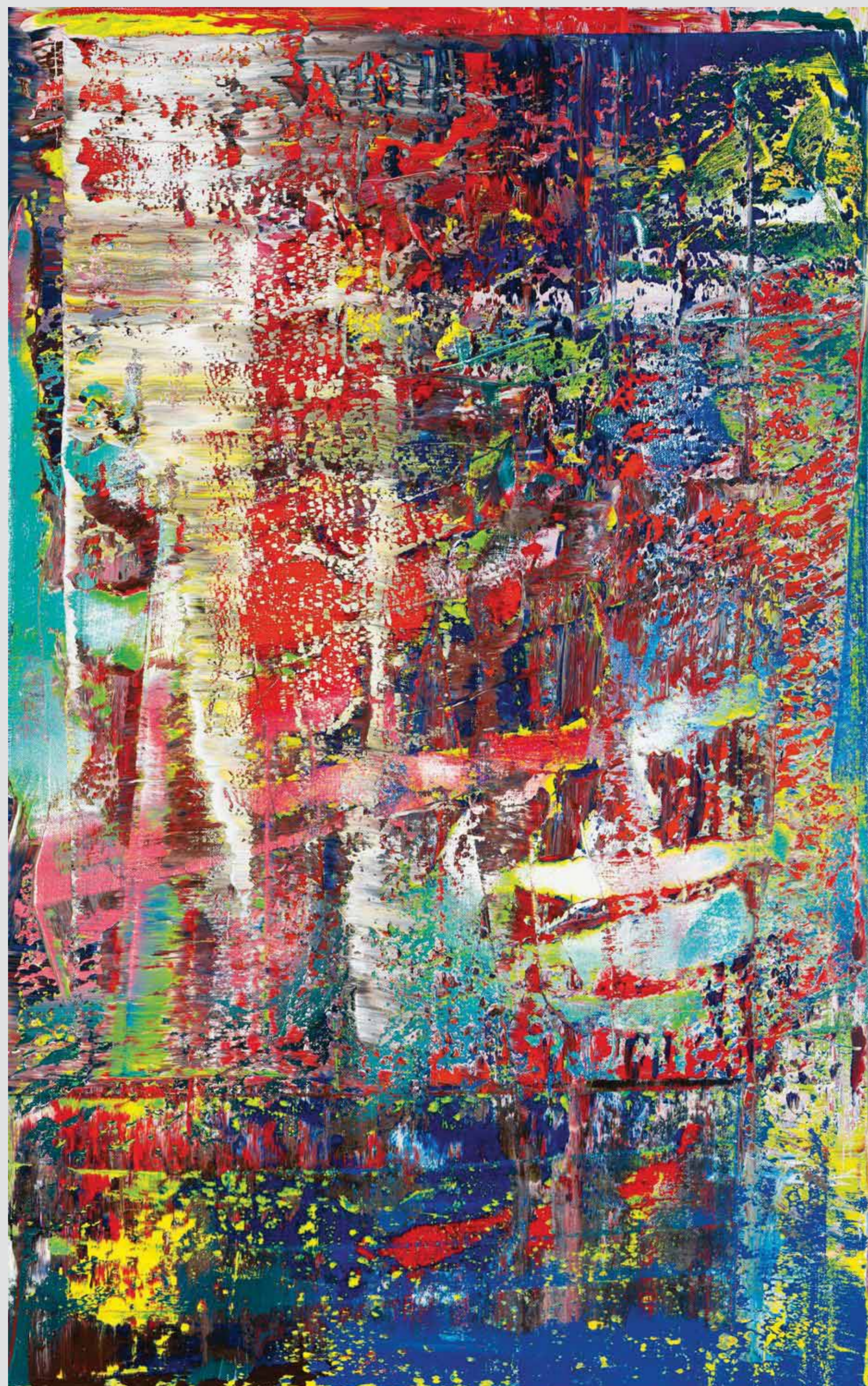


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Gerhard Richter New Paintings

2



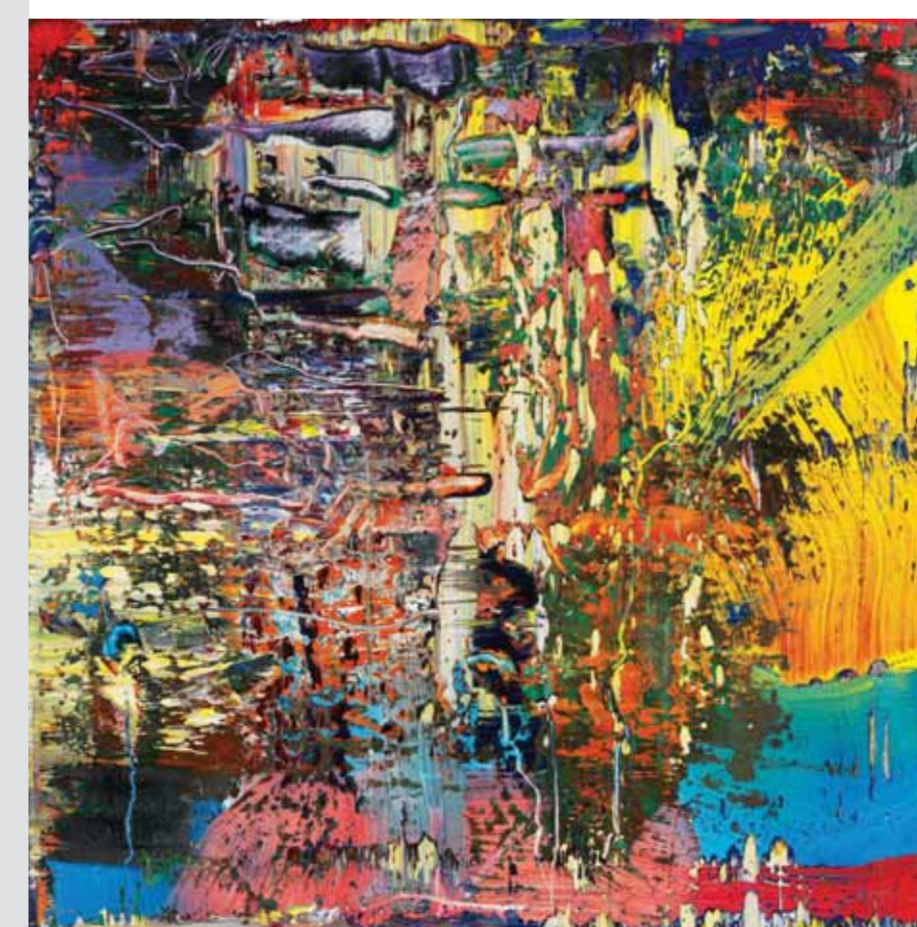
Gerhard Richter, who was born 1932 in Dresden, is one of the most significant contemporary artists. His work covers a period of more than five decades. This exhibition, organised by the Gerhard Richter Archive of the Dresden State Art Collections, marks his 85th birthday with new paintings by the artist. Initially, most of his works were already shown in the Museum Ludwig in Cologne.

Now the 24 paintings, supplemented with seven works recently created in 2017, will be exhibited in the Albertinum.

The new 'Abstract Paintings' since 2015 are strikingly different from the work created before, with its reserved and delicately modulated surfaces. The 31 paintings in total tie in with the works from the late 1980s and impress with their vibrant and fragmented multitude of colouration. In addition to his brush and squeegee, Richter also uses a knife to scratch animated traces into the surface of the image and reveals the multiple layers of oil paint by stripping it back to the layers underneath.



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This process reminds us of the 'Abstract Paintings' created around 1990. However, Richter no longer uses the knife in parallel, vertical tracks, instead, he uses free, gestural movements across the canvas. These works differ from all the other 'Abstract Paintings' in their pictorial gesture and signify a new dynamic pictorial beginning.

Gerhard Richter is connected to the Dresden State Art Collections and his birthplace of Dresden in a unique way through the archive, which was founded here and named after him.

The artist repeatedly expresses this connection with special exhibitions. An extensive group of new STRIP paintings and works behind glass already had their premiere here in Dresden in 2013. Two years later, Gerhard Richter was presenting his Birkenau cycle in the Albertinum to the public for the first time.

The most important research project of the Gerhard Richter Archive is work on the scientific catalogue of works (catalog raisonné) of all paintings and sculptures by Gerhard Richter.

Opposite Page
Abstract Painting (945-1)
2016
1
Installation view
2
Installation view
3
Abstract Painting (946-3)
2016
4
Abstract Painting (947-3)
2016

All works © Gerhard Richter 2017



20.05.2017 > 03.09.2017

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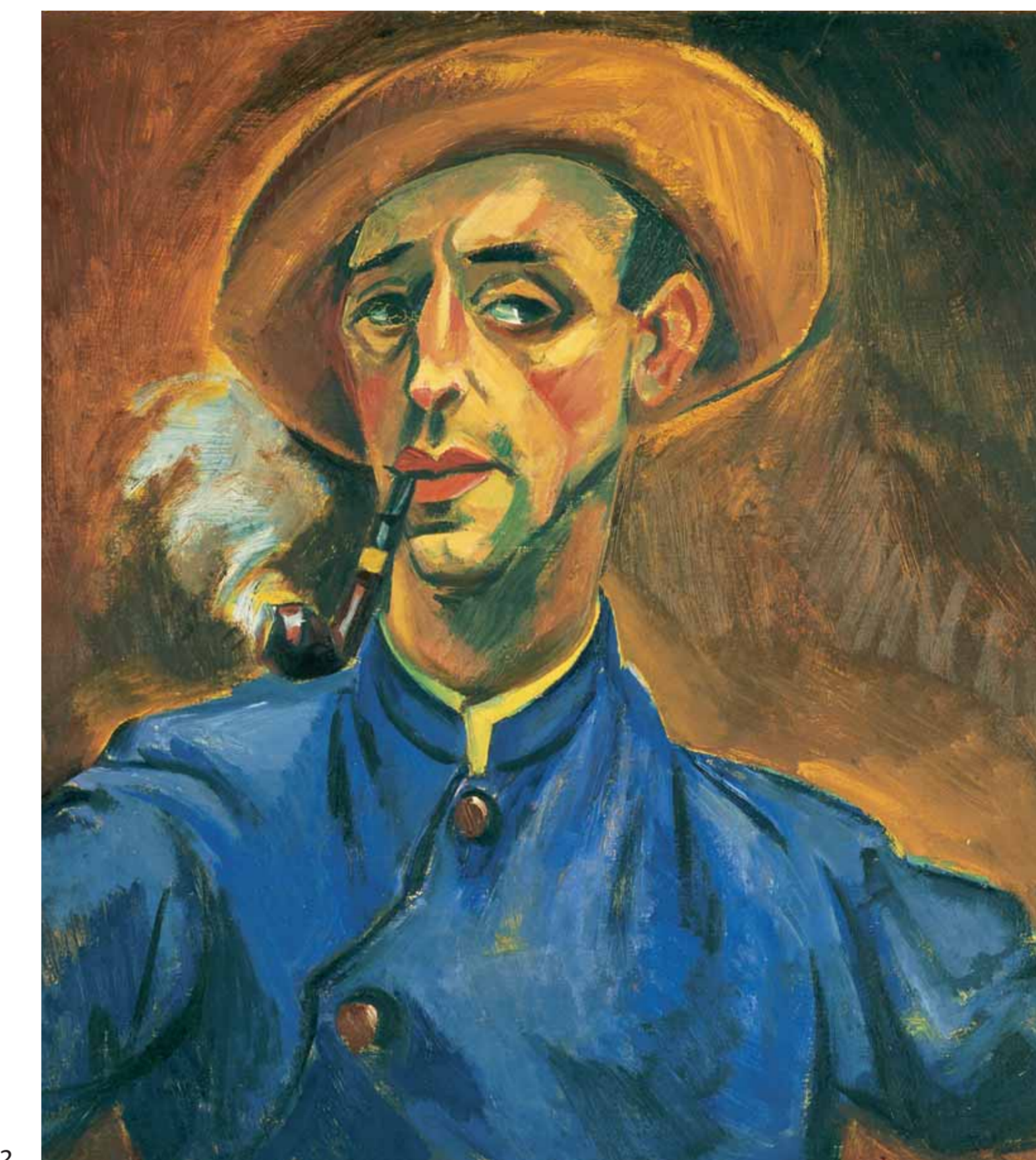


Max Pechstein A Modern Artist

The first solo exhibition in Hamburg to showcase the accomplishments of the German Expressionist. This exhibition celebrates the artist Max Pechstein (1881-1955) as a pioneer of Modernism, and illuminates his multifaceted work through the lens of key biographical and geographical highlights. Divided into five chronological sections, the exhibition reveals how Pechstein's style changed and developed with each of the places he lived in, including Paris, Berlin, and Dresden; Nida on the Curonian Spit; Monterosso in Italy; Palau in the western Pacific Ocean; and Łeba and Rowy in eastern Pomerania. Beyond exploring how each location influenced the motifs present in Max Pechstein's work, the show investigates the artist's identification of pivotal trends and reforms in painting, and how he absorbed these into his own art.

Max Pechstein was one of the first German artists to take the stylistic means of expression used by French Fauvism and transform them into a unique Expressionist style.

Following an artistically formative stay in Paris between 1907 and 1908, he became a key figure in the development of the Brücke movement in Dresden and Berlin. From 1912, cubist elements began influencing his work.

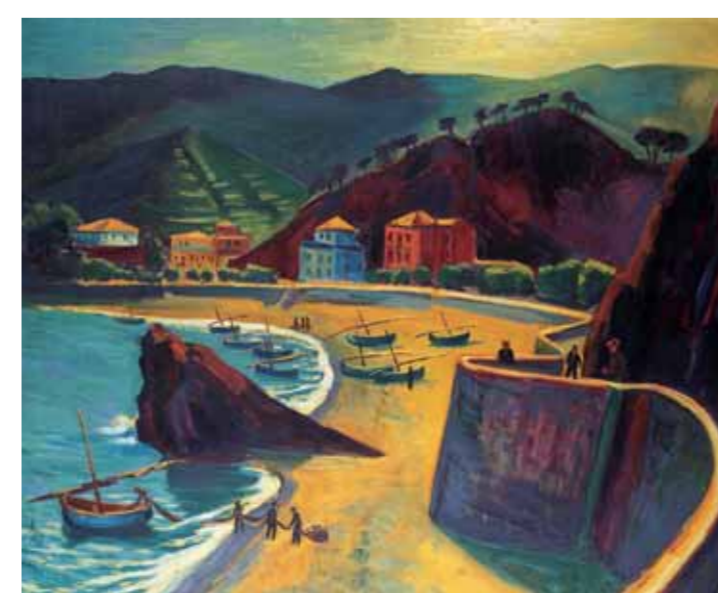


2

Alongside life in the metropolis, it was nature that inspired Max Pechstein, first in Nida, and later in his 'Pomeranian paradises' of Łeba and Rowy, and the island of Palau in the western Pacific Ocean.

Over 70 works of art give an insight into all of Max Pechstein's significant work cycles and creative periods between 1906 and 1932. Alongside numerous paintings, prints, drawings, watercolours, and woodcuts are on display.

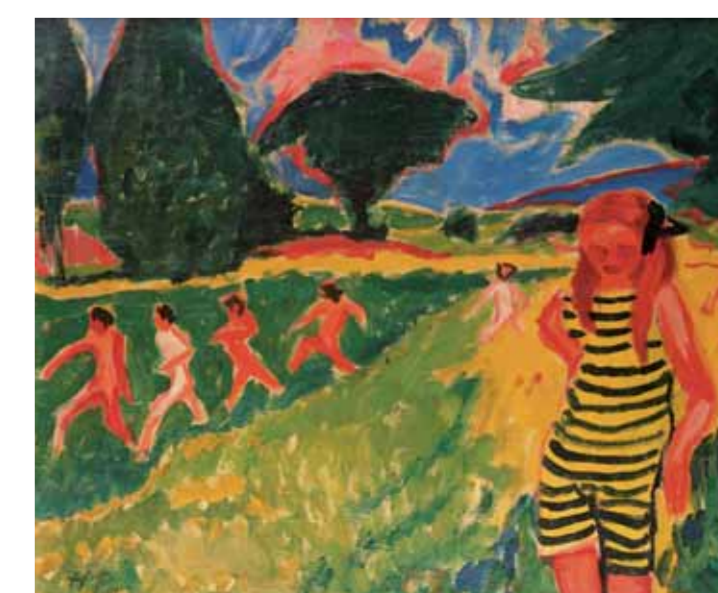
3



4



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6



Opposite page
Seated Young Man
(Harry Kaprolat) detail
1917
Brücke-Museum Berlin, Karl &
Emy Schmidt-Rottluff Foundation

1
Installation view

2
Self Portrait with Pipe and Hat

1918
Kunsthaus Zürich, Geschenk
Emil Mauser

3
Monterosso Al Mare

1924
Private collection

4
Fishermen's Cottages (Rowy)

1932
Brücke-Museum Berlin,
Permanent loan from private
ownership

5
The Yellow-Black Jersey

1910
Brücke-Museum Berlin,
Permanent loan from private
ownership

6
Two Dancers

1909
Brücke-Museum Berlin,
Permanent loan from private
ownership

All works
© 2017 Pechstein Hamburg/
Tökendorf



20.05.2017 > 30.10.2017

International
Art Exhibitions 2017

Fernand Léger Beauty is Everywhere

Beauty is not codified or classified, beauty is all around, in the order of a set of saucepans on the white wall of a kitchen as well as in a museum.
L'Esthétique de la machine, l'ordre géométrique et le vrai, 1923

Fernand Léger's catchphrase rings out like a hymn to the freedom of observation, refusing any conventional taste or established hierarchy between the fine arts and everyday life. Fernand Léger is one of the most celebrated figures of modernity. From cubism to his commitment to communism, Léger's painting remains associated with a vision of humanity transfigured by the machine and mass production. However, over and above these powerful images, his work is at one and the same time diverse and coherent, free from categories and from movements.

Taking into account his career history on its diversity, this retrospective show sheds new light on the manner in which the artist reinvents painting by drawing on the spectacle of the world and by opening himself up to the other arts.



Without ever ceasing to be a painter, Léger forges links with creators in other realms and contributes to disciplines as varied as book illustration, theatre sets, mural painting, experimental cinema and photomontage.

This monographic exhibition relies on a number of exceptional loans from the Centre Pompidou, Musée national d'art moderne, completed by major works from large-scale public and private international collections.



Opposite page
The Three Musicians
1930, Oil on canvas
118 x 113,5 cm
© Von der Heydt-Museum
Wuppertal

1
Composition with Three Figures
1932, Oil on canvas
128 x 230 cm
Musée national d'art moderne
Centre de création industrielle
Centre George Pompidou, Paris

2
Leisure – Homage to Louis David
1948-49, Oil on canvas
154 x 185 cm
Musée national d'art moderne
Centre de création industrielle
Centre George Pompidou, Paris

3
Composition with Hand and Hats
1927, Oil on canvas
248 x 185,5 cm
Musée national d'art moderne
Centre de création industrielle
Centre George Pompidou, Paris

4
The Baluster
1925, Oil on canvas
129,5 x 97,2 cm
MoMA (Museum of Modern Art),
New York

5
The Mechanic
1918, Oil on canvas
65 x 54 cm
Lille Métropole Museum of
Modern, Contemporary and
Outsider Art

All images
© Adagp, Paris, 2017



Sebastiano Navarra

Silent Cities

A Post-Metaphysical Expression

Metaphysical Art arose in Italy during a periodically historic movement where Avant-garde met Futuristic Art and imposed itself in conceptual opposition. Where the futurism motion is velocity and dynamism, the metaphysical is all motionless, static, without time, where spaces and things turn to stone in absolute silence. What eventually became known as Metaphysical Art transmitted totally new messages, loaded with proposals of intense interest which suggested simplistic, magical atmospheres.

The reality of Metaphysical Art resembles the one we already know and see... but when we look with more attention the light and colours become unreal. The geometry of perspective seems to create plausible spaces but is deliberately distorted creating innovative imagery. The total absence of life in the Metaphysical Art increases this sensation of empty, magical silence.



In Navarra's newest series of work, titled 'Silent Cities: A Post-Metaphysical Expression', he remains within the rules and guidelines of Metaphysical Art, but the inventiveness of this collection arose

from his depiction of the frequent, fantastical dreams that played out in his sleep, forming a modern vision more at the present moment, but actualised by its historic evolution.

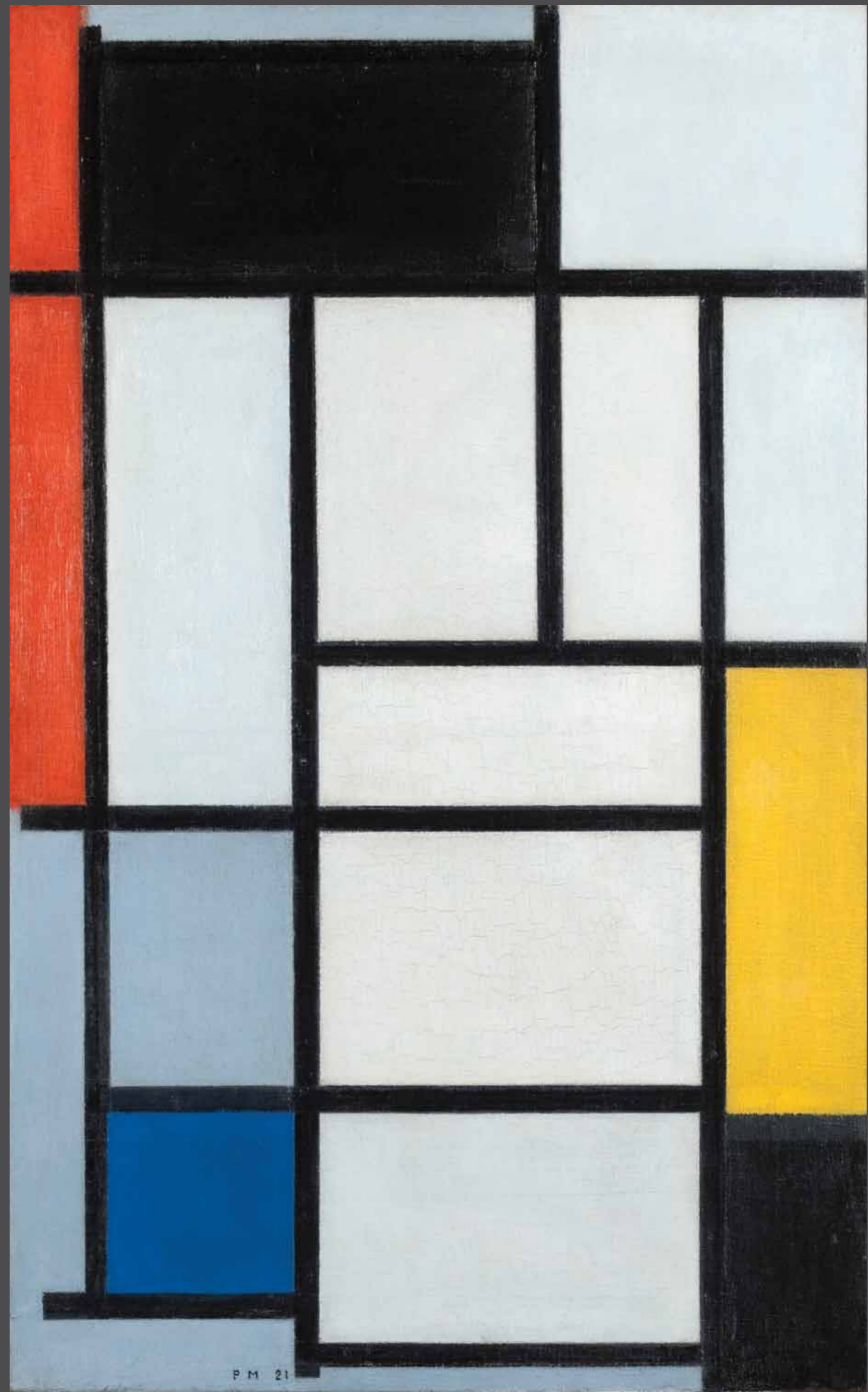
- 1 **Silent Cities #1**
Post Metaphysical
50 x 70 cm
- 2 **Silent Cities #5**
Post Metaphysical
50 x 70 cm
- 3 **Silent Cities #6**
Post Metaphysical
50 x 70 cm
- 4 **Silent Cities #3**
Post Metaphysical
50 x 70 cm
- 5 **Silent Cities #7**
Post Metaphysical
50 x 70 cm
- 6 **Silent Cities #9**
Post Metaphysical
50 x 70 cm
- 7 **Sebastiano Navarra**
- 8 **Silent Cities #11**
Post Metaphysical
122 x 122 cm
- 9 **Silent Cities #12**
Post Metaphysical
122 x 122 cm
- 10 **Silent Cities #14**
Post Metaphysical
122 x 122 cm
- 11 **Silent Cities #13**
Post Metaphysical
122 x 122 cm

All works courtesy of the artist and Miaja Gallery

All works were created in 2016. Works 1-6 were produced on paper using acrylic paint. Works 8-11 were produced on canvas using acrylic paint.

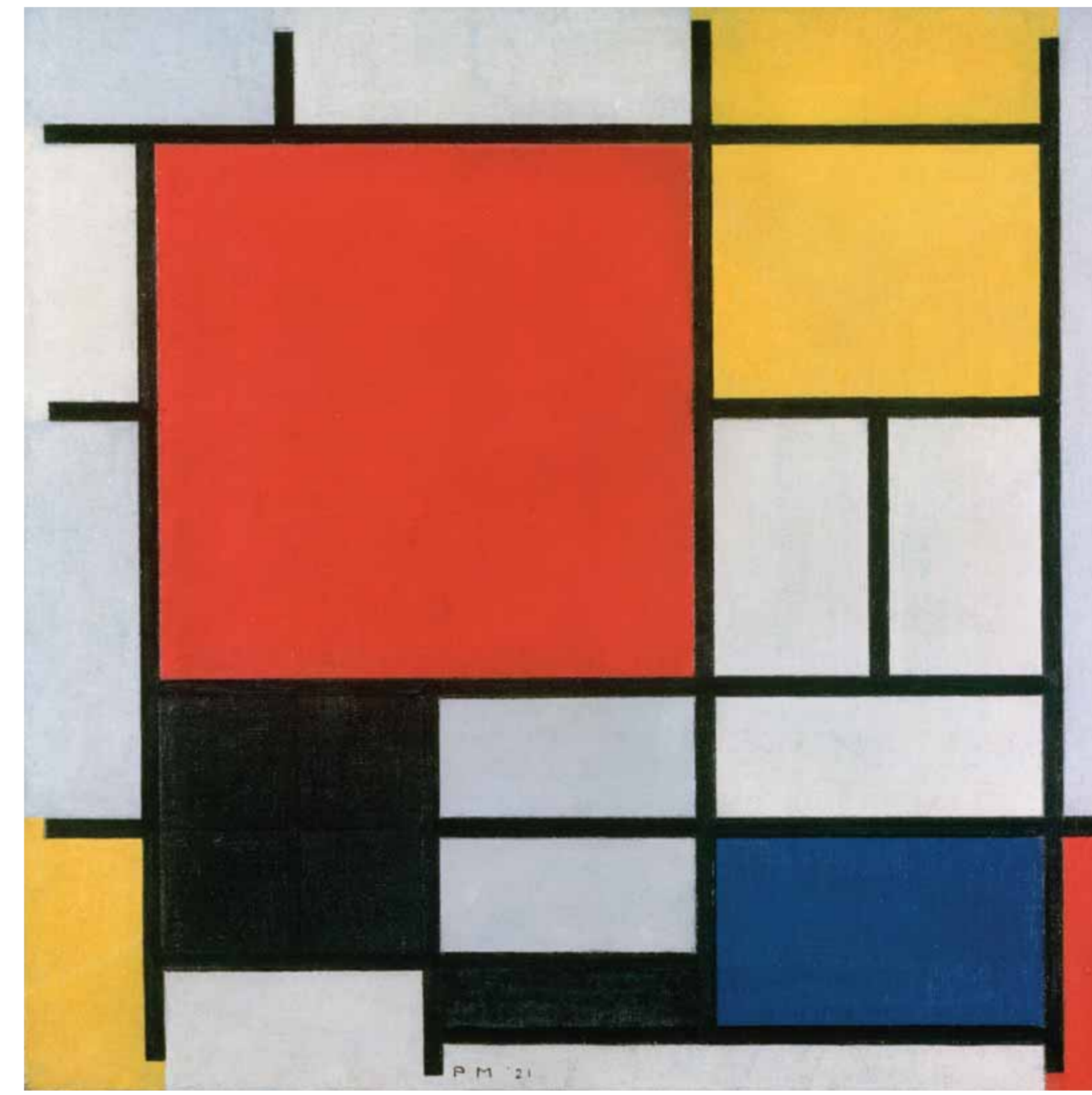
The Discovery of Mondrian

Amsterdam | Paris | London |
New York

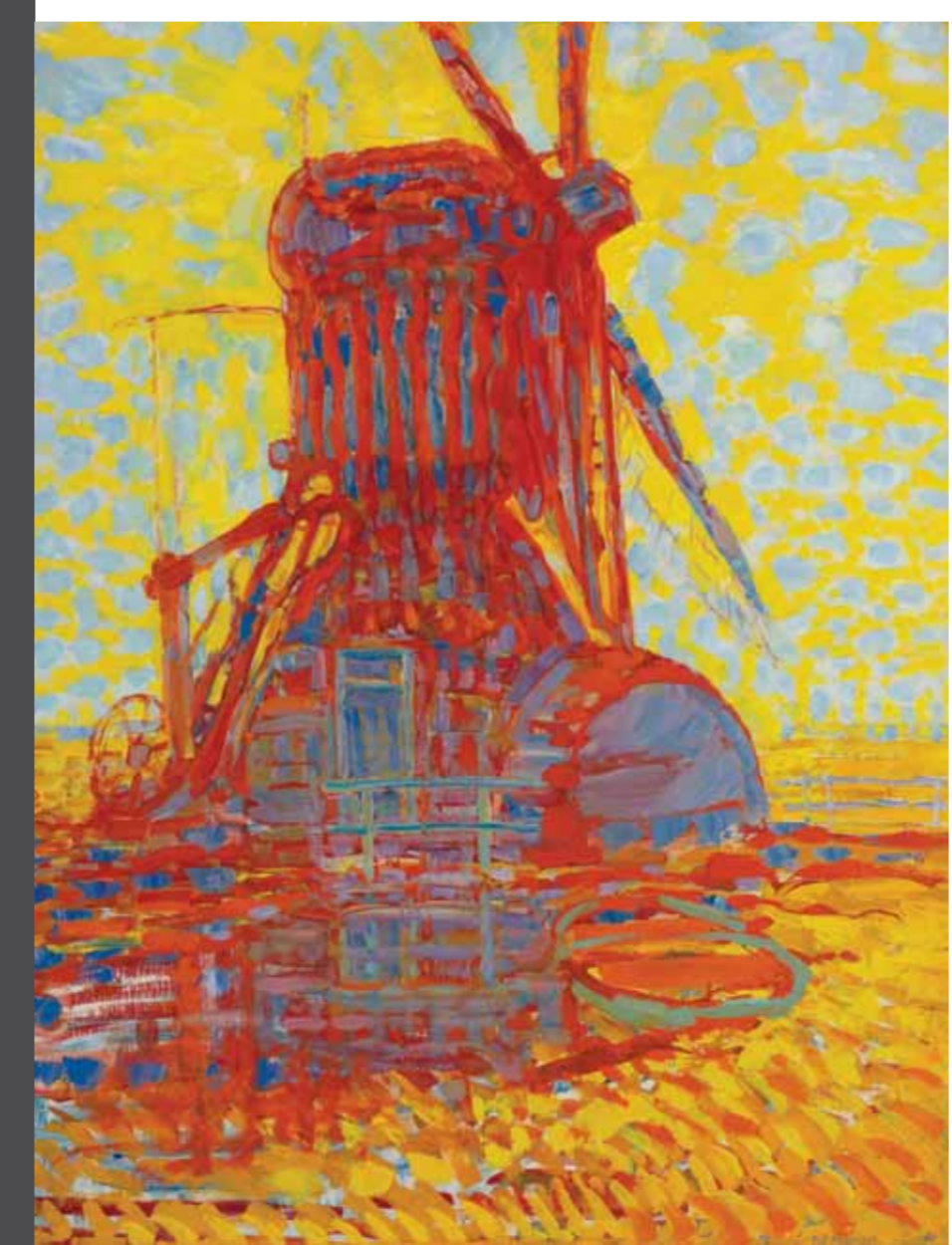


1

The Gemeentemuseum in Den Haag has organised an extensive tour of the life and work of Piet Mondrian. The journey takes visitors to Amsterdam, Paris, London and New York – the great world cities where Mondrian could give free rein to his genius and make the discoveries that enabled him to revolutionise art. With the biggest and best collection of Mondrians anywhere in the world, the Gemeentemuseum is in a position to illustrate every stage of the artist's amazing career. This grand tribute to the pioneering artist is part of the year-long Mondrian to Dutch design (100 years of De Stijl) event. In the course of 2017 the Gemeentemuseum will hold no fewer than four exhibitions in honour of the revolutionary spirits of the De Stijl movement. In 'The Discovery of Mondrian' exhibition, the museum is taking the unprecedented step of displaying its entire 300-strong collection of Mondrians simultaneously.



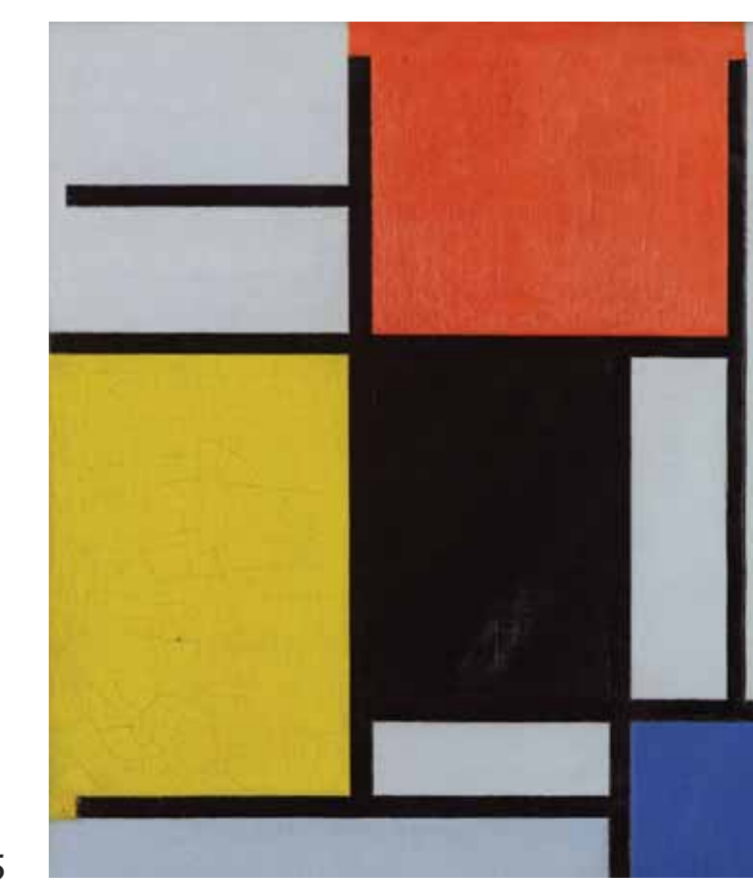
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3



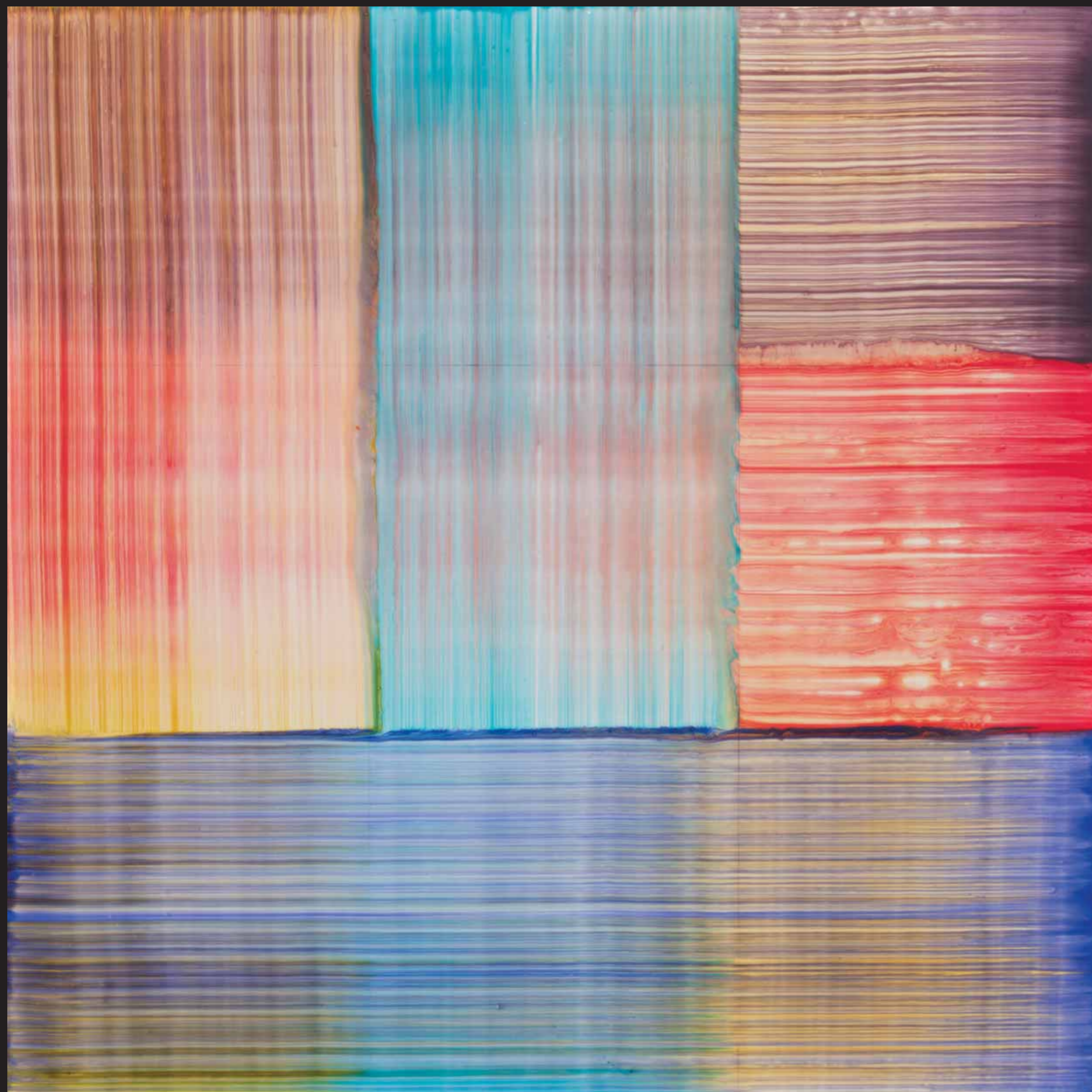
4



5

Also on show are letters, photos and reconstructions of Mondrian's studios in Amsterdam, Paris and New York.

- Opposite page
- Composition with Red, Black, Yellow, Blue and Grey**
1921, Oil on canvas
80 x 50 cm
Gemeentemuseum Den Haag
1
- Flowering Apple Tree**
1912, Oil on canvas
78.5 x 107.5 cm
Gemeentemuseum Den Haag
2
- Composition with Large Red Plane, Yellow, Black, Grey and Blue**
1921, Oil on canvas
59.5 x 59.5 cm
Gemeentemuseum Den Haag
3
- Mill: Mill in Sunlight**
1908, Oil on canvas
114 x 87 cm
Gemeentemuseum Den Haag
4
- Church Tower at Domburg**
1911, Oil on canvas
114 x 75 cm
Gemeentemuseum Den Haag
5
- Composition with Red, Yellow, Black, Blue and Grey**
1921, Oil on canvas
48 x 38 cm
Gemeentemuseum Den Haag, longterm loan of The Rembrandt Society



1



Bernard Frize

This is the second exhibition of new work by Bernard Frize to be held in Simon Lee Gallery's Hong Kong space. Since the late 1970s, Frize has explored and elaborated the processes that define painting, with inventive means of applying paint that allow him to develop a profound exploration of his method and of the materiality of the medium.

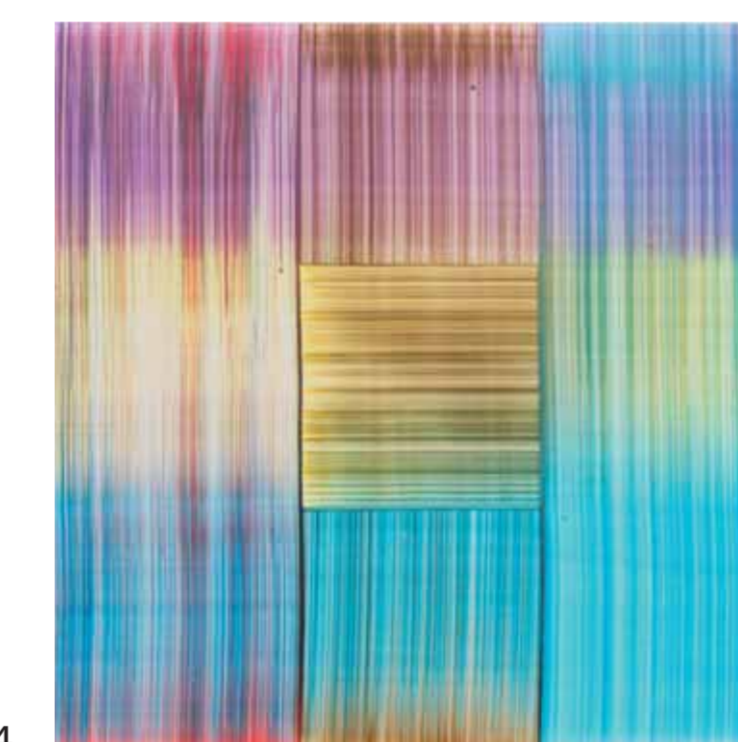
Investigating the permutations of brush, paint and action, Frize's vibrantly coloured works of acrylic trace patterns of interconnected and alternating gestures. At times using several brushes concurrently, each loaded with a different hue, a sequence of movements is executed, trailing the paint-filled brushes across a canvas coated with shining layers of resin. These rigorously choreographed brushstrokes result in interlocking, overlapping grids and geometric forms often derived from contemporary mathematical theory.



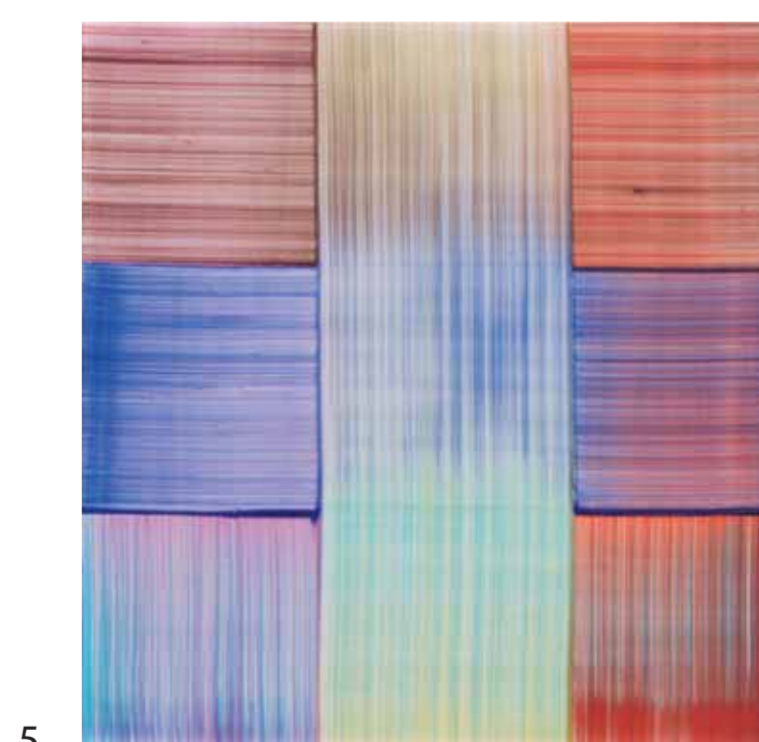
6



3



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Despite Frize's austere approach, the rule based process also creates conditions for freedom and chance to manifest in the performance of the materials. Wet, translucent layers of paint bleeding into

one another, brush marks and variations in pressure and speed on the painted surface achieve a surprising unpredictability, opening up the exploration of line and colour to new alternatives.



- Opposite page
- Kola**
2017, Acrylic and resin on canvas
90 x 90 cm
1
- Installation view**
2
- Kava**
2017, Acrylic and resin on canvas
90 x 90 cm
3
- Hourque**
2017, Acrylic and resin on canvas
173 x 145 cm
4
- Kepi**
2017, Acrylic and resin on canvas
90 x 90 cm
5
- Kore**
2017, Acrylic and resin on canvas
90 x 90 cm
6
- Hulke**
2017, Acrylic and resin on canvas
173 x 145 cm



1



2



3



4

5



Lisa Yuskavage

Widely associated with a re-emergence of the figurative in contemporary painting, Lisa Yuskavage has developed her own genre of portraiture in which lavish, erotic, angelic and at times grotesque characters are cast within fantastical landscapes or domestic spaces. Seamlessly blending contemporary cultural imagery and classical pictorial language, Yuskavage marshals colour as a conduit for complex psychological constructs.

The exhibition includes several works that continue Yuskavage's exploration of the dynamics of intertwined couples, while also furthering her interest in using colour as a vehicle for ideational content. Begun in the 2000s with dual portraits of female and male figures, she has in recent years created a series of symbiotic depictions of a female and male couple. Their relationship appears determined by carefully selected colour harmonies or contrasts – in some cases, one figure is cast in vibrant hues, while the other is in neutral tones. In works such as 'Ludlow Street' (2017), the figures are connected to one another through pose, colour, light and contrast with their stark and colourless environment.

6



8



7

Other paintings in the exhibition depict single women or groups, with psychological narratives of tenderness and tension likewise described by formal elements within the compositions.

The large-scale 'Déjà Vu' (2017) presents a luminous female character in the center of a small crowd of male figures rendered in shades of greys and blacks, who ultimately emerge as ethereal manifestations. Keenly interested in the variety of

ways the nude has been depicted across art history and within popular media, Yuskavage frequently lets her male and female characters assume roles traditionally expected of the other.

For the artist, the meaning of a work is to be found equally in the representation of characters as in the 'emotional formalism' that gives the subjects expression through colouration and other pictorial inventions.

1

Déjà Vu
2017, Oil on linen
203.2 x 203.2 cm

2

Stoned
2016, Oil and graphite on linen
42.2 x 40 cm

3

Housewarming
2016, Oil on linen
203.2 x 203.2 cm

4

Lovers
2016, Oil on linen
203.2 x 203.2 cm

5

Installation view



6

Super Natural
2017, Oil on linen
195.9 x 157.8 cm

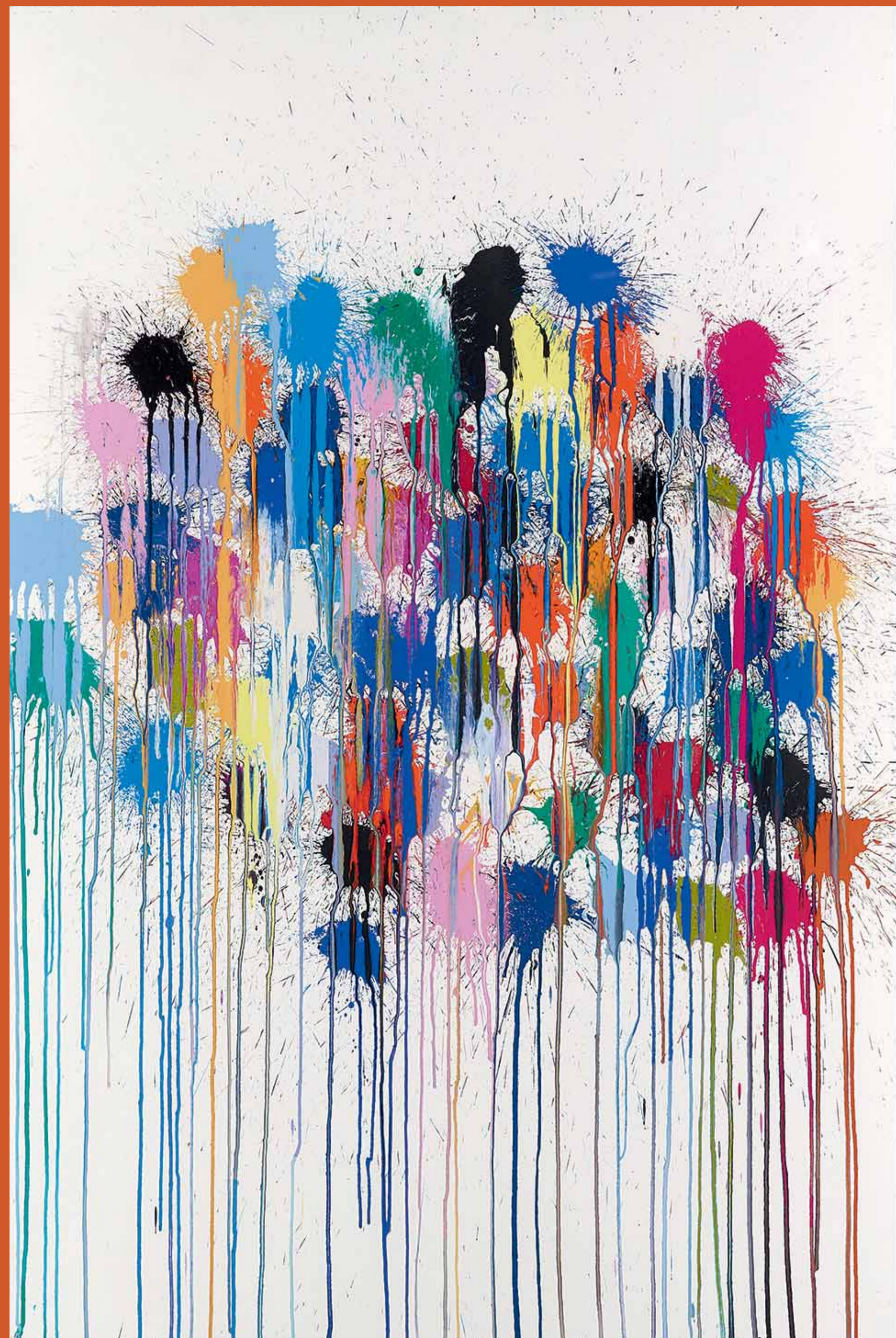
7

Ludlow Street
2017, Oil on linen
196.2 x 165.1 cm

8

The Art Students
2017, Oil and charcoal on linen
203.2 x 203.5 cm

All works © Ian Davenport
 Courtesy the artist and Alan Cristea Gallery, London



1



08.06.2017 > 31.07.2017

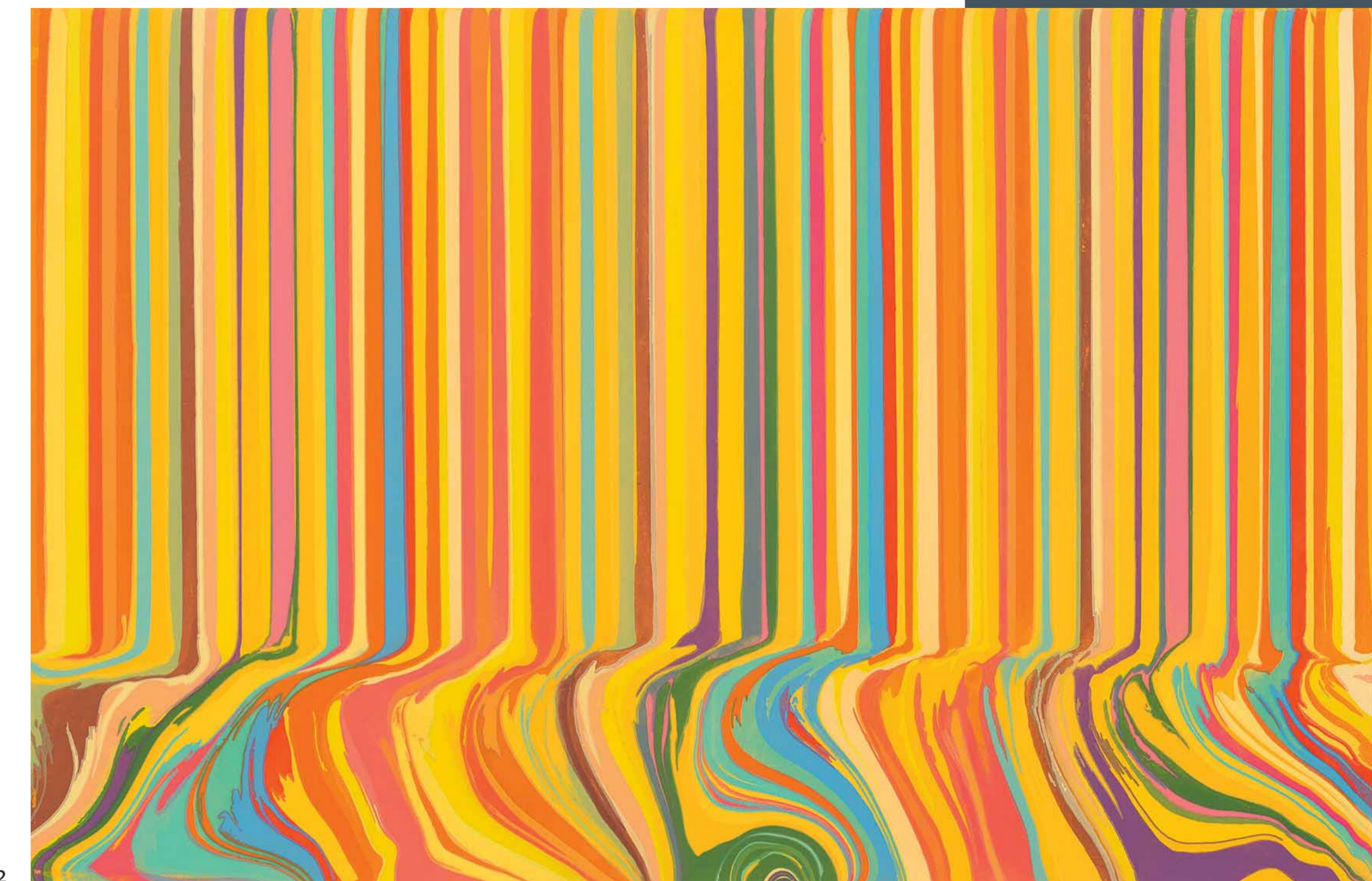
International
 Art Exhibitions 2017

Ian Davenport Melismatic

Opposite page
Colour Splat Cloud White
 2017, Screenprint
 85 × 56.5 cm

'Melismatic' is Davenport's fourth solo exhibition at the Alan Cristea Gallery. Ian Davenport, who is driven by a fascination with the materiality and process of painting and printmaking, has made a series of monumental triptychs, his largest prints to date. These works will be shown alongside further etchings and a series of splatter screenprints, a departure from Ian Davenport's signature technique of vertical lines cascading down into rich puddles of colour.

'Melismatic' is a musical term which refers to the singing of a single syllable of text whilst moving between several different notes in succession. It includes Ian Davenport's largest and most ambitious editions to date. Four monumental etched triptychs, each an orchestration of 42 different colour combinations, are rendered in fluid lines of colour which pool to form puddles at the bottom of the compositions



2



3



4

- 1
Colourcade Buzz
 2015, Etching with chine collé
 115 × 165.8 cm
- 2
Colourcade Buzz Triple Repeat Yellow
 2017, Etching with chine collé
 121 × 172 cm
- 3
Colour Splat Cloud Black
 2017, Screenprint
 85 × 56.5 cm
- 4
Installation view
 Photo: FXP Photography



11.06.2017 > 03.09.2017

International
Art Exhibitions 2017



2

A sweeping retrospective featuring more than 250 prints and ephemera by artist Andy Warhol (American, 1928-87). This comprehensive show is the largest exhibition of its kind and includes such iconic screenprint portfolios as Marilyn Monroe (1967), Campbell's Soup I (1968), Electric Chair (1971), and Mao (1972). Printmaking featured prominently throughout Warhol's career, beginning with his earliest work as a commercial illustrator in the 1950s.



3

He discovered the process of silkscreen printing in 1962 and produced his first portfolio of screenprints, Marilyn, in 1967 at his legendary Factory studio. Subsequently, silkscreen printing became synonymous with Warhol's art from the Factory Years through the end of his life. The works in the exhibition are drawn exclusively from the collections of Jordan D Schnitzer and the Jordan Schnitzer Family Foundation in Portland, Oregon.

Andy Warhol

PRINTS FROM THE COLLECTIONS OF
JORDAN D SCHNITZER AND HIS FAMILY FOUNDATION



4



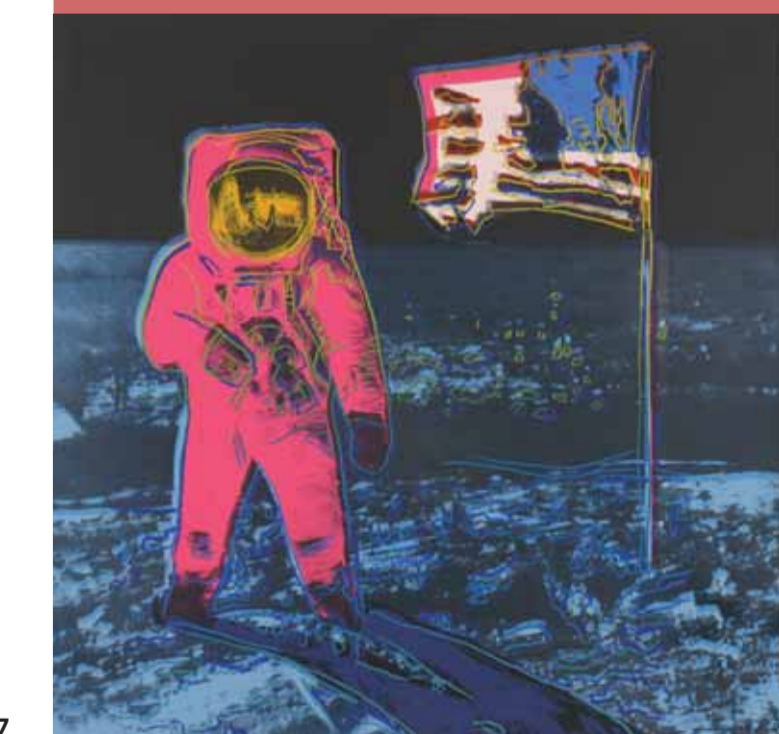
5

Remarkable for their nearly exhaustive range, the Schnitzer Collections offer an unparalleled opportunity to explore the breadth of Warhol's influential graphic production over the course of 40 years.



6

The artist's fascination with the commodification of celebrity chronicles culture in America and serves as a prelude for considering our current fame-obsessed, media-saturated culture.



7

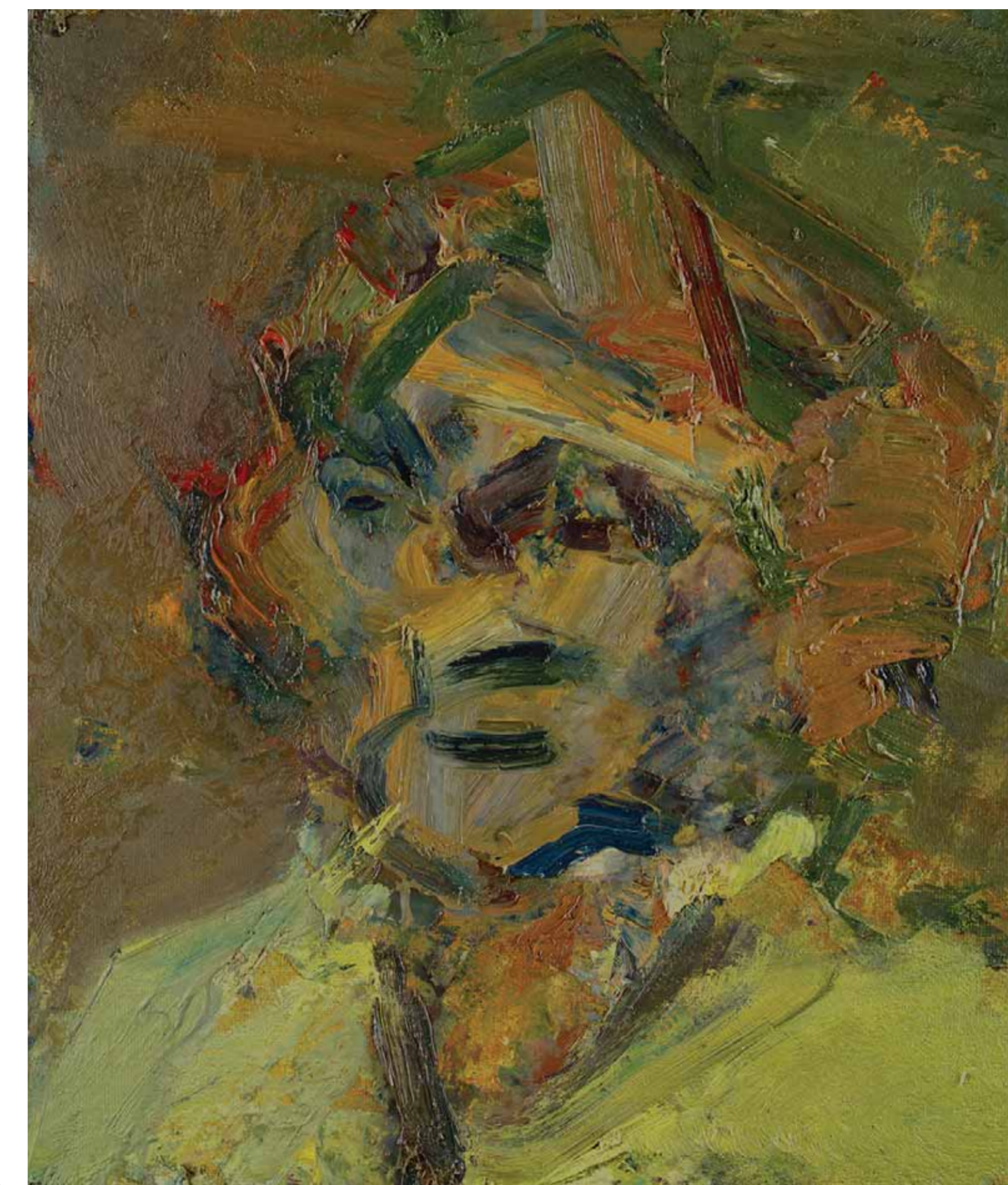
- 1
Ladies and Gentlemen (II.135)
Edition AP 14/25, 1975,
Screenprint, 110.5 x 72.4 cm
- 1
Birmingham Race Riot
from the portfolio 10 Works x 10
Painters, Edition 174/500, 1964,
Screenprint, 51 x 61 cm
- 2
Mao (II.91)
Edition 212/250, 1972
Screenprint, 91.4 x 91.4 cm
- 3
Sunset
Edition 467/470, 1972,
Screenprint, 86.4 x 86.4 cm
- 4
**Marilyn Monroe
(Marilyn), (II.23)**
AP Edition C/Z, 1967,
Screenprint, 91.4 x 91.4 cm
- 5
Flowers (II.73)
Edition 201/250, 1970,
Screenprint, 91.8 x 91.8 cm
- 6
Moonwalk (II.405)
Edition 150/160, 1987,
Screenprint, 96.2 x 96.2 cm

Courtesy of Jordan D Schnitzer
and His Family Foundation

© 2017 The Andy Warhol
Foundation for the Visual Arts
Inc./Artists Rights Society (ARS)
New York



Art Basel 2017
School of London

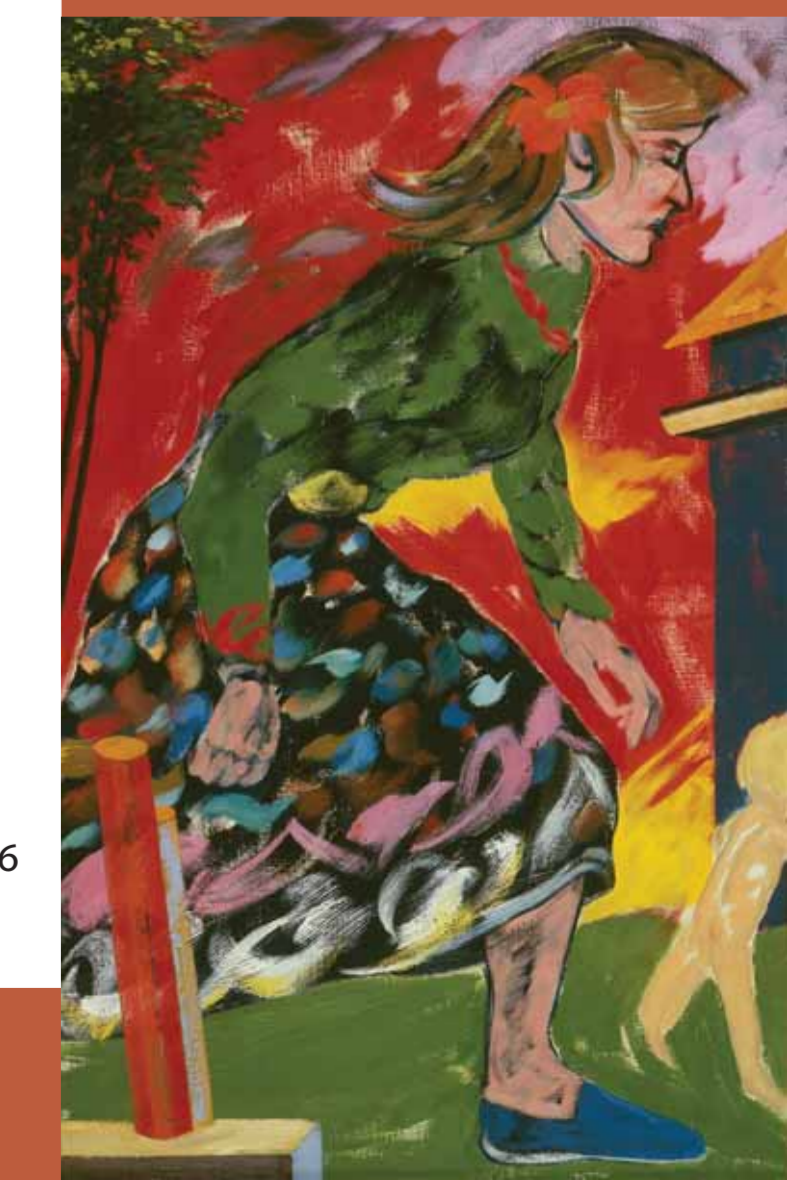


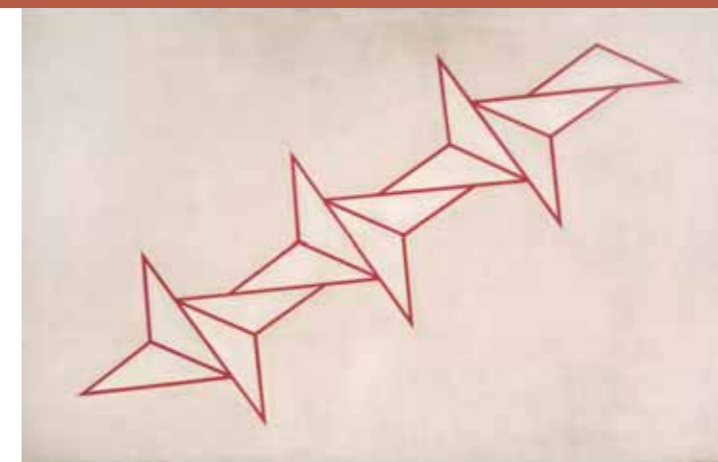
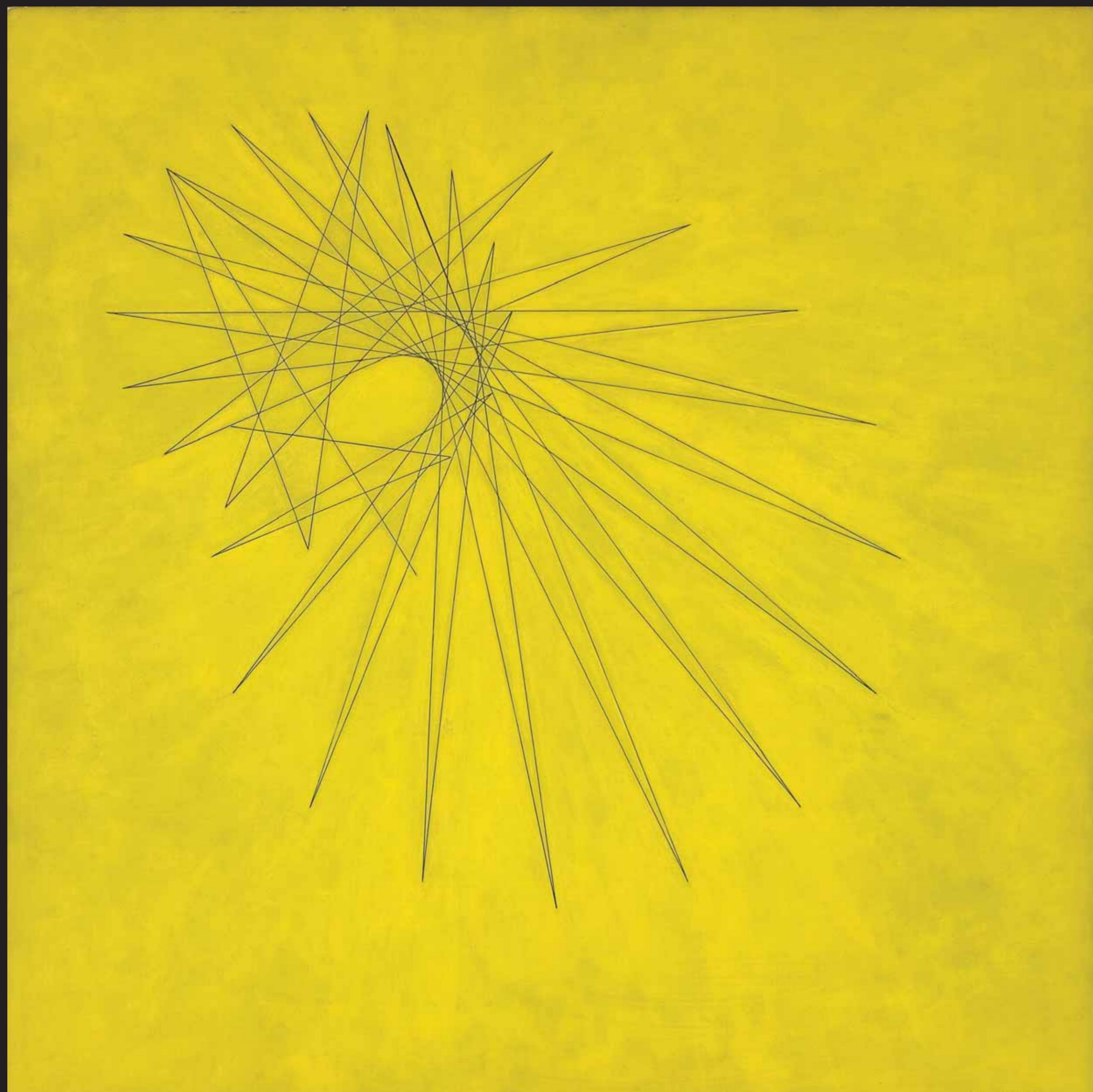
- 1
Francis Bacon
Lying Figure
1961, Oil on canvas
198 x 142 cm
- 2
Francis Bacon
**Study from the Human Body
Figure in Movement**
1982, Oil on canvas
198 x 148 cm
- 3
Installation view
- 4
Frank Auerbach
Head of Gerda Boehm
1970-80, Oil on board
55.9 x 50.8 cm
- 5
R B Kitaj
Two Messiahs
1988, Oil on canvas
243.9 x 76.2 cm
- 6
R B Kitaj
**Mother & Child
(Tempest)**
1986, Oil on canvas
115.8 x 71.3 cm

Marlborough Fine Art is pleased to present an exhibition of works by Michael Andrews, Frank Auerbach, Francis Bacon, Lucian Freud, R B Kitaj, Leon Kossoff, Paula Rego and Euan Uglow at Art Basel, Basel 2017.

In 1976 at a time when new explorations in minimal and conceptual art were redefining existing art practices, the American artist R B Kitaj, who was living and working in London, organised a figurative exhibition at the Hayward Gallery entitled 'The Human Clay'.

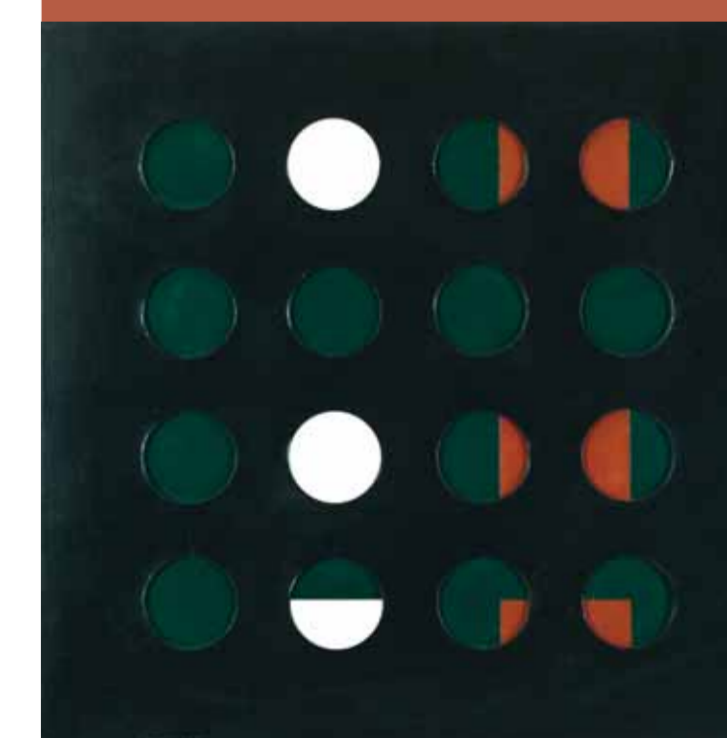
The exhibition consisted of representational painting and drawing and was considered controversial at the time. In the catalogue Kitaj used the term 'School of London' to describe the artists he had brought together. The name has stuck to refer to painters who were characterised by diligently pursuing new approaches to the human figure. The work of these artists was brought into fresh focus after the exhibition and revived an interest in figurative paintings by a younger generation through the late '70s and '80s onwards.





Judith Lauand Brazilian Concrete Abstractions

This is our second survey devoted to this renowned artist, and an opportunity to examine the enduring contribution of this distinguished figure of postwar abstraction and Latin American art. Judith Lauand was born in Pontal, São Paulo in 1922. She was a formative participant in the longstanding Brazilian constructivist project, which included the careers of her female Brazilian contemporaries, particularly Lygia Clark, Lygia Pape, and Mira Schendel, all of whom have attained international critical attention. In a similar light, Lauand has emerged as an artist who negotiated the social constraints of her position as a woman and the innovative painterly strategies she defined in the rational discourse of Concretism. Lauand's abstractions are a carefully calibrated reading of line, shape, and space, and her authorial application of the language of geometry is equally guided by objectivity, mathematical rigor, and precision.



In the 1950s, her oneness with São Paulo-based Concretism provided her opportunities to exchange ideas and exhibit as the only female member among the prominent group of artists

who formed the avant-garde movement called Grupo Ruptura. Judith Lauand, like many of her paulista colleagues, turned to the influential ideas and works of European artists Max Bill and Josef Albers.

This survey presents six decades of the artist's practice, exploring the artist's use of synthetic and industrial materials, modular grids and serial latticework, radiating vertices, and optical patterns.

- Opposite page
- From the Circle to the Oval**
1958, Paint and stucco on particle board
60 x 60 cm
- 1
- Concreto 177**
1960, Oil on canvas
86 x 136 cm
- 2
- Untitled**
1967, Tempera on canvas
75 x 75 cm
- 3
- Untitled**
1967, Tempera on canvas
75 x 75 cm
- 4
- Acervo 82**
1963, Oil on particle board
45 x 45 cm
- 5
- Untitled**
1976, Oil on canvas
60 x 60 cm

- 6
- Concreto 33**
1956, Enamel on cut particle board
50.3 x 50.3 cm