

International Art Exhibitions 2023

05





03.06.2023 > 01.10.2023

International
Art Exhibitions 2023

Ingres The Artist & his Princes



1

A successful artist of the first half of the 19th century, Jean-Auguste-Dominique Ingres (1780-1867) is an unclassifiable and often visionary painter. Behind his apparent classicism there shines an originality and a search for perfection that are still fascinating. This show aims to shed light on the roots of his success.

With the advent of the July Monarchy (1830-1848), Ingres found tremendous support in the Orléans family, which contributed to the creation of some of his greatest masterpieces. Paintings and drawings commissioned or collected by the Princes of Orléans will be brought together at Chantilly, along with their studies and variants. They will shed light on one of the greatest French painters' perfectionist and methodical work.

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chateaudechantilly.fr

Opposite page

**Louise,
Princesse de Broglie, future
Comtesse d'Haussonville**

1845

The Frick Collection, New York

© Frick Collection

1

Venus Anadyomene

Canvas.

163 x 92 cm

Chantilly, Musée Condé,

© RMN Grand Palais,

Domaine de Chantilly

Photo: Harry Bréjat

2

**Self-Portrait of Ingres
at twenty-four**

1804 (Paris Salon of 1806)

Canvas

77 x 61 cm

Chantilly, Musée Condé

© RMN - Grand Palais,

Domaine de Chantilly

Photo: Harry Bréjat

3

Œdipe and the Sphinx

Canvas

189 x 144 cm

Paris, Musée du Louvre,

Department of Paintings

© RMN-Grand Palais,

Musée du Louvre

Photo: Frank Raux

4

Portrait de Mme Duvaucy

1807 (Salon de 1833), Canvas

76 x 59 cm

Chantilly, Musée Condé

© RMN - Grand Palais,

Domaine de Chantilly

Photo: Adrien Didierjean

5

**Paolo and Francesca
surprised by Gianciotto**

Canvas

292 x 222 cm

Glens Falls (NY),

The Hyde Collection Trust

© The Hyde Collection

Glens Falls New York

Gift of Charlotte Pruyn Hyde

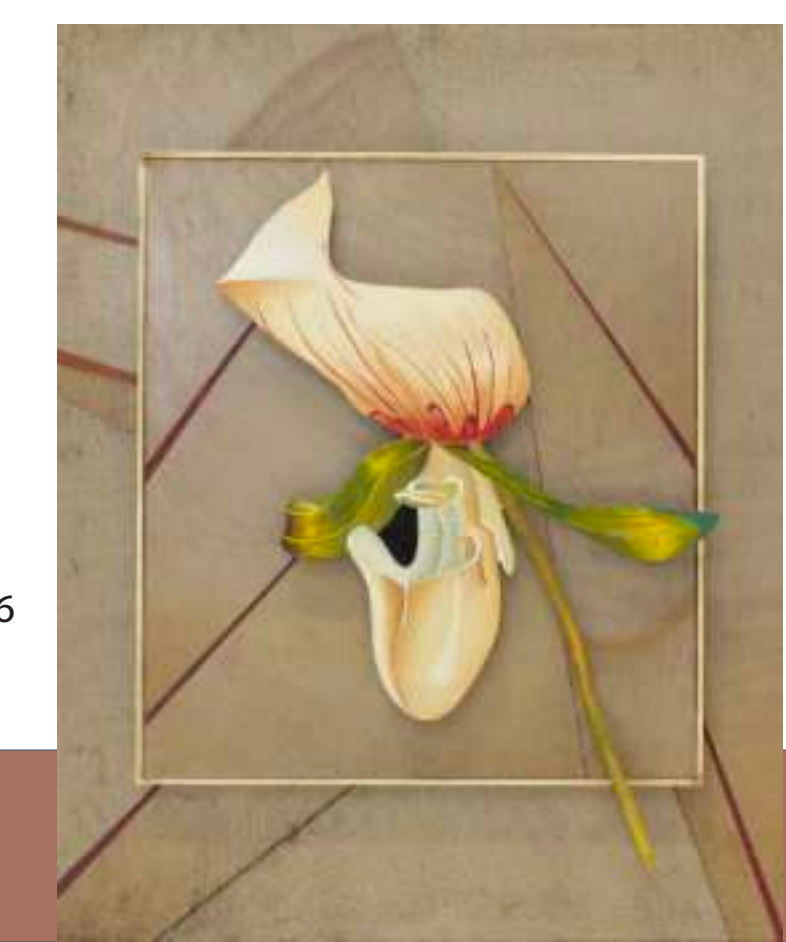
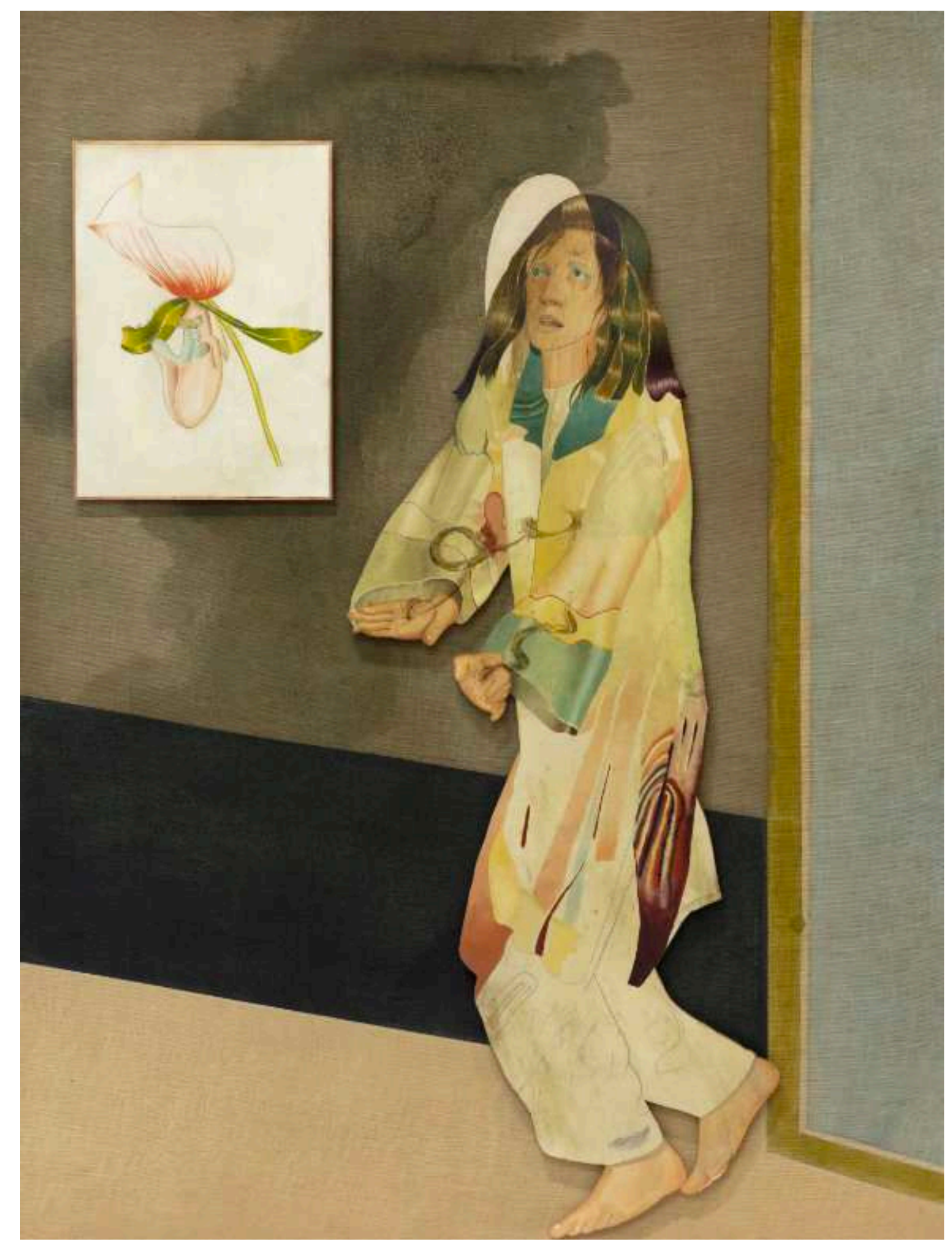
Photo: Joseph Levy



Jens Fänge Night School

3
**Jens Fänge at the exhibition
at Perrotin in Shanghai**
Photo: Claire Dorn

Jens Fänge's 'Night School' is not an ordinary school, but an oneiric space of sea snails, octopuses, slipper orchids, deer, cats, flutes, and more. Here underground activities literally happen at night, in an endless realm symbolizing our relation to knowledge and the inner world. The painting 'Luftschloss', for instance, takes a marginal scene from a Göteborg suburb and turns it into a place of perpetually evolving fantasies. In other paintings, buildings are turned into an ocean of red or transported back centuries, and it seems that their black-windowed rooms can be further unfolded and viewed into.



1
Nocturne
2023, Oil, inks, board, fabric
131 x 91 x 5 cm

2
Luftschloss
2023, Oil, vinyl, inks, board, fabric
174 x 133 cm

4
Translator
2023, Oil, enamel, board
92 x 72 x 5 cm
5
**The Flower that Blooms
at Night**
2023, Oil, vinyl, inks, board,
fabric
127 x 100 cm
6
That Celestial Glow
2023, Oil, board
52 x 44 cm
7
Night School
2023, Oil, inks, board
85 x 55 x 5 cm

In Fänge's works, representations of architecture and real space are often intertwined and intentionally confused. Using rigid wooden panels to create his collages, the artist is able to move cut-out characters and objects – made of vinyl or cardboard – between different paintings, sometimes attaching pieces of canvas or wooden panels to the background.

Fänge intentionally confuses doors, windows, paintings, lines of sight, and memories; any element that can be opened and lead to an image can be placed within a frame. In the paintings 'Luftschloss' and 'Night School' Fänge seems to take the audience back to their childhood. Although his paintings are all similar, he sometimes uses back-grounds made of canvas or wood.

*Photos: Nora Bencivenni
Courtesy of the artist
and Perrotin*



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09.06.2023 > 26.08.2023

Patrizio di Massimo

Out Like A Light

Italian painter Patrizio di Massimo unveils the art world’s most intimate yet universal moments in his upcoming solo exhibition titled ‘Out Like A Light’ at ChertLüdde. Exploring the realms of portraiture, di Massimo presents curators and artist friends as his sleeping muses, creating whimsical and thought-provoking large-scale paintings that delve into art history and contemporary themes pertaining to identity, self-determination and recognition.

Born in 1983 in Jesi, di Massimo is a self-taught painter who made a radical shift from a multidisciplinary practice to focus exclusively on painting in 2015.

Since then, portraiture has become the centerpiece of his artistic journey, characterized by a distinct compositional fantasy, Baroque-like drapery, and a fascination with personal appearances.



Patrizio di Massimo’s work embodies the vitality and enchanting details reminiscent of Italian cinema a la Fellini, evoking the extravagance of figurative painting.

In ‘Out Like A Light’ di Massimo assumes the role of an uncanny witness to various sleeping arrangements. These moments capture the subjects in a state of both connection and disconnection, protection and vulnerability within their immediate surroundings. The depicted figures, many of whom hail from the Berlin art scene, are portrayed in serene slumber, often in the comforting embrace of their homes or studios. Di Massimo accentuates the uniqueness of each person or couple by surrounding them with carefully chosen props and textiles. Notably, the show features a self-portrait alongside the artist’s wife and a painting of his daughter. ‘Out Like A Light’ invites the audience to partake in the shared dreams of the artist and his subjects, providing a window into their world. Viewers will also notice the recurring motif of an animal incorporated into almost every canvas – a playful game of hide and seek reminiscent of a father’s interaction with his young daughter.

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- Opposite page
Nicoletta & Patrizio
2023, Oil on linen
194 x 184 cm
1
Álvaro & Petrit
2023, Oil on linen
144 x 204 cm
2
Benito & Zadie
2023, Oil on linen
134 x 194 cm
3
Diana & Pancetta
2023, Oil on linen
40.4 x 50.4 cm
4
Cosmin & Inti
2023, Oil on linen
194 x 154 cm
5
Marianna
2023, Oil on linen
164 x 174 cm





1
Pablo Picasso
The Aficionado
1912, Oil on canvas
134.8 x 81.5 cm
Kunstmuseum, Basel
© Sucesión Pablo Picasso



2
Pablo Picasso
Accordionist
Summer 1911, Oil on canvas
130 x 89.5 cm
Solomon R Guggenheim
Museum, New York
© Sucesión Pablo Picasso



3
As part of the exhibition programme
Picasso Celebration 1973-2023,
organised to mark the 50th anniversary
of the artist's death, the exhibition
Picasso, El Greco and Analytical Cubism
reveals the most striking and significant
connections between the two artists.
Among the numerous and very diverse
influences of artists which converge in
the work of Picasso, that of El Greco is
possibly the earliest and most decisive
as it dates back to the late 19th century
when the very young, still teenage
Picasso was living in Madrid.



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Although a student at the Royal San
Fernando Fine Arts Academy, his letters
and drawings from that period reveal
that he spent more time at the Museo
del Prado copying works by the great
Old Masters than at the Academy itself.
"El Greco, Velázquez, inspire me!" and
"I, El Greco" are phrases that appear on
drawings from those years. They clearly
constituted a statement of intent.

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El Greco enjoyed some fame following
his move to Spain in 1577 and until his
death there in 1614 but after his lifetime
a local legend grew up surrounding the
crazed distortion of his late pictorial
style which ultimately obscured his
critical reputation. It was not until the
late 19th century that he began to be
championed, thanks to young avant-
garde European painters of the time.



6
In the extensive literature on Picasso
most authors insist on the evidence of
the connection between him and El
Greco, but the most limit that influence
exclusively to Picasso's youth, because
they consider it essential for the so-
called "Blue Period". This influence was,
however, much more profound and was
particularly crucial for the development
of Analytical Cubism.



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16.06.2023 > 24.09.2023

International
Art Exhibitions 2023

Beautiful & Vulnerable

The Human Figure in the Garnerus Collection

Few collectors have fixed their gaze on the compelling and manifold depiction of the human figure with such steadfastness as the art historian Hartwig Garnerus, particularly when it comes to the art of the interwar years, from late Expressionism to the New Objectivity. The representative selection of 60 works from his collection juxtaposes painting and sculpture, including works by such painters as Helmut Kolle, Karl Hofer, and Carl Lohse as well as by the sculptors Marg Moll, Emy Roeder, and Gerhard Marcks. The collector returns again and again to portraits and internalised representations of the human form that



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express melancholy and quiet contemplation while simultaneously conveying a sense of longing, joyousness, and vitality. The artists most widely represented in the collection – Helmut Kolle and Karl Hofer (both blacklisted as ‘degenerate’ artists by the Nazi regime) – share a style of painting that gives new form to classical traditions in modern

art, as they strive to find a monumental figural style and an ideal of humanistic beauty that is upheld against the catastrophes and scars of the 20th century. Freed from the debates of the 1920s and 1930s, these contemplative figures, broken and sensitive heroes and heroines of Modernism, now invite us to engage with them on a personal level.

5

Opposite page

Karl Hofer

Boy with a Ball

c1927, Oil on canvas

90 x 66 cm

1

Installation view

2

Pierre Girieud

Sitting Female Nude

on Grey Background

1911, Oil on painting cardboard

105 x 74.6 cm

3

Oskar Moll

Inge II, in Dark Blue

with Cigarette

1930, Oil on canvas

98.5 x 73.1 cm

4

Helmut Kolle

Self-Portrait with Will

1931, Oil on canvas

92.2 x 73.5 cm

5

Emy Roeder

The Blind

1927, Bronze, marble base

32 x 17 x 20 cm (with base)

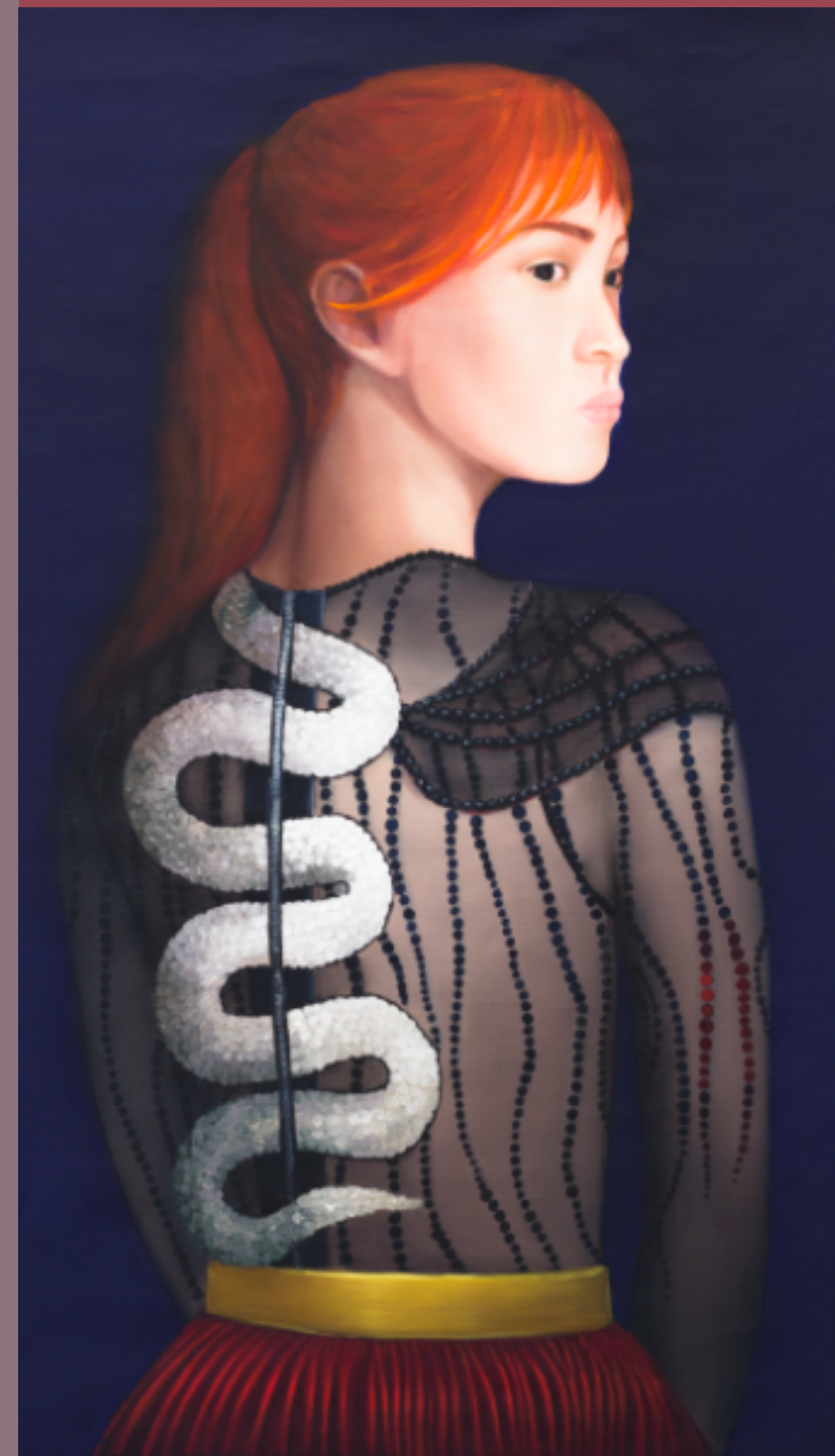
Collection Hartwig Garnerus,
Bayerische Staatsgemäldesammlungen

Photos: Haydar Koyupinar





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Stepping into the world of Oana Fărcaș's latest exhibition is like stepping into a world where the intricate tapestry of existence is captured in its full splendour. Fărcaș's paintings celebrate the figure of the woman, showcasing her duality and multifaceted nature. The kaleidoscope, an awe-inspiring symphony of colours and shapes, and an emblem of the ever-shifting patterns of existence weaves a profound parallel with the figure of the woman. Fărcaș's paintings embody this symbolism, capturing the complexities of everyday life, the abundance of natural and socially imposed roles, and the fluidity inherent in the female experience.

With each creation, Fărcaș unravels layer after layer of profound meaning, inviting us on a journey that delves into the significance and complexity of the figure of the woman. Her female characters exist suspended in the liminal space between yesterday's echoes and the whispers of tomorrow.

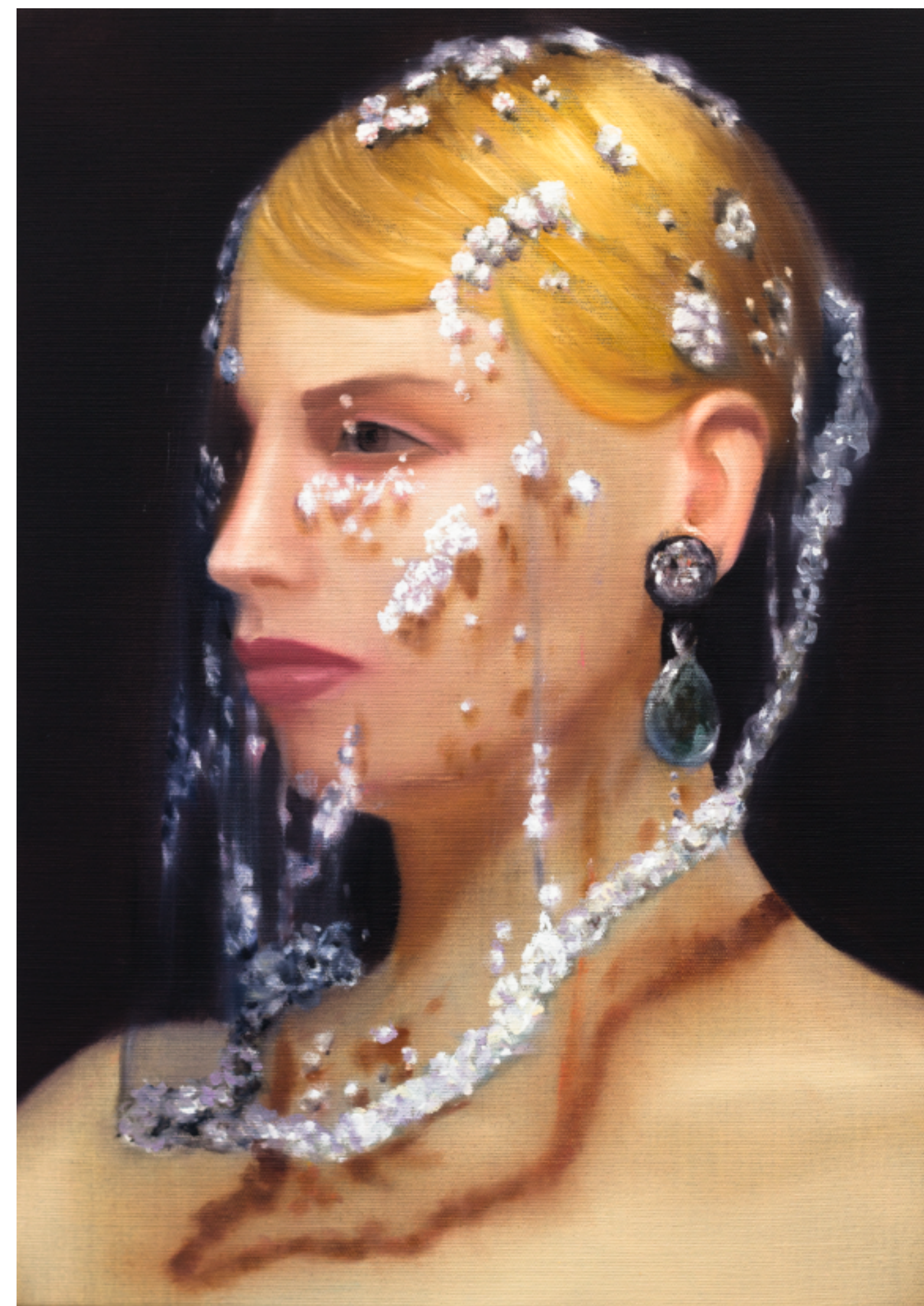
Through the interplay of mirrored fragments and her captivating paintings, Farcas showcases her daring and unique approach to painting. It's a journey that takes us deep into the significance of the duality of the woman, a journey that is as captivating as it is thought-provoking.

Oana Fărcaș was born in 1981 in Cluj, Romania. She is a contemporary artist who earned her PhD from the University of Art & Design in Cluj-Napoca in 2010, solidifying her expertise and artistic prowess. Since then, her works have been shown in exhibitions across major cities in Europe and the United States.

Oana Fărcaș

Kaleidoscope

Woman



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Untitled I
Oil in linen (35 x 50 cm)

3

The Big Apple
Oil in linen (82.5 x 120.5 cm)

4

Lecture
Oil in linen (98 x 150 cm)

Opposite page

The Spell
Oil on linen (96 x 70.5 cm)
1
Eve
Oil in linen (96 x 57 cm)

Christian Tagliavini

The Photographic Craftsman



The exhibition 'The Photographic Craftsman' brings together more than 40 works by Christian Tagliavini. The exhibited works trace the artist's work from his first series 'Dame di Cartone' to '1503', 'Carte', 'Voyages Extraordinaires', and up to '1406' and his latest series 'Circesque'. A selection of new works from the series 'Circesque' are being exhibited for the very first time. A photo book 'Circesque' by Christian Tagliavini is being published (teNeues).

The exhibition showcases the artist's special skills in creating his works. From the first design studies to the construction of entire rooms, Christian Tagliavini creates and produces almost all components of his works himself. The exhibition demonstrates how the artist has acquired new skills over the years to realize his works. Numerous original exhibits from the photographic works, including sketches, hats, and dresses, are also on display in the exhibition.

5
1406 | La Mercante di Drappi
6
Voyages Extraordinaires |
Avenue des Titans
7
Circesque | Cubism III
8
1503 | Artemisia

© Christian Tagliavini
Courtesy of Camera Work Gallery

1
Circesque | La ragazza
tatuata (close up)

2
Circesque | La ragazza
tatuata (portrait)

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26.06.2023 > 01.07.2023

International
Art Exhibitions 2023

Deborah Azzopardi Aspects of Glamour

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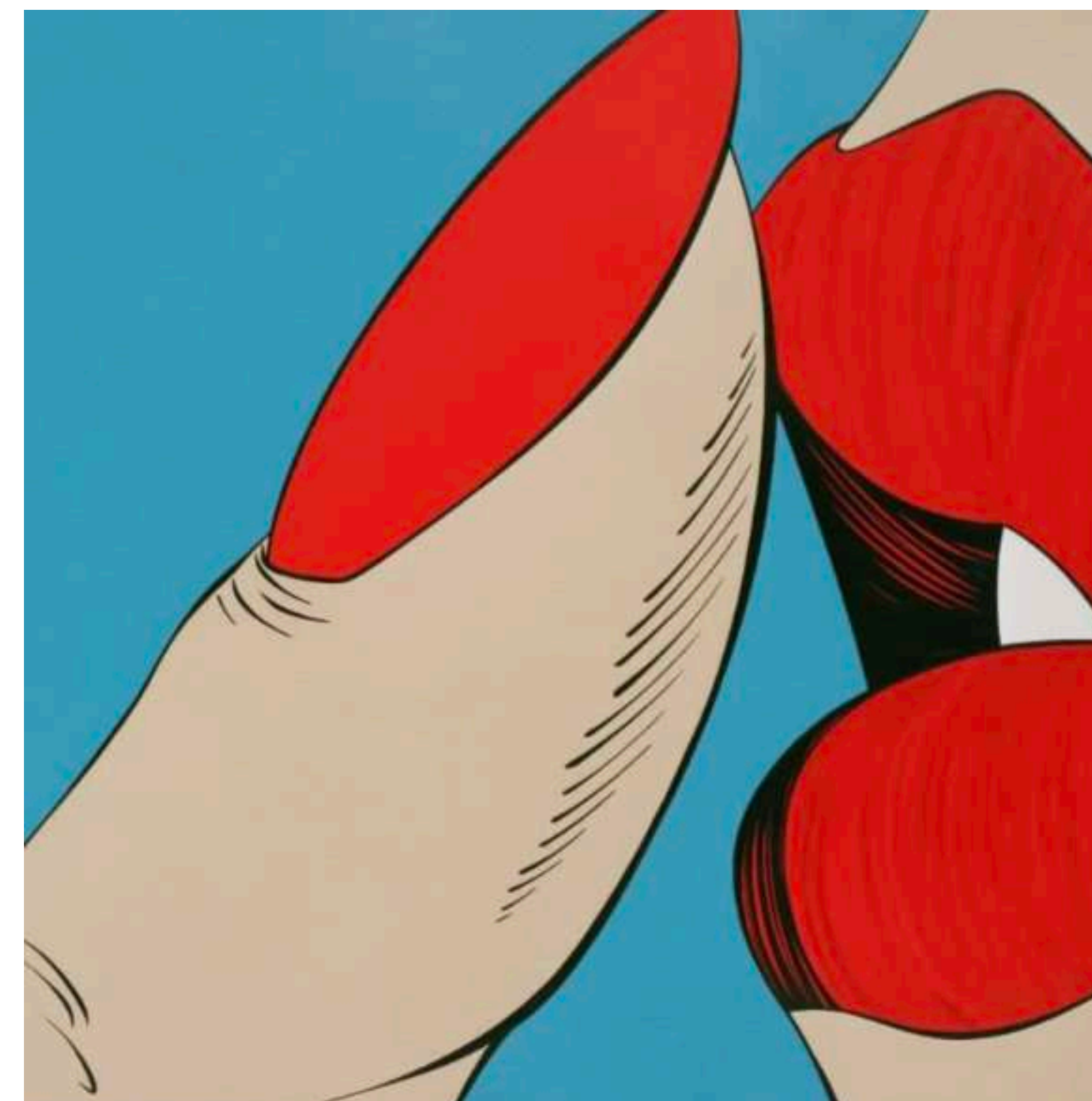


Deborah Azzopardi's joyous Pop Art images have acquired worldwide fame over the past 39 years. Her unique and feminine take on contemporary art is best described by the esteemed art critic Estelle Lovatt: "America has Lichtenstein, we have Azzopardi". Lovatt goes on to comment "Sometimes you just want to curl up under a blanket. With a good book. A piece of chocolate. A man. This is what Deborah Azzopardi's pictures make me feel like doing. They are me."

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They remind me of the time I had a red convertible sports car. I had two, actually. And yes, they are you, too. You immediately, automatically, engage with the narrative of Azzopardi's conversational visual humour. Laughter is the best aphrodisiac, as you know... There's plenty of art historical references from... Manet's suggestive 'Olympia'; Boucher's thought-provoking... 'Louise O'Murphy' and Fragonard's frivolous, knickerless, 'The Swing'... Unique in approach, you easily recognise an Azzopardi picture... Working simple graphics and toned shading (for depth), the Pop Art line that Azzopardi sketches is different to Lichtenstein's. Hers is more curvaceous. Feminine."

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The world is familiar with Deborah Azzopardi's artworks, such 'Habitat-Dating' series (2004-08), the iconic 'One Lump Or Two?' (2014) and 'Love Is the Answer' (2016).

Opposite page

The Great Escape

2015, Limited edition silkscreen print with platinum leaf on Somerset Tub Sized 410g 101.1 x 86.1 cm (unframed)

1

Firebird

2016, Limited edition screen print on 410g Somerset Tub. Platinum leaf on the car. Silver leaf with varnish on the wing mirror 111 x 130 cm

2

Physical Attraction 2

2020, Acrylic on 400g paper 61 x 61 cm (framed)

3

Secretive

2004, Acrylic on 450g paper 74 x 74 cm

4

That's The Way Love Goes

2016, Acrylic on 400g paper 116.8 x 71.1 cm (unframed)

5

Gossip

2016, Limited edition silkscreen print on 410 Somerset Tub 91.4 x 91.4 cm (unframed)

6

I Just Called to Say...

2020, Acrylic on 300g paper 33 x 35.6 cm (unframed)



1

Serge Labégorre



2

Serge Labégorre is considered one of the greatest living French expressionists. He was awarded 'Legion d'Honneur' for his contribution to national art by the French Prime minister in 2009 and the much coveted 'Grand Prize' of the Taylor Foundation in 2014.

In his career spanning several decades Labégorre has exhibited all over the world, San Francisco, New York, Paris, Los Angeles, Taiwan, Bordeaux and even Egypt... but never in London. He has trusted very few agents with his works over the years refusing famously to collaborate with one of the biggest Asian art dealers as this would become 'painting to order'.

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Jessica Anselm, the curator, feels honoured to have been given his complete trust and the exclusive rights to all his works here in the UK. She has been to Bordeaux and hand selected an incredible collection of his work.

Painting is a desire, I let what I carry inside me unknowingly of violence, heartbreak, suffering and love emerge, and I try to tune into it.

Serge Labégorre (aged 92)



4



Opposite page
La jeune mariée
(The young bride)

2022 | 65 x 72 cm

1

La messe de minuit
(Midnight Mass)

2019 | 50 x 65 cm

2

Figure numéro 1
(Figure No 1)

2014 | 195 x 130 cm

3

Le curé de Torcy
(The Priest of Torcy)

2008 | 195 x 130 cm

4

Propriété à Fronsac
(Property in Fronsac)

2008 | 65 x 92 cm

5

Jeune fille à la redingote rouge
(Girl in the Red Coat)

2021 | 150 x 100 cm



All works:
Courtesy of Forum Gallery, New York

An exhibition of paintings and drawings, each of which is more than it first seems. These provocative works invite the viewer to create their own story for the subject the artist depicts. Something is happening, has just happened or is anticipated, but that something is not explicit, it is up to us to define.

Raphael Soyer's 'Nude with Self-Portrait' (1961), the earliest work in the show, is about an artist and his model, but there's more to it than just the fact he's painting her. Alan Feltus shows another, intimately personal, relationship in 'The Best of Times' (2007), while Steven Assael's 'Susan with Dog' (1994) suggests a very different kind of relationship.

At First Blush



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Other artists included in the show are Alyssa Monks, William Beckman, Philip Pearlstein, Guillermo Muñoz Vera, Jules Pascin, Gregory Gillespie, Kent Bellows, Susan Hauptman, Bill Vuksanovich and Clio Newton.

These fully human, highly charged works may not have the same meaning to any two viewers, but everyone will bring their background, dreams and thoughts to each work.

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Opposite page

Alan Feltus

The Best of Times

2007, oil on canvas

120 x 99.7 cm

© Alan Feltus

1

Raphael Soyer

Nude with Self-Portrait

c1961, Oil on canvas

127 x 127 cm

© Raphael Soyer

2

Richard Maury

With the Stones

1999, oil on canvas on panel

160 x 129.5 cm

© Richard Maury

3

Paul Fenniak

Man with Collapsible

Umbrella

2012-13, Oil on canvas

137.2 x 91.4 cm

© Paul Fenniak

4

Nelson Shanks

Grace

1996, Oil on canvas

111.76 x 111.76 cm

© Nelson Shanks

5

Steven Assael

Susan with Dog

1994, Oil on canvas

239.4 x 172.7 cm

© Steven Assael



Albrecht Dürer
Jesus among the Doctors
1506, Oil on panel
64.3 x 80.3 cm

1



01.07.2023 > 12.09.2023

The Occult

In the Thyssen-Bornemisza Collections

research. The subject of alchemy re-emerged with force in 20th-century art, for example in the work of Max Ernst and Lucio Fontana.

2) Astrology

Interest in the celestial bodies and their influence on human life has influenced works of art of different periods. The stars and their virtual embodiments would later return to fascinate artists such as Miró, Cornell and Matta.

3) Demonology

A profound interest in different forms of the diabolical runs through the entire history of Christian iconography.

4) Spiritism

The occult re-emerged in the 19th century in the form of an obsession with communicating with the spirits of the dead. Fin-de-siècle painting often evokes the atmosphere of spiritist seances.

philosophies. It inspired the pioneers of abstract art such as Kandinsky, Kupka, Balla, Severini, Mondrian and Van Doesburg.

6) Shamanism

Avant-garde artists such as Picasso, Chagall, Kandinsky and Pollock identified with the figure of the shaman.

7) Oneiromancy and Clairvoyance

The Surrealists were fascinated by occultism and adopted its practices although not necessarily its beliefs. Endowed with apparent scientific rigour by psychoanalysis, the interpretation of dreams occupies a central place within Surrealism's obsessions, particularly in connection with premonitions and the powers of clairvoyants. In this section works by Dalí, Ernst, Tanguy and Delvaux establish dialogues with artists difficult to classify such as Schad, Balthus and Bacon.

2



The exhibition is divided into seven sections which reflect the repertoire of the principal disciplines and trends within the occult tradition:

3



1) Alchemy

The fantastical rock formations in the landscape backgrounds of Renaissance paintings may refer to mining activities associated at the time with alchemical

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5) Theosophy

Founded in 1875 by Helena Blavatsky, the Theosophist movement combined elements from the western esoteric tradition with oriental religions and

5



This exhibition brings together around 70 works from both the museum's permanent collection and the private collections of various members of the Thyssen-Bornemisza family.

6



Marc Chagall
The Cock
1928, Oil on canvas
81 x 65.5 cm

1

Balthus
The Card Game
1948-50, Oil on canvas
140 x 194 cm

2

Bramantino
The Risen Christ
1490, Mixed media on panel
109 x 73 cm

3

Joan Miró
The Lightning Bird blinded by Moonfire
1955, Oil on cardboard
26 x 20 cm

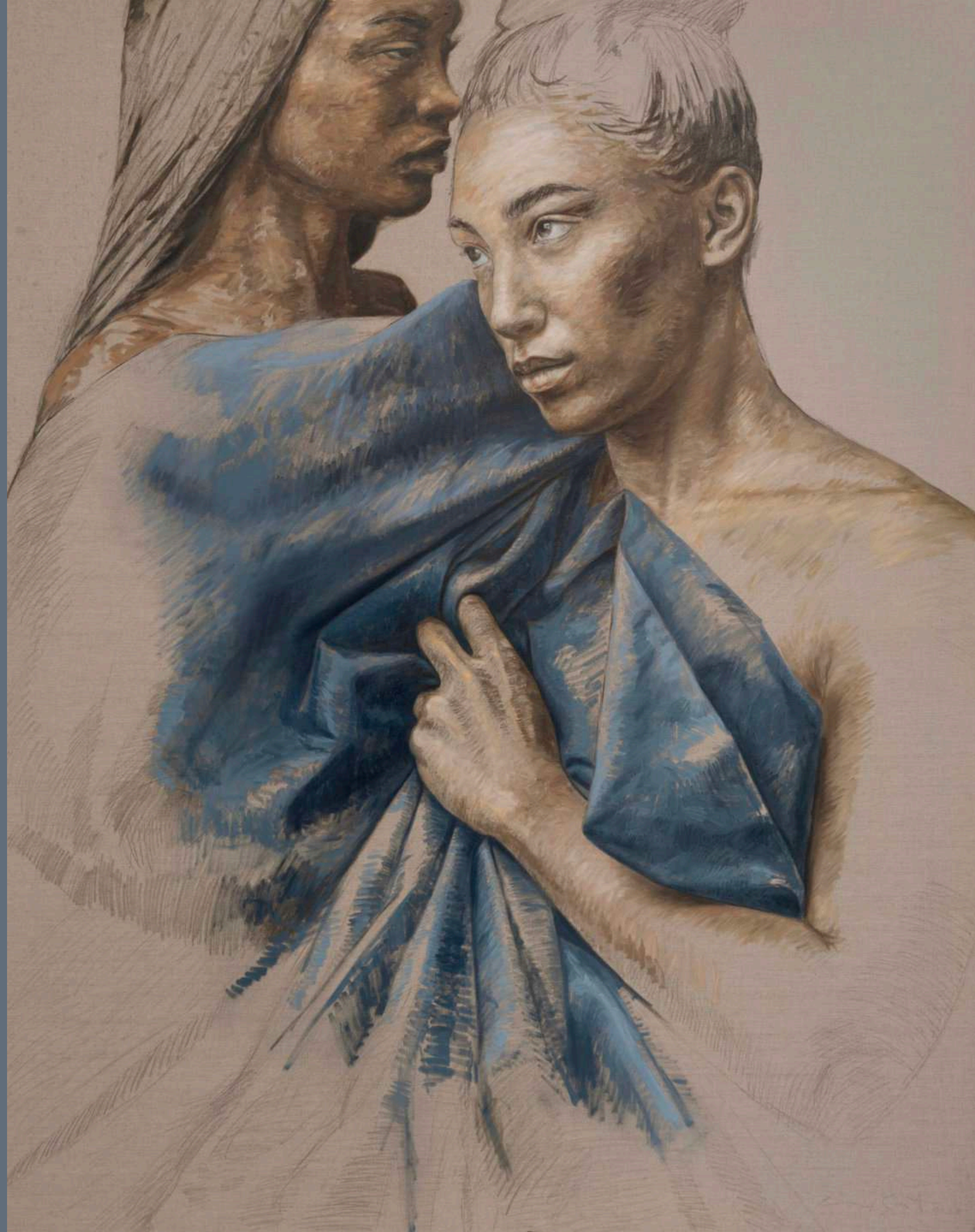
4

Salvador Dalí
Dream caused by the flight of a Bee around a Pomegranate a Second before Waking
1944, Oil on panel
51 x 41 cm

5

Francis Bacon
Portrait of George Dyer in a Mirror
1968, Oil on canvas
198 x 147 cm

6



02.07.2023 > 01.10.2023

International
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Lionel Smit Veil

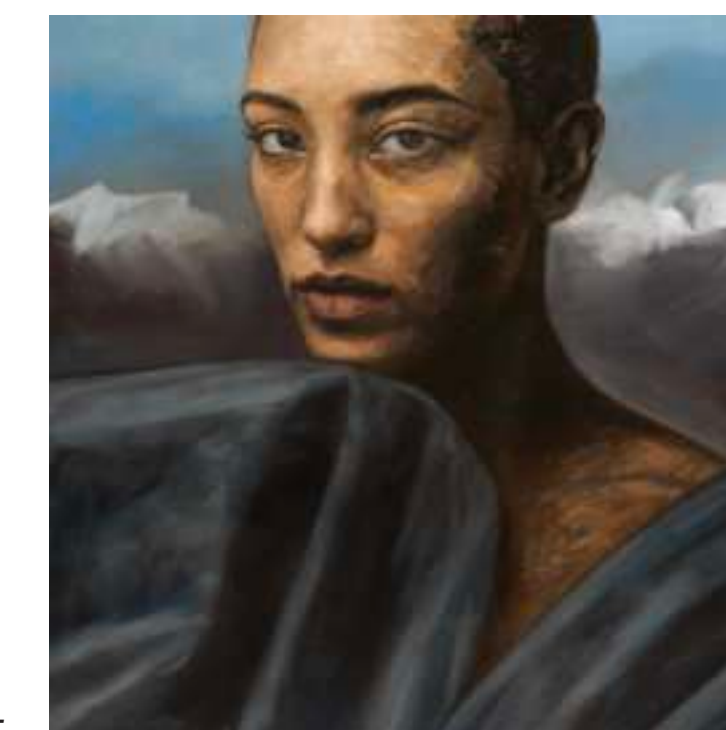
Lionel Smit was born in 1982 in Pretoria, South Africa. Smit's work has been the subject of several solo exhibitions. His painting Kholiswa has been exhibited at the National Portrait Gallery in London receiving the Viewer's Choice Award.



Smit's solo exhibition 'Veil' at the Kube Gallery showcases his masterful fusion between the use of Classical art techniques and a profound exploration of the hidden aspects of our existence.

The theme represents the veiled - the unseen world that exists just beyond the grasp of our physical senses. Featuring a new series of oil paintings and a collection of bronze sculptures,

the show exemplifies Lionel Smit's mastery in translating his artistic vision across various mediums and offers a harmonious dialogue between painting and sculpture.



Opposite page
Reveil No 1
2023, Oil on linen
190 x 150 cm
1
Concealed Shape
2023, Oil on linen
170 x 230 cm
2
Calm State
2022, Bronze (Edition 1 of 12)
43 x 32 x 20 cm
Base plate 20 x 20 cm
3
Commune
2023, Oil on linen
80 x 80 cm



4
Boundary
2023, Oil on linen
290 x 600 cm
5
Revealed
2023, Oil on linen
80 x 80 cm
6
Nimbus
2023, Oil on linen
80 x 80 cm

All works
© Lionel Smit |
Courtesy the artist and
Uitstalling Art Gallery,
Genk

Kenrick McFarlane Meta

Kenrick McFarlane was born in Chicago in 1990. He received his BFA from the School of Art Institute of Chicago and studied in the MFA program at the University of California, Los Angeles. He lives and works in Los Angeles. At the heart of McFarlane's work lies a profound exploration of representation, power dynamics, archetypes, and relationships. In 'Meta', male and female figures come together in psychologically charged dreamlike sequences.



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In this new body of work, McFarlane delves into the tradition of painting, exploring conventional genres and subjects such as the portrait, the flaneur, and the female nude, infusing the paintings with a sense of bewilderment and unease. Kenrick McFarlane presents female figures with voluptuous, often exaggerated forms. Some are inspired by popular anime characters while others resemble Instagram models.

Opposite page
Princess Mononoke
2023, Oil on canvas
76.2 x 61 cm

- 1
Majora's Mask
2023, Oil on canvas
182.9 x 121.9 cm
- 2
A Love Letter to Travis (II)
2023, Oil on canvas
76.2 x 61 cm
- 3
The New Manga
2023, Oil on canvas
182.9 x 121.9 cm



- 4
Theaster's Final Warning
2023, Oil on canvas
182.9 x 152.4 cm
- 5
Portrait Study of a High Value Male
2023, Oil on canvas
182.9 x 121.9 cm

© Kenrick McFarlane
Courtesy M+B, Los Angeles



Brace Yourselves
109.2 X 139.7 cm

1

4



A solo exhibition by the hugely talented artist Paul Wright. His bold and strong brushstrokes invites an element of freedom and his work is uplifting and liberating. He uses every day scenes and objects as inspiration. His preferred medium to work in is oil and he uses this lavishly on the canvases using bold colours to portray his chosen composition, some figurative and some bordering on the semi abstract but all with the easily recognisable thick brush strokes.



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He has been shortlisted twice for the National Portrait Gallery BP Award in 2006 and 2015 and combines his highly observational portraits with thoughtful landscapes and interiors.

This exhibition of new unseen paintings also arrives to coincide with my 50th birthday and nearly 20 years of exhibiting with Thompson's Gallery both in London and Aldeburgh.

Paul Wright A Milestone

08.07.2023 > 23.07.2023

International
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- 1
From the Beach
55.9 x 88.9 cm
- 2
The Practice
74.9 x 74.9 cm



7



8

- 3
Pas de Deux
129.5 x 124.4 cm
- 4
Ismay
109.2 x 95.3 cm
- 5
Room for Music
80 x 80 cm
- 6
After Hours
100.3 x 100.3 cm
- 7
What's in the Cupboard
80 x 80 cm
- 8
Plant Room
80 x 80 cm

All works: Oil on linen

Opposite page
Ferdinand Hart Nibbrig
At the Dunes, Zandvoort
1891-92, Oil on canvas
42 x 58 cm
Singer Laren



Landscape painting originated in Holland, and the realism of the 17th century Old Masters long set the standard. With the development of plein-air painting in France, 19th century Dutch artists found new inspiration. The show 'Clouds & Light' will show how artists were inspired by French influences to create their very own Dutch form of Impressionism. Painters of the Hague School captured nature's changing moods of light in vast, cloudy skies using a wide range of greys. Beginning in the 1880s, Impressionist influences from France sparked an interest in cityscapes and images of modern life, followed by the unleashing of colour in the painting of Pointillism.

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4

The exhibition brings together around a hundred works by some forty artists including Johan Barthold Jongkind, Vincent van Gogh, Jacoba van Heemskerck and Piet Mondrian. Lenders include the Rijksmuseum and the Stedelijk Museum in Amsterdam, the Kunstmuseum Den Haag, the

Dordrechts Museum, the Kröller Müller-Museum in Otterlo, and the Singer Museum in Laren. This exhibition is in cooperation with the Kunstmuseum Den Haag. Under the patronage of the Ambassador of the Kingdom of the Netherlands to Germany, His Excellency Ronald van Roeden.

1
Co Breman
Afternoon, Blaricum
1903, Oil on canvas
26 x 54 cm
Singer Laren
2
Anton Mauve
Morning Ride along the Beach
1876, Oil on canvas
43.7 x 68.6 cm
Rijksmuseum, Amsterdam
3
Jan Hendrik Weissenbruch
View of Three Mills
1890, Oil on canvas
97 x 71.5 cm
Stedelijk Museum, Amsterdam
4
Ferdinand Hart Nibbrig
Bulb Fields
1881, Oil on canvas
40 x 61 cm
Stedelijk Museum, Amsterdam



1



Cristina BanBan was born in 1987 in El Prat, Barcelona, Spain. She lives and works in Brooklyn, USA. Her paintings are firmly centered on the female form. She depicts voluptuous figures in a palette of fleshy hues whose forms often overlap and stretch expansively toward the canvas' edge. BanBan's work combines elements associated with modernist European figuration with traces of gestural abstraction. Energetic forms emerge and withdraw from the canvases amidst a rapid attack of loose brushstrokes, punctuated by fields of colour that build into layered textured compositions full of expressive motion.



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The most inviting thing about BanBan's paintings is that they cannot be categorized. At first glance, there is a flattening down of the paintings' texture. Ultimately though, they entice us to immerse ourselves in each brushstroke. To engage with her paintings in the most meaningful way is to embrace the gesture, time, and even tension that she has imbued them with. It is an opportunity to experience the truly human and profound significance possible in art.

Cristina Banban

Figura

15.07.2023 > 19.08.2023

International
Art Exhibitions 2023

Opposite page

Figuras V

2023, Oil on linen

200.7 x 160 cm

1

Cristina Banban in Sudio
Photograph Albert Font
Courtesy the artist and Perrotin

2

Figuras VI

2023, Oil, oil stick on linen

200.7 x 160 cm

3

Figuras IV

2023, Oil, oil stick on linen

200.7 x 160 cm

4

Figuras I

2023, Acrylic, oil, and oil stick
on linen

200.7 x 160 cm



5

Figuras III

2023, Oil, oil stick on linen

200.7 x 160 cm

6

Dos torsos

2023, Pastel and charcoal
on paper

148.6 x 127 cm

All photographs: John Berens
Courtesy the artist and Perrotin



3

Rego did not just replicate the women saints portrayed but drew inspiration from them to depict people she knew.

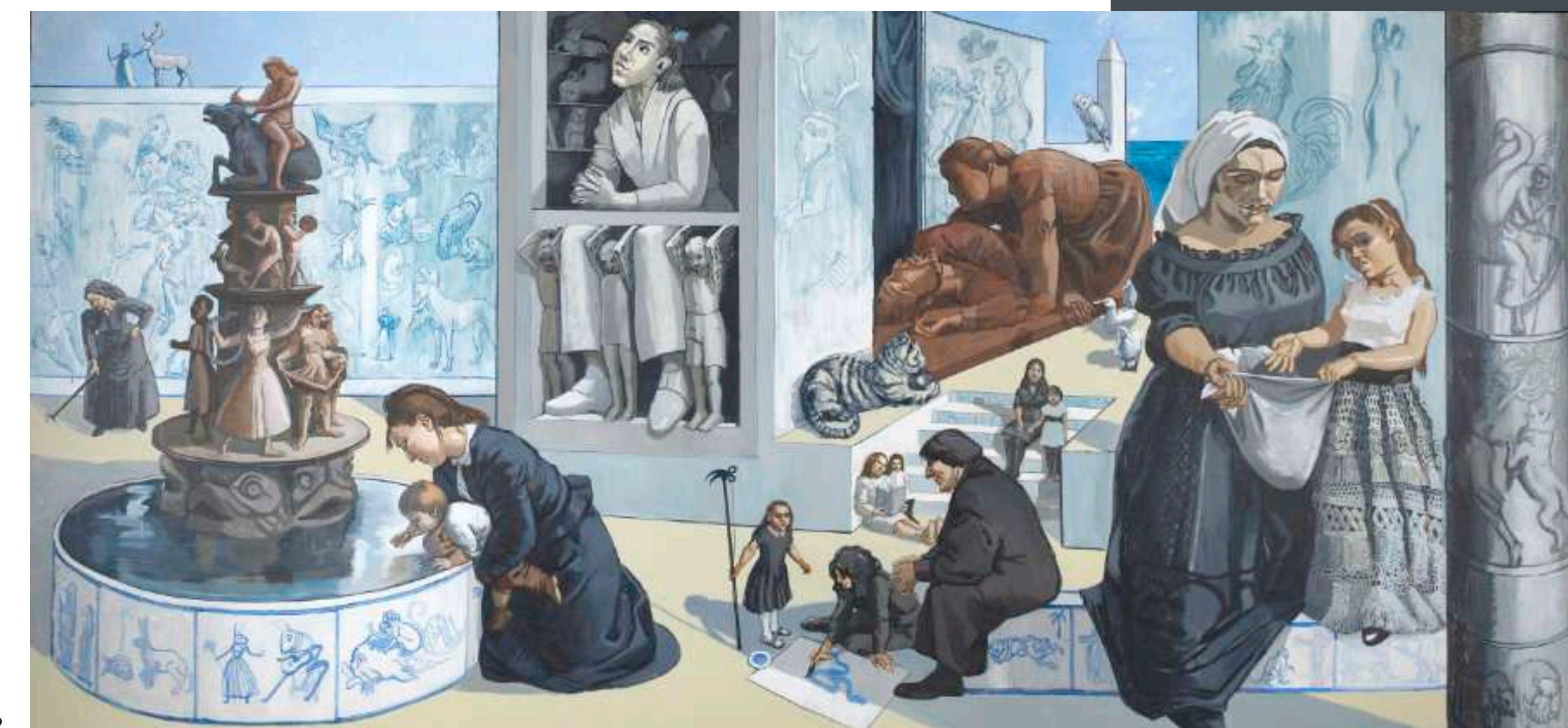
These included friends, members of her family and even staff members at the Gallery whom she asked to sit for her.

Rego saw the work as a tribute to the artists who had also used the Golden Legend as a source for their paintings.

Paula Rego Crivelli's Garden

This exhibition which had long been planned in collaboration with Paula Rego, who died on 8 June last year, will unite the monumental 10 metre-long artwork with the 15th-century altarpiece by Carlo Crivelli that inspired it, alongside life studies Rego produced of the Gallery colleagues that feature in the final painting.

'Crivelli's Garden' is a tribute to story-telling and the strong women that surrounded Rego throughout her life. Representing female saints and mythological women and set within a maze-like Portuguese garden, the painting reimagines the narratives of women to give them more power and visibility.



Of her models she stated, 'casting is quite important because it's part of my stimulus as a painter.'

Paula Rego explored the narratives of women in biblical history and folklore found in paintings across the collection and in stories from the medieval Golden Legend, a compilation of lives of the saints written by Jacobus de Voragine in the 13th century. In her work Paula Rego challenged the dominance of the male gaze in Western art history and in 'Crivelli's Garden' she populated the scene with courageous female figures inspired by the Virgin Mary, Saint Catherine, Saint Margaret, Saint Cecilia, Mary Magdalene, Judith and Delilah. They share the garden with other women from fables, biblical and mythological stories.

Opposite page
Carlo Crivelli
La Madonna della Rondine
(The Madonna of the Swallow)

c1490, Egg and oil on poplar
150.5 x 107.3 cm

1

Paula Rego

Crivelli's Garden IV

1990, Acrylic on canvas
190 x 260.7 x 2 cm

2

Paula Rego

Crivelli's Garden II

1990, Acrylic on canvas
189 x 401 x 2 cm

3

Paula Rego

Crivelli's Garden III

1990, Acrylic on canvas
189.9 x 240.9 x 2 cm



1
Anonymous Valencian artist
The Crucifixion
c1450-60, Oil on panel
44.8 x 34 cm



2
El Greco
Christ with the Cross
c1587-96, Oil on canvas
66 x 52.5 cm



3



5

Picasso

The Sacred & Profane

Pablo Picasso's intention to constantly reinvent his art and take it beyond the limits of his own time expressed itself in both his innovative, non-conformist spirit and his desire to devour and reinterpret works of the past. The show focuses on the audacity and originality with which the artist approached both the classical world and themes from the Judeo-Christian tradition, revealing his ability to incorporate elements and themes from earlier art into his own output and to reflect on the ultimate essence of painting.



At times traumatic and existential and at others dynamic and optimistic, Picasso looked at the art of the past and showed us new ways of interpreting history, while with his farsighted vision he continues to offer us fundamental clues to the uncertain contemporary world. The exhibition includes around thirty paintings to be shown in three galleries on the first floor. The works by Picasso from the museum's collection and various loans from the Musée national Picasso-Paris and other collections and institutions will establish dialogues with paintings by El Greco, Rubens, Goya

Zurbarán, Delacroix and Van der Hamen. The first section shows how Pablo Picasso assimilated the tradition of portraiture and religious imagery, transforming it into a veritable catalogue of promiscuous and profane characters. The second section looks at more intimate, domestic subjects with still lifes and mother and child compositions. A third room contrasts the traditional theme of the Passion with scenes of violence and sacrifice through Crucifixions, bullfights and the dramatic women depicted by the artist in the 1930s.

1
Jacopo Bassano
(Jacopo da Ponte)
The Parable of the Sower
c1560, Oil on canvas
139 x 129 cm

4
Pablo Picasso
Bullfight
1934, Oil on canvas
74 x 53 cm
© Sucesión Pablo Picasso, VEGAP, Madrid
5
Pablo Picasso
Man with a Clarinet
1911-12, Oil on canvas
106 x 69 cm
© Sucesión Pablo Picasso, VEGAP, Madrid

All works: Museo Nacional Thyssen-Bornemisza



12.10.2023 > 30.11.2023

The Worlds of Olivier O Olivier

Olivier O Olivier, whose real name is Pierre-Marie Olivier, was born in 1931 in Paris and died in 2011. His work lies on the fringes of the major trends of his time.

In an era where the art scene is constantly reinventing itself, he developed a real-ism composed of improbable encounters. There is always something unexpected in his work, a deviation, a displacement of the meaning of things, which creates a poetry of the unusual, the absurd. Olivier O Olivier's creations transport the mind to unusual realms where humour and playfulness are omnipresent.



His universe, a realism with overtones of 'discrete oddities' and bizarre buffoons, became fully established in the early 1970s. His first solo exhibition was held in 1973 at the Aurora Gallery in Geneva. He exhibited in France, Switzerland, Belgium, Italy, China, Turkey and the US, and regularly at numerous international fairs. In 2006, Olivier O Olivier received the Grand Prize for Black Humour.

Opposite page

Concert

1994-96, hst
73 x 100 cm

1

Equestrian Portrait

1998, Pastel on paper
mounted on canvas
130 x 196 cm

2

Near the Aviary

1988, Pastel
65 x 50 cm

3

The Return of the Prodigal Elephant

1998, Pastel on paper
mounted on canvas
173 x 130 cm

4

Leopold-Robert Street

2000, hst
50 x 65 cm

5

La Balle

1997, pastels

6

Minuet of Lice

1975, Charcoal on paper
65 x 50 cm



6



25.10.2023 > 18.02.2024

International
Art Exhibitions 2023

Gottfried Helnwein

My work has really always been an attempt to come to terms with or react to that which affects me.
Gottfried Helnwein

To celebrate the 10th birthday of Gottfried Helnwein, the Albertina Museum is showing a large-scale exhibition of his output from the past two decades. The Vienna-born artist Gottfried Helnwein's oeuvre is characterized by his interest in the themes of pain, injury, and violence. A central motif of his is the figure of the vulnerable and defenseless child as a proxy of sorts, one that embodies all psychological and societal anxieties.

His hyperrealistic paintings, always created with reference to a photographic model, are impressive for their technical perfection. To this day, Helnwein is viewed as a provocateur, having used his work to engage in social criticism from the very beginning:



8



7



9

Opposite page
Epiphany 1
The Adoration of the Magi 3
75 68, Oil and acrylic on canvas
79% x 8% x %cm
Albertina, on permanent loan from Gottfried & Renate Helnwein
6
PinkMouse
75 66, Oil and acrylic
75 6 x 85 5 cm
Christian Baha Collection

7
Michael Jackson, Cologne
622, Gelatin silver print
33 x 00 cm
Albertina, Vienna
8
The Murmur of the Innocents
75 67, Oil and acrylic on canvas
75 5 x 85 1 cm
Albertina, Vienna
9
The Disasters of War 8
75 76, Oil and acrylic on canvas
75 5 x 73 8 cm
Christian Baha Collection
%
Mick Jagger, London
627, Gelatin silver print
33 x 00 cm
Albertina, Vienna



1

Artemisia Gentileschi, Freda Kahlo, Angelica Kauffmann, Clara Peeters, Rosa Bonheur, Mary Cassatt, Berthe Morisot, María Blanchard, Elizabeth Sparhawk-Jones, Natalia Goncharova, Sonia Delaunay and Maruja Mallo were celebrated artists in their lifetimes who are now enjoying renewed recognition in response to their erasure from the art-historical account alongside others who broke moulds with creations of undoubted excellence.



2

31.10.2023 > 04.02.2024

Women Masters Old & Modern



3



4



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The exhibition, which is curated from a feminist viewpoint, features nearly 100 works, including paintings, sculptures, works on paper and textiles. It presents works from the late 16th century to the early decades of the 20th century through eight stages important within women's path towards emancipation. Starting from the notion of sisterhood, it focuses on groups of female artists, patrons and gallerists who shared values as well as favourable socio-cultural and theoretical conditions.

Opposite page
Elizabeth Sparhawk-Jones
The Shoe Shop
c1911, Oil on canvas
99.1 x 79.4 cm
The Art Institute of Chicago
The William Owen Goodman Collection

1

Mary Cassatt
Breakfast in Bed
1897, Oil on canvas
58.4 x 73.7 cm
The Huntington Library Art Museum and Botanical Gardens

2

Maria Blanchard
The Two Sisters
1921, Oil on canvas attached to board
116.5 x 82.5 cm
ABANCA Art Collection

3

Frida Kahlo
Tehuacana Girl, Fighting Mary
1942, Oil on masonite
54.5 x 43.3 cm
Perez Simon Collection, Mexico

4

Louise-Elisabeth Vigée-Le Brun
Lady Hamilton as a Bacchante
c1790-92, Oil on canvas
132.5 x 105.5cm
National Museums Liverpool, Lady Lever Art Gallery

5

Helen Funke
In the Lodge
1904-07, Oil on canvas
99 x 90 cm
Lentos Art Museum, Linz
Peter Funke Estate



1
Hans Burgkmair
Portrait of Barbara Schellenberger
1507, Basswood
41 x 28,8 cm
Wallraf-Richartz-Museum & Fondation
Corboud, Cologne
© Rheinisches Bildarchiv Köln



2
Hans Burgkmair
Portrait of Hans Schellenberger
1505, Basswood
41 x 28 cm
Wallraf-Richartz-Museum & Fondation
Corboud, Cologne
© Rheinisches Bildarchiv Köln

Holbein and the Renaissance in the North

Along with Albrecht Dürer, the painters Hans Holbein the Elder and Hans Burgkmair the Elder are regarded as pioneers of a new art: Renaissance painting. The centre of this art was the imperial and commercial metropolis of Augsburg, which developed into the capital of both the German and international Renaissance in just a few decades. The Städel Museum together with the Kunsthistorisches Museum, Vienna is dedicating a major exhibition to this art historical turning point. For the first time, a significant number of the most important paintings, drawings, and prints by Hans Holbein the Elder (c1460-70 to 1524) and Hans Burgkmair the Elder (1473 to 1531) will be brought together in one exhibition.



3 4



3
Hans Holbein the Elder
Resurrection
(Belongs to Inside of the
Outer Wings of the High Altar
of the Dominican Church
in Frankfurt)
1501, Mixed technique on
spruce wood
166.3 x 150.5 cm
Städel Museum,
Frankfurt-am-Main
4
Jan van Eyck
Lucca Madonna
c1437, Mixed technique on oak
65.7 x 49.6 cm
Städel Museum,
Frankfurt-am-Main
5
Andrea Solario
**Salome with the Head
of John the Baptist**
c1520-24, Wood
58.7 x 57.7 cm
Kunsthistorisches Museum,
Vienna
6
Hans Burgkmair
Christ on the Mount of Olives
1505, Oil on Firwood
92 x 63 cm
© Hamburger Kunsthalle

This includes Holbein's monumental Frankfurt Dominican Altarpiece, Saint Catherine, and Burgkmair's Christ on the Mount of Olives, as well as his portraits of Hans & Barbara Schellenberger. Works by other Augsburg-based artists, as well as selected German, Italian, and Dutch artworks by Albrecht Dürer, Andrea Solario, and Hugo van der Goes, will augment the selection.



5

These works, created for municipal patrons had an exemplary influence on the work of Holbein and Burgkmair. Augsburg became a cultural centre where Holbein and Burgkmair were able to develop new artistic positions. While Holbein primarily focused on Dutch painting since Jan van Eyck, Burgkmair brought the innovations of Italian Renaissance art to Augsburg

6

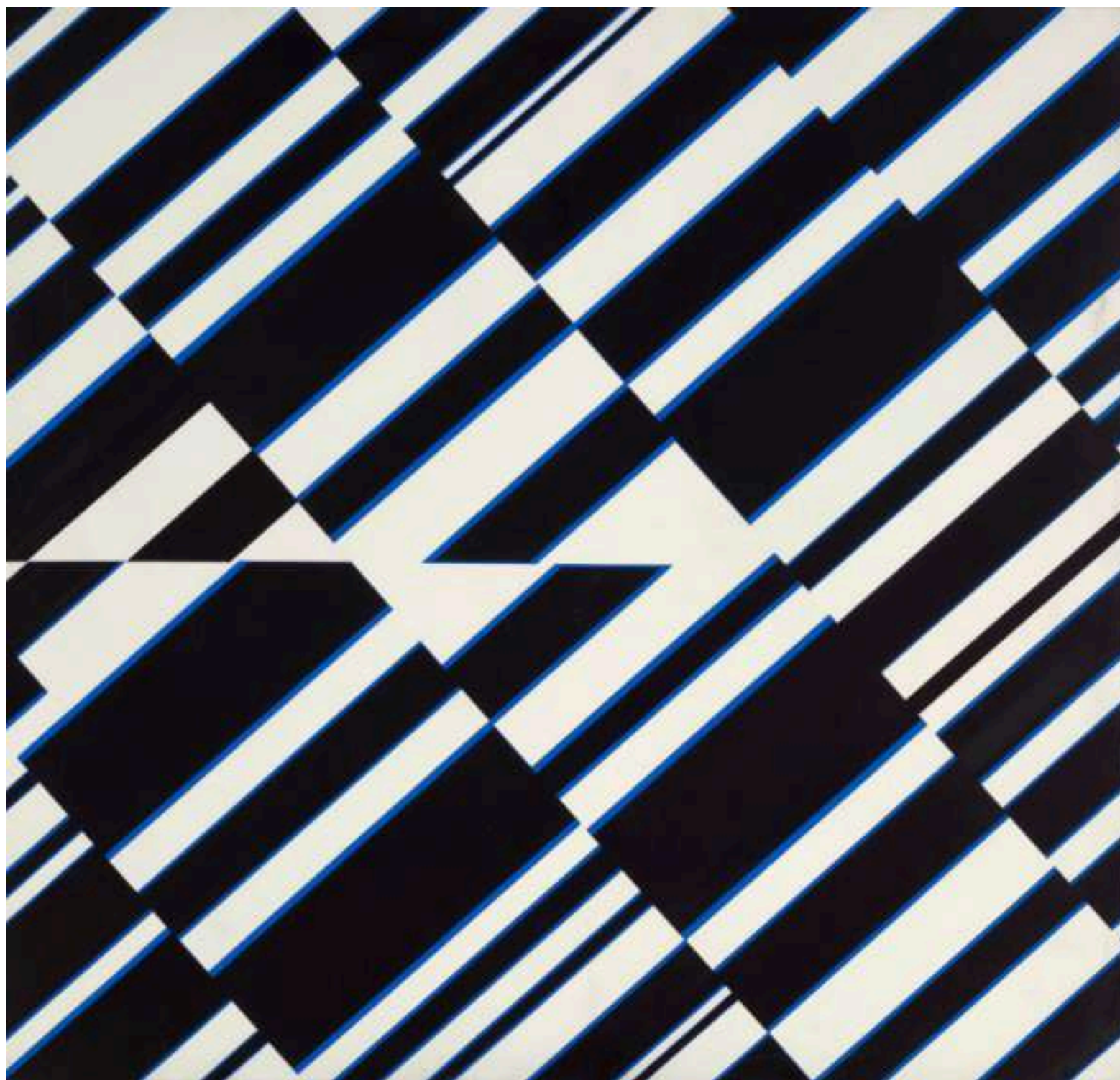


Günter Fruhtrunk

The Paris Years (1954-1967)

In 1981, the newsweekly “Stern” ran a satirical drawing that has since become famous: West German Chancellor Helmut Schmidt, in the midst of the East-West conflict, sits, between vodka and Coca-Cola, on a sofa in his bungalow – on the wall above him a painting by Günter Fruhtrunk. A year before his death, Fruhtrunk, a professor at the Munich Academy, was widely hailed as one of the Federal Republic’s leading exponents of concrete art. His design for the Aldi-Nord shopping bag in its aloof distinctiveness deservedly became iconic first in West, then in reunified Germany.

But Fruhtrunk’s career had begun decades earlier, in France: in the early 1950s, the young artist, living in the French occupation zone in southwest Germany, did everything in his power to get to Paris, home to the most innovative champions of a painting



liberated from the task of representation. There he hoped to develop his own style. In 1954, he finally moved to the French capital, where he lived until his appointment to the teaching position in Munich in 1967, and he maintained a home in France even afterwards.

Working with exceptional precision and patience, he painted pictures that were meant to be free of the artist’s personal or interpretational aspirations, that wanted to be pure “articulated chromatic texture of the greatest luminosity.” His objective was nothing less than the “freedom of seeing.” He was supported by influential veterans of the prewar avant-garde and represented by Galerie Denise René,

which gathered the most uncompromising exponents of a constructive abstraction. Fruhtrunk was tireless in his efforts to enlarge his transnational network of artists, critics, philosophers, gallerists. His first solo exhibitions were held in Paris, Milan, Marseille, and it was from France that he built a German audience for his work.

Our exhibition zooms in on this prolific period in Günter Fruhtrunk’s life and oeuvre and sets it in the context of the Franco-German art relations in the 1950s and 1960s. Around forty works with which he presented himself to the public at the time convey a vivid sense of the contemporary beholders’ experience.

Opposite page
Square design

1959

1

**Circles by Delaunay /
(series and circles)**

1958-59

2

**Circles by Delaunay /
(series and circles)**

1958-59

3

**Reversing Series
Étude No 4**

1962-63

4

**Untitled
(Monument to Malevich)**

1954



*All works:
City Gallery in the Lenbachhaus
and Kunstbau Munich.
Photo: Lenbachhaus
© VG Bild-Kunst Bonn, 2022*