

International Art Exhibitions 2024



Alexandra Exter
Three Female Figures
1909-10



1

3

23.02.2024 > 02.06.2024

International
Art Exhibitions 2024

Modernism in Ukraine In the Eye of the Storm

1
David Burlyuk
Carousel
1921



This comprehensive exhibition is the first presentation outside Ukraine to explore the development of modern art in the cultural centers of Kyiv, Lviv and Kharkiv during the first half of the 20th century. 'Modernism in Ukraine' is revealed to be both international and avant-garde. From Jugendstil to Constructivism, the exhibition tells the tempestuous and fascinating history of cultural identity in Ukraine.

The Modernist movement in Ukraine unfolded against a complicated socio-political backdrop: the revolution in 1905, World War I, the collapse of the Russian Empire in 1917, the short-lived autonomy as the Ukrainian People's Republic (1917-21), and the foundation of Soviet Ukraine. Despite the tumult, Ukrainian art, literature, theater, and film flourished. The Boichukists, followers of the monumentalist Mykhailo Boychuk, created their own national school of mural painting inspired by the Byzantine tradition and Ukrainian folk art. In Kharkiv, Vasyl Ermilov became the foremost exponent of the Ukrainian version of Constructivism.

2



4



Meanwhile in Kyiv, Oleksandr Bohomazov, the country's pre-eminent Futurist, developed the style known as Spectralism. Then in the late 1920s, the Kyiv Art Institute became a last refuge for pioneers of modern art such as Kazimir Malevich. All these developments were brutally halted by Stalinist repression in the 1930s.

The exhibition is supported by Museums for Ukraine, to protect the artworks from the risks of the current Russian invasion.

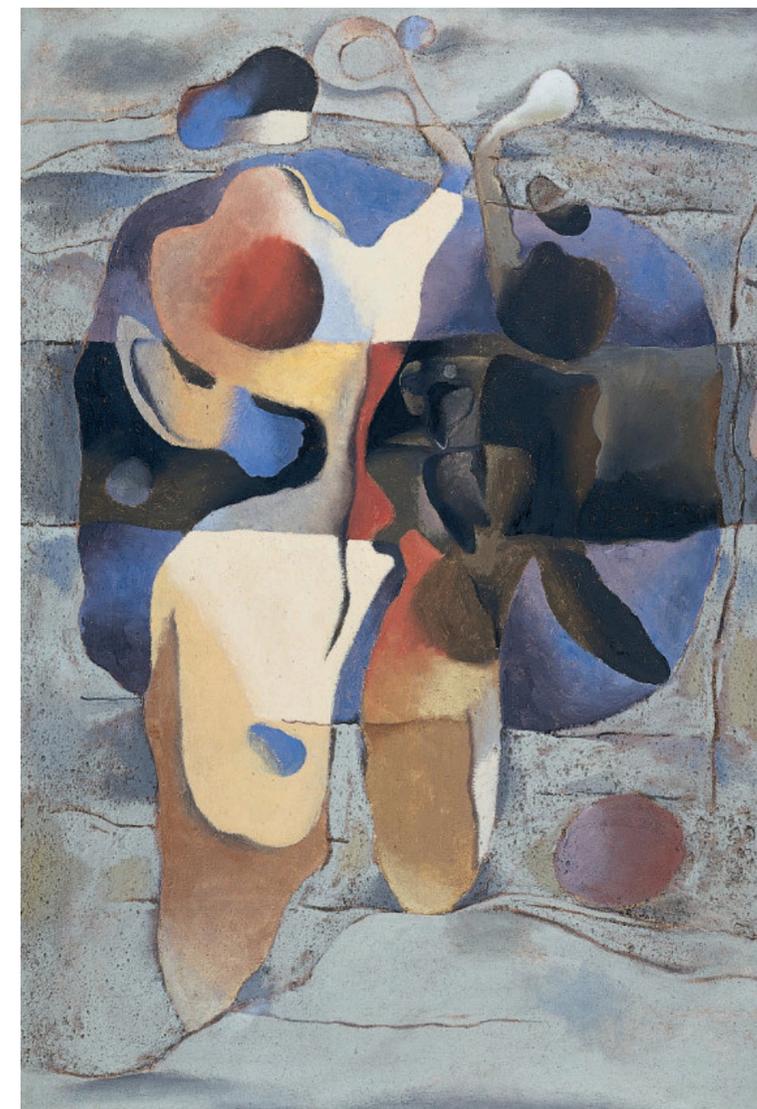
2
Ivan Padalka
Photographer
1927
3
Fedir Krytschewskyj
Family (from triptych Life)
1925-27
4
Vasyl Ermilov
The Avant-Garde
(Journal cover design)
1929

All works © National Art Museum of Ukraine, NAMU



Willi Baumeister Signs of Time

Willi Baumeister (1889-1955) was one of the few German artists to achieve recognition beyond the national art scene as early as the 1920s and to continue his work with equal vigour in the period after the Second World War. He was a painter and designer, material researcher and art theorist, and not least one of the most influential defenders of non-objective painting. From 1946, he was the first professor to teach abstract art at the Academy of Fine Arts in Stuttgart. Since then, he has been regarded as a role model for the generation of non-objective artists who characterised the art scene in the 1950s.



Since the late 1910s, his oeuvre has developed its very own abstract drawing language, which the artist realises in a diverse series of works. The Sport and Eidos pictures, the so-called Line Walls, illusory reliefs and the Safer and Montaru series bear witness to this.

As early as the late 1920s, Museum Folkwang began to build up a collection of these works, which, however, fell victim to the Nazi 'Degenerate Art' campaign in 1937. The group of works was systematically rebuilt from 1955 onwards.



Opposite page
Two Shapes (Eidos-like)
1940, Oil on canvas
100 x 81 cm
Private collection

1
Boxing School (sheet 11 from the folder sport and machine, light pressure)
1929

2
Tennis Player
1935, Mixed media on canvas
116 x 81 cm

3
White Figure Frieze
1944, Mixed media on fibreboard
65 x 79.5 cm

4
Montaru 2d
1954, Oil with synthetic resin on hardboard

All images (unless stated)
Folkwang Museum, Essen
Photos: Museum Folkwang
© VG Bild-Kunst, Bonn 2024



Jan Van Imschoot

La danse du mal insaisissable

This latest show is the fruit of a rigorous and meticulous process of exploration inspired by selected museum masterpieces and archives. Jan Van Imschoot narrates a story unfolding across fourteen baroque and colourful canvases. The butterfly, symbol of the soul or the psyche, flutters unobtrusively through the paintings, now an opulent, dark form concealing, eclipse-like, a Mexican firing squad, now landing on the face of Leopold II, the dynastic figure behind the bloodthirsty colonisation of the Congo by Belgium. Capital punishment is a recurring theme: as an object of fantasy, source of intimidation, vestige of history or national folklore. Under the discreet patronage of Caravaggio, Van Imschoot offers a fresh interpretation of the myth of Holofernes murdered by the seductive Judith.



He depicts the enchanting Mata Hari, victim of occupied France. He portrays a scene from Chinese television, fictional but perverse, of the last day of a sentenced woman, held captive by two police officers and draws the outlines of a young South African woman in the hands of her executioner in a white jacket and top hat.

In his hands, the painting becomes a playground for exploring the triangular relationship between his three greatest passions: art, language and truth. The SMAK in Ghent is currently holding a major retrospective of his work, 'The End is Never Near'. Born in 1963 in Ghent, Jan Van Imschoot has been living and working in France since 2013.

For the world to be livable, we need diverging views and confrontation between these views. Art, in all its forms, plays a vital role in this humanist necessity. Art makes our thinking more flexible, lets our minds travel beyond borders.

Jan Van Imschoot



- Opposite page
- Couper des fleurs par malheur**
2023, Oil on canvas
170 x 190 cm
1
- The apology of the third man**
2023, Oil on canvas
170 x 190 cm
2
- Four celestial brothers in an unfinished world (The lock of pigment)**
2023, Oil on canvas
170 x 190 cm
3
- Danse Zabriskie V**
2023, Oil on canvas
170 x 150 cm
4
- Le roi au barbe ara**
2023, Oil on canvas
170 x 150 cm
5
- L'instigateur du royaume des chenilles parlantes**
2023, Oil on canvas
170 x 150 cm



- 6
- L'Est à l'Aube**
2023, Oil on canvas
130 x 160 cm
- All images :
© Courtesy Templon,
Paris, Brussels, New York /
Laurent Edeline



Lionel Smit Irreversible

1
Everard Read London presents an exhibition of new paintings and sculpture by celebrated South African artist, Lionel Smit. Best known for his contemporary portraiture, Smit's art is defined by a profound and ongoing dialogue between painting and sculpture. He grew up in an artistic milieu and his father's sculpture studio played a central role in his childhood. Smit explains further, 'I started with clay so that's my reference point... and that's the way I approach painting. I approach it like sculpture, adding pieces until the image emerges.'



In this new body of work, Lionel Smit continues to explore portraiture and themes of identity. For Smit, the human face is a boundless source of study and his work accentuates facial characteristics through bold and vital swathes of colour and brush techniques, highly-textured bronzes and vivid patinas. The subjects of his portraits exude strength and dignity; some have a meditative quality while others evoke a sense of vulnerability conveyed by the sitter's averted gaze or contemplative expression.



6
Lionel Smit's work has been the subject of numerous solo exhibitions from London to Miami, New York and Hong Kong. His work has been exhibited at the National Portrait Gallery in London receiving the Visitors' Choice Award as well as selected as the 'face' of the BP Portrait Award in 2013. Over the past ten years Smit has established a substantial international following with collectors ranging from the Standard Chartered Bank to Laurence Graff Art Collection at Delaire Graff Wine Estate.



Opposite page

Reversible

2023, Oil on linen
150 x 120 cm

1

Irreversible

2023, Oil on linen
120 x 150 cm

2

Memory Echo

2023, Oil on linen
150 x 120 cm

3

Infinite Change

2023, Oil on linen
150 x 120 cm

4

Reframe #1

2023, Oil on linen
90 x 80 cm

5

Reframe #2

2023, Oil on linen
90 x 80 cm

6

Shroud #3

Edition of 3, bronze
99 x 61 x 40 cm

7

Delicate Rehearsal

2023, Oil on linen
100 x 80 cm

8

Remnants

2023, Oil on linen
100 x 80 cm

All images: Lionel Smit Studio



01.03.2024 > 30.06.2024

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Angelica Kauffman

Angelica Kauffman was born in Chur, Switzerland in 1741. She was a founding member of the Royal Academy and one of the most acclaimed artists of the 18th century. Presenting history paintings as well as portraits, including some of her finest self-portraits, the exhibition will trace Kauffman's artistic career from child prodigy to one of Europe's most sought-after painters. Kauffman's artistic talent was soon recognised during her childhood. She was trained as both a musician and as a painter.



The exhibition is presented in four sections featuring over 30 artworks by Kauffman including important international loans. Introducing the show will be a group of Kauffman's most celebrated self-portraits. Throughout her career, Kauffman returned to the practice of self-portraiture and presented herself in many different guises. As a woman artist, portraying herself enabled Kauffman to define her identity and take control of how she was seen by others.

Opposite page
Self-portrait in the Traditional Costume of the Bregenz Forest
1781, Oil on canvas
61.4 x 49.2 cm
Tyroler Landesmuseen, Innsbruck

1
Portraits of Domenica Morghen and Maddalena Volpato as Muses of Tragedy and Comedy
1791, Oil on canvas
125 x 158 cm
National Museum in Warsaw

2
Portrait of Johann Joachim Winckelmann
1764, Oil on canvas
97 x 71 cm
Kunsthau Zurich

3
Self-portrait with Bust of Minerva
c1780-81, Oil on canvas
93 x 76.5 cm
Grisons Museum of Fine Arts, Chur

4
Portrait of Emma, Lady Hamilton, as Muse of Comedy
1791, Oil on canvas
127 x 101.6 cm
Private collection

5
Portrait of Joshua Reynolds
1767, Oil on canvas
127 x 101.6 cm
The Morley Collection, National Trust Collections, Saltram,



01.03.2024 > 01.09.2024

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Matthew Wong

Vincent van Gogh

Painting as a Last Resort

1

Matthew Wong was a Canadian artist. After emigrating to Hong Kong his family returned to Canada when Wong was fourteen. Self-taught as a painter, Wong received critical acclaim for his work before his death by suicide in 2019 at the age of thirty-five. Matthew Wong started drawing and painting in 2011, at the age of twenty-seven.

Matthew Wong was identified as being autistic, displaying Tourette's syndrome. He had grappled with depression since childhood. Despite this, within the space of just a few years, he developed a highly personal style, using intense colours to paint imaginative landscapes. Van Gogh was a great source of inspiration for Wong. His influence is unmistakable, in terms of use of colour, the thickly applied brushwork and the personal themes in Wong's work. This exhibition explores the artistic and personal connection between the two artists in more detail.

Matthew Wong saw his own life reflected in that of Vincent Van Gogh. Both Van Gogh and Wong searched for a long time to find their calling in life. This ultimately proved to be painting. Wong even saw it as his 'last resort'. Both artists struggled with their mental health, resulting in their eventful, tragic, untimely deaths.

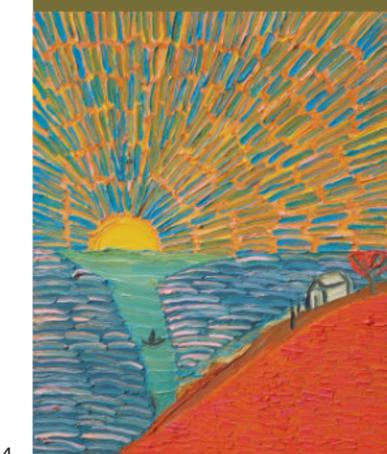
Both Vincent Van Gogh and Matthew Wong created a body of personal and emotionally charged work. Unlike Van Gogh, Wong's talent was recognised during his short career. Barely five years after he made his first work, Karma, a renowned museum in New York acquired a painting by Wong, and many notable collectors then followed suit.



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I see myself in him. The impossibility of belonging in this world.
Matthew Wong



6

Opposite page
Matthew Wong
See You on the Other Side
2019
© Matthew Wong Foundation
2023
1
Portrait of Matthew Wong
2 | 3 | 4
Matthew Wong
The Journey Home
2017
Private Collection
Courtesy of HomeArt
© Matthew Wong Foundation
2023

5
Matthew Wong
Unknown Pleasures
2019
Museum of Modern Art,
New York
© Matthew Wong Foundation
2023
6
Vincent van Gogh
Wheatfield with a Reaper
1889
Van Gogh Museum, Amsterdam
(Vincent van Gogh Foundation)



Raphaël Barontini

I live a journey of a thousand years

Raphaël Barontini was born in Saint-Denis, France in 1984. He now lives and works in Paris.

The exhibition's title paraphrases a passage from the poem 'Calendrier lagunaire', by the late Martinican author and politician Aimé Césaire. This is a journey that Barontini feels he is living, along-side those whose life experiences result from uprooting and displacement, and whose identities have been forged by encounters with other cultures through processes of creolization.

Comprising about twenty works, the exhibition is his largest presentation to date at a US institution. Closely following the commission entitled 'We Could be Heroes' at the Panthéon in Paris, which was part of the Carte blanche series, the show features 'La Bataille de Vertières' (2023) as its centrepiece – a monumental 65-foot-wide painting that first premiered inside the Panthéon and will be on view in the US for the first time. The work is complemented by recent work from US private collections and several new pieces specifically created for the Currier Museum.



Opposite page
Raphaël Barontini
La Bataille de Vertières
(below)

Solitude (upper left)
Triomphe de Toussaint
(upper right)
2023, Installation view,
Panthéon, Paris

1

Globalisto
'Une philosophie en mouvement'
Exhibition view,
Musée d'art moderne et
contemporain de Saint-Étienne
Métropole, Saint-Priest-en-Jarez
(France), 2022

© Photo: Cyrille Cauvet

2

Raphaël Barontini
Queen Amina
2023, Acrylic, inks, glitters and
silkscreen on canvas
170 x 140 cm

3

Raphaël Barontini
Marie-Catherine Laveau
2024, Acrylic, inks, silkscreen
and glitters on canvas
170 x 140 cm

4

Raphaël Barontini
Au Bal des Grands Fonds
2022, Acrylic, ink, glitter and
silkscreen on canvas
185 x 305 x 6 cm

All works:
Courtesy the artist and
Mariane Ibrahim
(Chicago, Paris, Mexico City)



08.03.2024 > 11.05.2024

International
Art Exhibitions 2024

Ellen von Unwerth

The Provocateur

1



2



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I know what it's like when you feel really uncomfortable, so I do everything in my power to make them feel at ease – and to live and laugh and move.
Ellen von Unwerth

The photographs included in Ellen von Unwerth's exhibition, several of which have never been seen before, reflect a liberated and irrepressible engagement with her subjects that the photographer has championed for her entire career. These exhibition images reflect a winking provocateur; not so much the object of lust but the playful instigator – both innocent and naughty.



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While eroticism is in the forefront of many of the images in this exhibition, fantasy and humour unite Ellen von Unwerth's vision of her subjects, simply having fun with each other, and with the viewer who they tease, taunt, and provoke.

Ellen von Unwerth was born in 1954 in Frankfurt. She worked in the circus as an assistant to the knife-thrower before being discovered as a model in Munich. She moved to Paris where she modelled successfully for 7 years before turning her interest to being behind the camera.

Opposite page
Portrait of Ellen von Unwerth
1
Intermission:
Linda Evangelista & Christy Turlington, Cannes, 1990
2
Afterparty:
Dioni Tabbers & Hana Jirickova, Los Angeles, 2014
3
Tête-à-tête, Vogue, Gioiello, 2008
4
The Pinch, Paris, 2008
5
Fallen Party Angel, Paris, 2012

6
Playdate II, Paris, 2011

*All images
© Ellen von Unwerth
Courtesy of Staley-Wise Gallery,
New York*

Roy Lichtenstein

A Centennial Exhibition

Opposite page
Glass and Lemon in a Mirror
1974, Magna, oil, canvas
Albertina, Vienna

A major retrospective celebrating what would have been the 100th birthday of Roy Lichtenstein, one of pop art's most important protagonists. Works representing his most important phases from the early 1960s to his late works have been provided by European and American museums as well as from private collections.



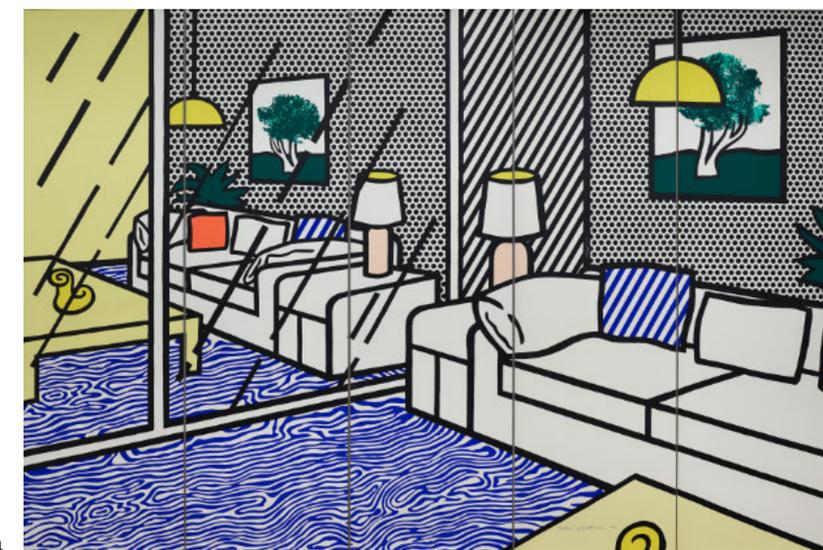
2

This selection includes famous icons of 1960s pop art such as the stereotypical blondes and clichéd military heroes. Likewise on show will be his creations after artworks by figures ranging from Picasso to Monet, the Expressionists and the Surrealists, his re-stagings of still lifes, and his futuristic-seeming wall paintings, enamel works, and Rowlux paintings – as will his self-referential mirror series, his interiors and landscapes, and the Brushstrokes construct-ed from Ben Day dots with which he rejected the subjectivity of the abstract expressionists. His paintings almost always refer to pre-existing images and hence present a second-degree reality, thereby drawing equally on 'high' and 'low' art.

4



3



1

Les Nymphéas
1993, Linocut, woodcut, lithograph and screenprint on paper
Albertina, Vienna

2

Drowning Girl
1963, Oil and acrylic on canvas
The Museum of Modern Art, New York

3

Figures in Landscape
1977, Oil and acrylic on canvas
Louisiana Museum of Modern Art (long-term loan)

4

Wallpaper with Blue Floor Interior
1992, Screenprint on paper
Albertina, Vienna



The Blue Rider A New Language



1



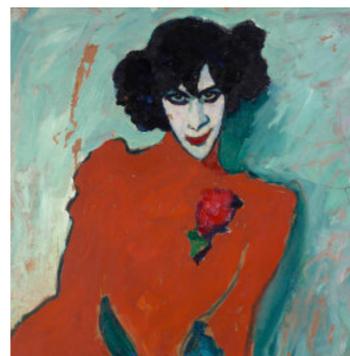
2

With around 250 works, including paintings, graphic art, reverse glass paintings, photographs, and sculptures, the exhibition traces a history from the eventful years around 1900 to the mid-twentieth century.

One of the many Secessionist movements to emerge around 1900, the Blue Rider had roots that went back to Art Nouveau and Impressionism. Interest in folk art, children's art, Japanese woodcuts, Bavarian reverse glass painting, and the international avant-gardes as



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well as the need for unconstrained creative development became main-springs of the Blue Rider. The intense exchange of ideas between artists including Gabriele Münter, Wassily Kandinsky, Franz Marc, Maria Franck-Marc, August Macke, Alexej Jawlensky, Marianne Werefkin, Robert Delaunay, and Elisabeth Epstein generated a productive group dynamic: the Blue Rider.

Many of these treasures, including works by Paul Klee and Wassily Kandinsky's dynamic abstractions from 1914, have not been on display in many years. The presentation also brings the début of recent acquisitions by the Friends of Lenbachhaus, among them works by Franz Marc, Maria Franck-Marc, and the artist Moisseï Kogan, who was persecuted and murdered by the Nazis.



- Opposite page
- Elisabeth Iwanowna Epstein**
- Self-portrait**
- 1911
- 1
- Wassily Kandinsky**
- Improvisation 26 (Rudern)**
- 1912
- 2
- Paul Klee**
- Archangel**
- 1938
- 3
- Franz Marc**
- Blue Horse I**
- 1911
- 4
- Alexej von Jawlensky**
- Portrait of the dancer**
- Alexander Sacharoff**
- 1909
- 5
- Rudolf Schlichter**
- Bertolt Brecht**
- 1926



Irving Penn

Irving Penn (1917-2009) was born to a Russian Jewish family in New Jersey. He is widely recognized as one of the 20th century's greatest photographers, renowned for his pared-down aesthetic and exemplary printmaking. Vogue's longest-standing contributor, Irving Penn revolutionised fashion photography in the postwar period, using neutral backgrounds to emphasize models' character through gesture and expression.



1

Although best known as a portrait and still life photographer, Irving Penn would create a diverse body of work. Organised by New York's Metropolitan Museum of Art, and presented exclusively on the West Coast at the de Young, 'Irving Penn' represents every

3

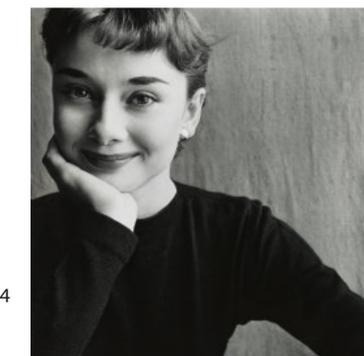


2



period of the artist's dynamic 70-year career behind the camera. Featuring 196 photographs, the exhibition spans his early documentary scenes and portraits of cultural luminaries, celebrities, and workers with the tools of their trades to abstract nudes and fashion studies.

4



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A special section is devoted to portraits of hippies, Hells Angels, and local rock bands, for example The Grateful Dead and Big Brother and the Holding Company that Penn made in San Francisco during the Summer of Love in 1967.

Opposite page
Hells Angel (Doug), San Francisco
1967, Gelatin silver print
47.8 x 50 cm
Gift of The Irving Penn Foundation, 2021
© The Irving Penn Foundation

1
Issey Miyake, New York
May 16 1988, Gelatin silver print
39.8 x 39.8 cm
The Metropolitan Museum of Art, Gift of The Irving Penn Foundation, 2021
© The Irving Penn Foundation

2
Mouth (for L'Oréal), New York
1986, Dye transfer print
47.3 x 46.4 cm
The Irving Penn Foundation
© The Irving Penn Foundation

3
Hippie Family (Kelley), San Francisco
1967, Platinum-palladium print
42.2 x 36 cm
The Irving Penn Foundation
© The Irving Penn Foundation

4
Audrey Hepburn, Paris
1951, Gelatin silver print
35 x 34.2 cm
The Metropolitan Museum of Art, Gift of The Irving Penn Foundation, 2021. © Condé Nast

5
Rock Groups (Big Brother and the Holding Company and The Grateful Dead), San Francisco
1967, Platinum-palladium print,
48.3 x 50.2 cm
The Irving Penn Foundation
© The Irving Penn Foundation

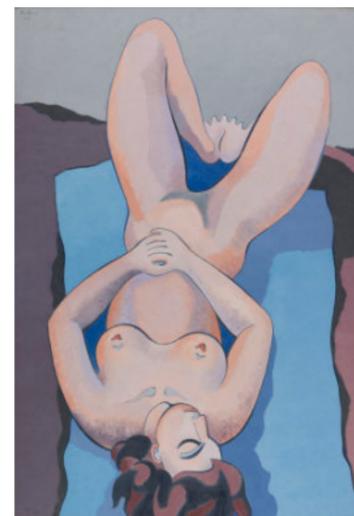


1



A retrospective of the painter and intellectual Jean Hélion (1904-87). Hé was one of the pioneers of abstraction, which he brought to America in the 1930s before moving on to a personal form of figuration just prior to the World War II. He returned to France after the War and was hailed in the 1960s by the new generation of Narrative Figuration painters. His career was marked by numerous exhibitions in French and international galleries and museums, including MAM and Centre Pompidou. Despite its sweep and its singularity, his oeuvre remains little known.

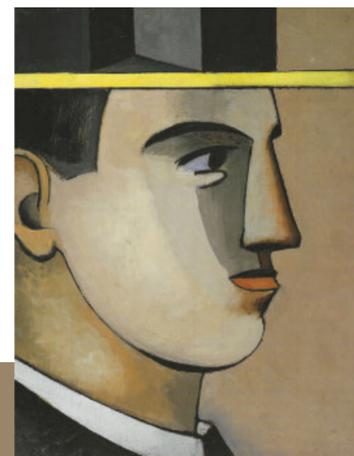
2



3



4



Chronologically presented, 'The Prose of the World' brings together over 150 rarely shown works – 103 paintings, 50 drawings, notebooks and a mass of documentary material – from major French and international museums and many private collections. After a brief spell as a painter, he joined Théo van Doesburg and Piet Mondrian in a move towards geometric abstraction.

A member of the Art Concret group, he also helped found the Abstraction-Création collective, home to the leading abstractionists of the interwar period. A friend of Calder, Arp and Giacometti, he was also close to Max Ernst, Marcel Duchamp and Victor Brauner. In 1934 Hélion moved to the United States, where he became a leading figure on the American art scene

Opposite page
Festival d'automne à l'atelier
1980, Acrylic on canvas
146 x 113.5 cm
Galerie Alain Margaron, Paris



5

1

La jeune fille et le mort
1957, Oil on canvas
114 x 146 cm
Private collection Clovis Vail

2

Nu renversé
1946, Oil on canvas
130.5 x 92 cm
Don Joseph Cantor Foundation,
Indianapolis, USA

3

L'homme à la joue rouge
1943, Oil on canvas
65 x 49.5 cm
Private collection

4

Edouard
1939, Oil on canvas
38 x 28 cm
Private collection of Clovis Vail

5

L'escalier
1944, Oil on canvas
130 x 97 cm
Private collection, courtesy of
Applicat-Prazan, Paris

All works © ADAGP, Paris, 2024

Bienvenue

Masterpieces by Cézanne, Van Gogh & Manet etc

1
Edouard Manet
Amazon
1882, Oil on canvas
114 x 86 cm



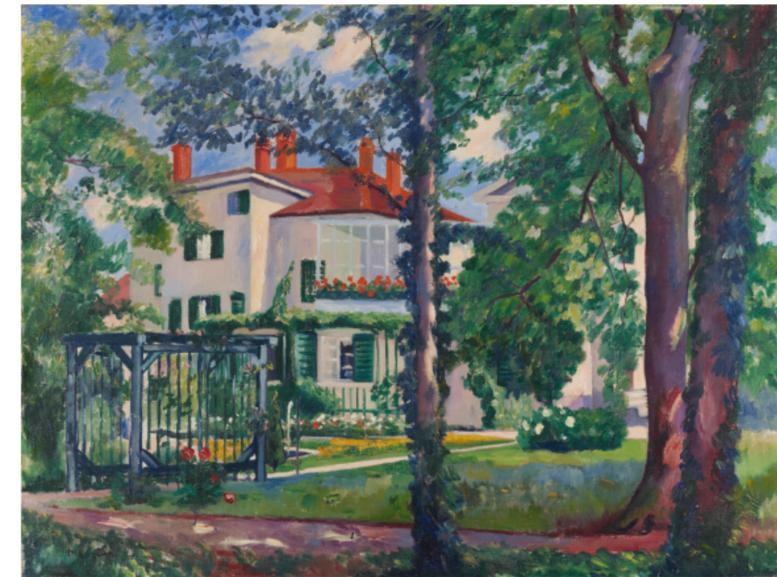
2
Paul Cézanne
Portrait de l'artiste (Autoportrait)
1877-78, Oil on canvas
25,5 x 19 cm



3
Félix Vallotton
La Charrette
1911, Oil on canvas
101 x 74 cm



4
Henri Charles Manguin
La Villa Flora
1912, Oil on canvas
76 x 96 cm



5
Félix Vallotton
The White and the Black
1913, Oil colours on the wall
114 x 147 cm

Sculpture is also included, with a significant selection of works by Auguste Rodin and Aristide Maillol. This exhibition celebrating the reopening of Villa Flora allows visitors to experience turn-of-the-century avant-garde art in unusual concentration

and quality. It will now be possible to experience the ground-breaking Winterthur spirit for French modernism, particularly the unusual commitment of Hedy and Arthur Hahnloser, in the place where this first-class collection was created.

6
Aristide Maillol
Summer
1910, Cast bronze
165 x 75 x 35 cm



Vincent van Gogh
Le Café de nuit à Arles
1888, Pencil, watercolours and opaque paints on paper on cardboard
44.4 x 63.2 cm

5



04.04.2024 > 27.04.2024

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Anaja Hvastija Gaia Minds & Bodies

1

Anaja Hvastija Gaia observes the depths of human consciousness by using the canvas as a portal for self-reflection. Through her paintings, she reveals a realm of contemplation and meditation, inviting viewers to explore the space of their own psyche. Within her compositions, one encounters pondering feminine figures, each embodying facets of introspective views. These figures serve as vessels for viewers to project their own thoughts, emotions and experiences, fostering a sense of connection and resonance.

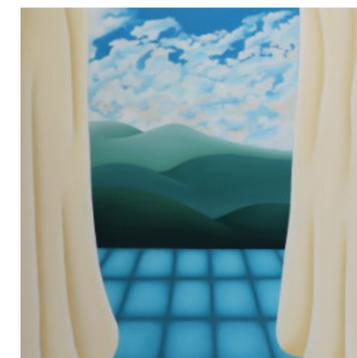


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Anaja Hvastija Gaia's portrayal of natural landscapes serves as a backdrop for these contemplative scenes, evoking a sense of serenity and tranquility. The inclusion of mountain ranges and bodies of water further enhances this atmosphere, symbolizing the unity of fragments and memories within the vast expanse of the unconscious mind. Through these formal elements, Anaja Hvastija Gaia creates a space where the mind and body are intricately intertwined, bridging the gap between conscious thought and subconscious exploration. Her work serves as a gateway to delve into the recesses of one's



4

innermost thoughts and emotions, offering a journey of self-discovery and enlightenment.



5

'Minds & Bodies' marks Anaja Hvastija Gaia's first solo exhibition with Allouche Gallery.

Opposite page
After Dark Reverie
2024, Oil on canvas
140 x 140 cm



1

Beyond the Mind's Horizon

2024, Oil on canvas
100 x 100 cm

2

Parallel Existence

2024, Oil on canvas
140 x 150 cm

3

Essence Unveiled

2024, Oil on canvas
110 x 120 cm

4

Dreamscape Symphony

2024, Oil on canvas
100 x 100 cm

5

Ephemeral Echoes

2024, Oil on canvas
130 x 130 cm

6

Wandering Illusions

2024, Oil on canvas
130 x 130 cm

All works
Courtesy Allouche Gallery
and the Artist



2

The Last Caravaggio

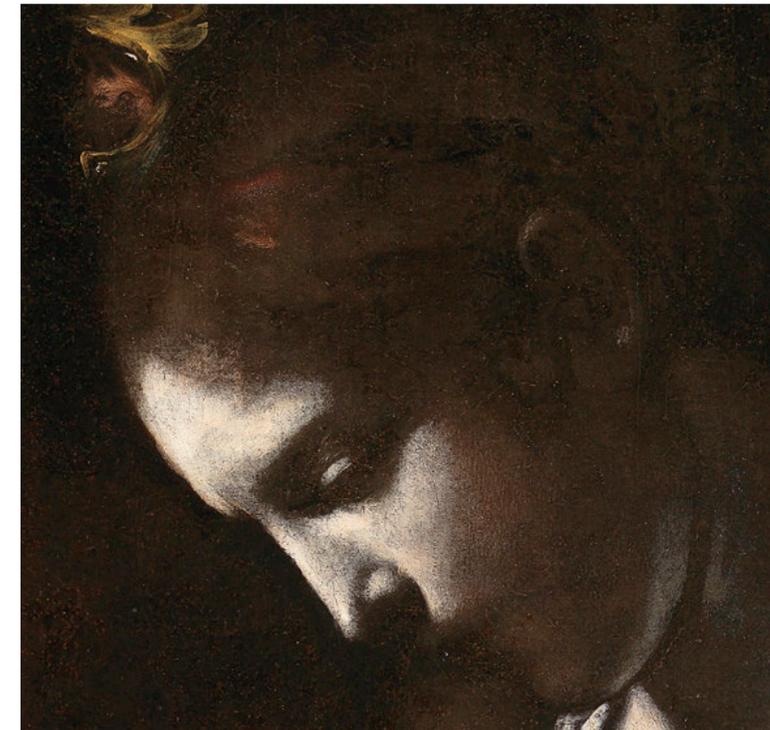
May 1610. Caravaggio is in Naples working on the last picture he'd ever paint. Two months later, he died in mysterious circumstances. But it was during his final tumultuous years that Caravaggio made some of his most striking works. His characteristic style includes tightly cropped scenes and dramatic lighting. He used real models with dirty feet and grimy fingernails. Few paintings are better placed to tell the story of Caravaggio's final years than his last-known work, 'The Martyrdom of Saint Ursula' (1610, Gallerie d'Italia, Naples). The painting is coming to London for the first time in 20 years. We witness violence at uncomfortably close quarters. Caravaggio shows us an intricate interplay of guilty and innocent hands. And his own self portrait looks on, helpless.

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We'll display this painting with our own late Caravaggio, 'Salome with the Head of John the Baptist' (about 1609-10). Explore the troubled end of Caravaggio's life, the stories of Ursula and Salome, and reflect on violence today.

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Opposite page
Michelangelo Merisi da Caravaggio
The Martyrdom of Saint Ursula
1610, Oil on canvas
143 x 180 cm
Intesa Sanpaolo Collection
Gallerie d'Italia, Naples
© Archivio Patrimonio Artistico
Intesa Sanpaolo
Photo: Luciano Pedicini, Naples

1

Michelangelo Merisi da Caravaggio
Salome receives the Head of John the Baptist
1609-10, Oil on canvas
91.5 x 106.7 cm
© The National Gallery, London

2 | 3 | 4

Michelangelo Merisi da Caravaggio
The Martyrdom of Saint Ursula
Details



Christina Ramberg A Retrospective

With more than 100 works, this exhibition is the first comprehensive survey of Christina Ramberg's work in more than 30 years.

The show will feature several key pieces from the Art Institute of Chicago's permanent collection complemented by numerous loans from across public and private collections, many of which have never been on view before.



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From intimate early paintings focused on the pattern and form of women's hairstyles and garments, to mature work featuring cropped female torsos and hands, the exhibition presents her most iconic imagery while offering a rare opportunity to see all phases and elements of Ramberg's continually evolving 20-year career. Christina Ramberg pushed boundaries with her paintings, straddling figuration and abstraction, while questioning idealized body types and gender presentation. She is best known for these stylized paintings of fragmented female bodies, but she also experimented with quilting,

print-making, and drawing. Sketchbooks, 35mm slides, and dolls from her informal archive of ephemera offer a fuller understanding of the artist's practice and how she digested an enormous breadth of source material to create her edgy yet empathetic body of work.

She was a student at the Institute of Chicago School of the Art in the 1960s & 1970s and became the first female Chair of the Painting & Drawing Department at the school in 1985. Her relationships with fellow artists, colleagues, and students left a lasting impression on those who knew her and their work.

Opposite page

Bound Hand

1973

Collection of the Henry & Gilda
Buchbinder Family, Chicago

1

Untitled (Hand)

1971

Collection of Frank Williams,
Wellesley, Massachusetts

2

Waiting Lady

1972

Collection of Anstiss & Ronald
Krueck, Chicago

3

Black 'N Blue Jacket

1981

Collection of Chuck & Kathy
Harper, Chicago

All works © The estate of Christina
Ramberg

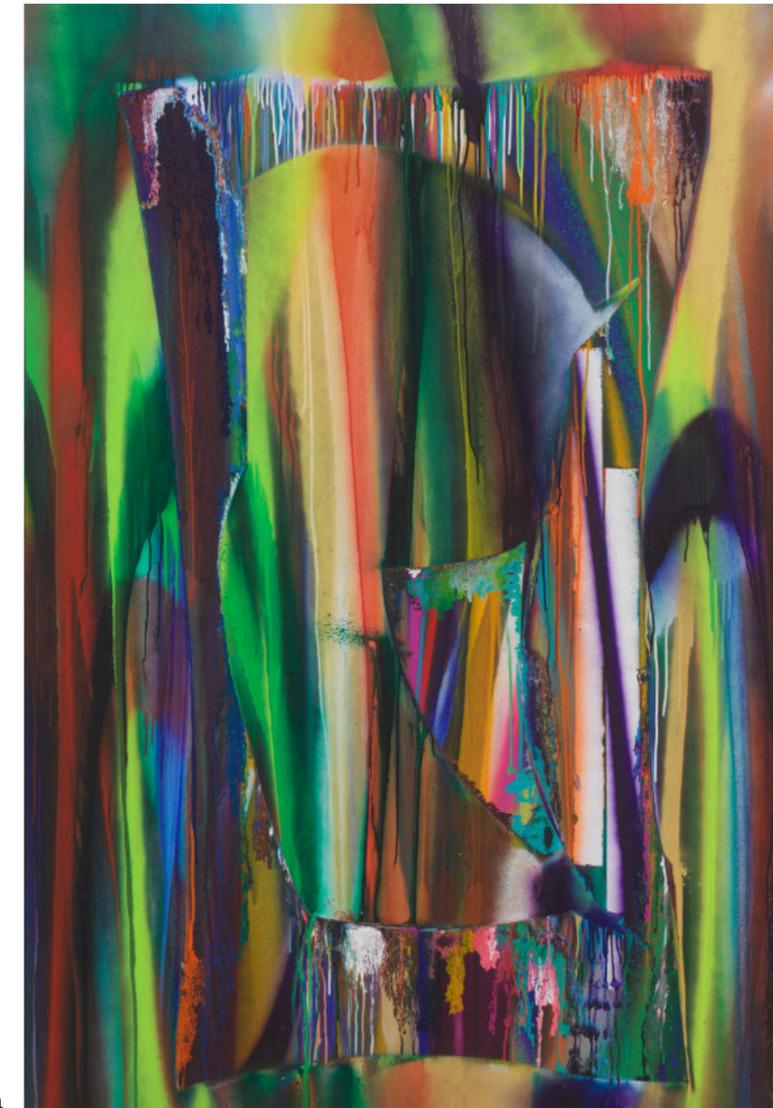
Katharina Grosse

Studio Paintings 1988-2023

Katharina Grosse was born in 1961 in Freiburg im Breisgau, Germany. She studied at the Kunstakademie Münster from 1982 to 1986, and Kunstakademie Düsseldorf from 1986 to 1990.

Grosse is known internationally for her expansive works, which she paints on-site, often including extensive sections of exterior spaces. Less attention has been paid to the works done on canvas in her studio. This show is the first to conduct a comprehensive inquiry into this part of Grosse's oeuvre, from the late 1980s all the way up to her most recent works. The large-format and extremely powerful paintings of Grosse subvert the conventional relationships between foreground and background, between surface and ground, between the area of the canvas and the edges of the picture, thereby opening up new imaginative worlds both within and beyond the work of art. Through an open-ended creative process in which painting takes on performative characteristics, Grosse rethinks fundamental issues which have defined the history of painting for a long time.

The exhibition is divided into two large thematic fields: Returns/Revisions/Inventions and Fissures/Ruptures. The theme Returns/Revisions/Inventions includes a broad array of paintings created since the early 1990s and sheds



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light on the artist's cyclical manner of working. Fissures/Ruptures concentrates on the various methods with which Grosse breaks up the medium of painting in order to extend its borders. This endeavour involves the inclusion of natural materials such as soil and

branches so as to reinterpret the customary relationship between painting and physical space. The exhibition features around forty paintings, most of them in a large format.



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- 1
oT 2016
Acrylic on canvas
 - 2
oT 2010
Acrylic on canvas
 - 3
oT 1999
Acrylic on canvas
 - 4
oT 2019
Acrylic on canvas
Courtesy Petzel, London
 - 5
oT 2021
Acrylic on canvas
Courtesy: Private collection
 - 6
oT 2023
Acrylic on canvas
 - 7
oT 2023
Acrylic on canvas
- All photos: Jens Ziehe
© VG Bild-Kunst, Bonn, 2024*



Expressionists

Kandinsky, Marc, Münter & The Blue Rider

In the early 20th century, an international circle of friends came together to transform modern art. This exhibition celebrates their radical experimentation with form, colour, sound and performance. The show will draw on the world's richest collection of expressionist masterpieces at the Lenbachhaus in Munich, alongside rare loans from public and private collections, including works never previously seen in the UK. From celebrated artists like Wassily Kandinsky, Gabriele Münter, Franz Marc and Paul Klee, to previously overlooked figures like Vladimir Burliuk and Maria Franck-Marc, the exhibition will reveal the multicultural and transnational nature of this key moment in early modernist art. The Blue Rider (Der Blaue Reiter) was a loosely affiliated and diverse network of artists, connected by their desire to express personal experiences and spiritual ideas. They published their groundbreaking Almanac in 1912, edited by Kandinsky and Marc, and staged two public exhibitions in 1911 and 1912.



The collective brought together highly individual creatives from across western and eastern Europe and the USA to form 'a union of various countries to serve one purpose'. They proclaimed that 'the whole work, called art, knows no borders or nations, only humanity'.

This landmark exhibition which features a collection of masterpieces is possible due to a collaboration with Lenbachhaus in Munich, who have offered Tate unprecedented access to their collection. It features over 130 works – brought together in the UK for the first time in over 60 years.

Opposite page

Franz Marc
Tiger
1912
1

Maria Franck-Marc
Girl with Toddler
c1913
3

Wassily Kandinsky
Riding Couple
1906-07
4

Marianne von Werefkin
Self-portrait I
c1910
5

Gabriele Münter
Portrait of Marianne von Werefkin
1909



2

Franz Marc
Deer in the Snow II
1911

All works
Lenbachhaus, Munich



Modernism Adored

20th Century Art

The exhibition is a celebration of the revolutionary artistic movements that defined the 20th century. It features a curated selection of paintings, drawings and sculptures from important to rediscovered artists.

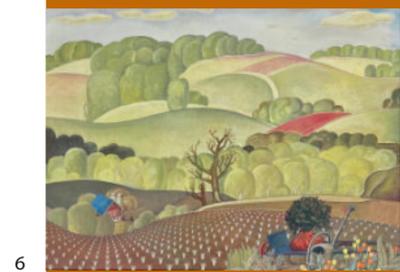
The exhibition also explores essential movements that shaped the artistic landscape during the 20th century from Ashcan, Cubism, Art Deco, Vorticism, WPA, Abstraction, Abstract Expressionism, Caricature and Outsider Art.



Artists in the exhibition include: Sybil Andrews, Maurice Becker, A Aubrey Bodine, Jo Cain, Staats Cotsworth, Daniel Celentano, Robert Cronbach, James Daugherty, Stuart Davis, Charles Demuth, Donald Deskey, George Pearse Ennis, William Gropper, Harold Haydon, Florence Henri, Al Hirschfeld, Mervyn Jules, Max Kalish, William

Kienbusch, Georgina Klitgaard, Henry Koerner, Leon Kroll, Vladimir Lebedev, Carlos Lopez, James McCracken, Alfred Mira, Irene Rice Periera, Antonio Petruccelli, Arthur Rosenman Ross, Hilla Rebay, Maurice Guiraud-Riviere, Joseph Solman, Lill Tschudi, Gerrit Van Sinclair, Samuel Wachtel, Katherine Wiggins, John Winters and Purvis Young.

- Opposite page
George Pearse Ennis
Forging a Gun Tube #1
1918
116.8 x 94 cm
1
- Carlos Lopez**
WPA Mural Study for Michigan Post Office
c. 1940, Oil on Board
49.5 x 57 cm
2
- William Kienbusch**
Shooting Gallery, Sixth Avenue
c1941, Poster paint on paper
40 x 53.3 cm
3
- Vaclav Vytacil**
Abstract Composition No 2
11 x 34.6 cm
1936, Casein on cardboard construction
4
- Simon Wachtel**
Factory Yards No 3
c1930s, Oil on canvas
91.4 x 61 cm
5
- Maurice Guiraud-Riviere**
La Comete
c1925, Silvered bronze
58.4 cm (w) x 50 cm (h) x 14 cm (d) on a 3.2 cm (h) black marble base
6
- James McCracken**
WPA Landscape
c1930s, Oil on canvas
71 x 91.4 cm





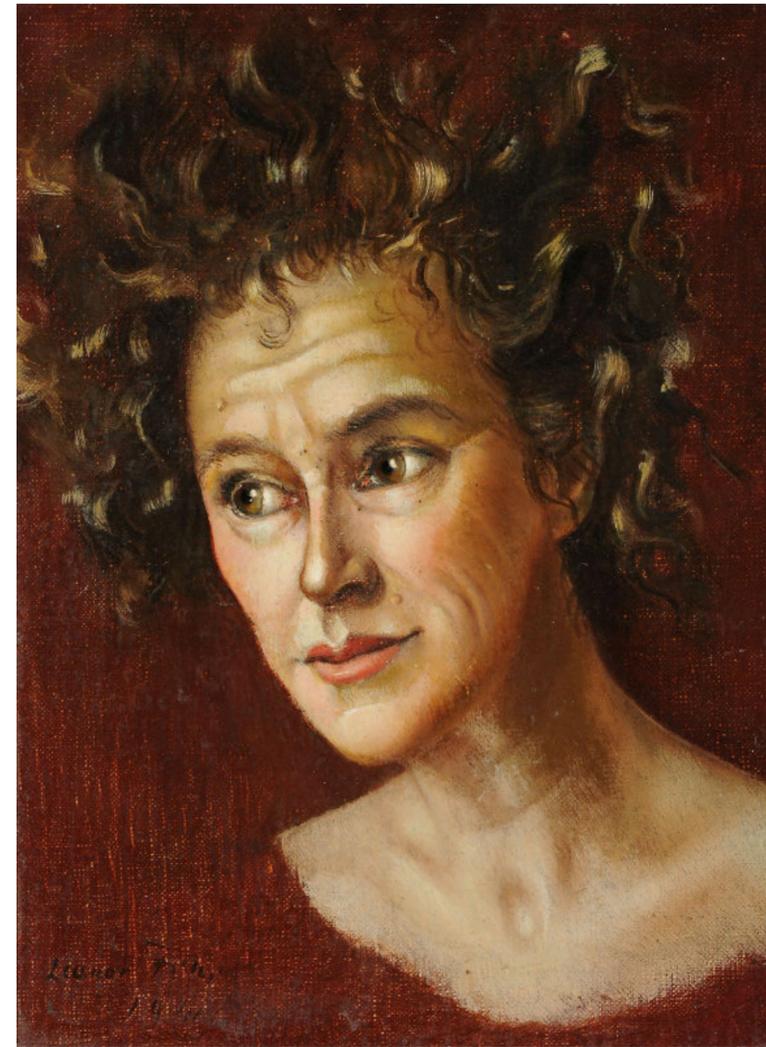
Leonor Fini

Portraits & Passengers

'Portraits & Passengers' is an exhibition of Leonor Fini's distinguished body of work in portraiture from 1939 to 1992. Exemplified in 25 carefully curated paintings and works on paper, this presentation explores the multifaceted nature of identity through Leonor Fini's discerning gaze. Within a few years of her arrival in Paris in 1933, Leonor Fini (1907-96) established herself as a force of the avant-garde, having a solo show at the Julian Levy Gallery and exhibiting with the surrealists in the International Surrealist Exhibition at the New Burlington Galleries in London and in *Fantastic Art, Dada, Surrealism* at MoMA in New York.



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Recognised and respected as a painter of surreal and somewhat unsettling scenes, Fini took a turn in the mid-1930s and began to take a strong interest in portraiture. This would produce some of her most compelling compositions and prove quite fortuitous as a source of income throughout her life. From the elite and socially privileged she painted

in Monte Carlo during World War II to the ghostly and enigmatic 'Passengers series' of the 1980s and 1990s, Fini employed her remarkable skill as a classical painter with new unconventional techniques of her own making. She breathed life into her subjects, capturing not just their physical likeness but also their innermost essence.



4

Opposite page

Portrait of Mrs H (I)

1942, Oil on canvas
55.9 x 45.7 cm

1

Portrait féminin no 39

c1952, Oil on canvas
92.1 x 65.4 cm

2

Mrs H

1941, Oil on canvas
18 x 14 cm

3

Portrait de Mme Lucienne Domb

1950-52, Oil on canvas
73 x 60 cm

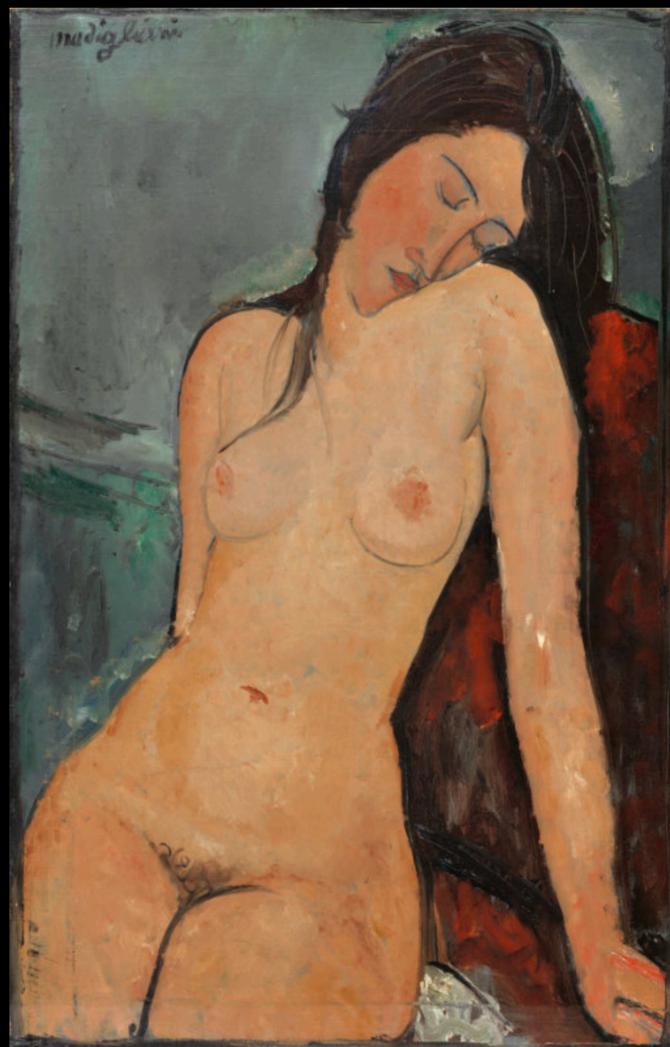
4

Portrait de Casare Pavani III / Nu debout

c1943-46, Oil on paper
36.8 x 26 cm



1
Young Girl with a Striped Blouse
1917, Oil on canvas
92 x 60 cm
Nahmad Collection
© Christie's Images / Bridgeman Images



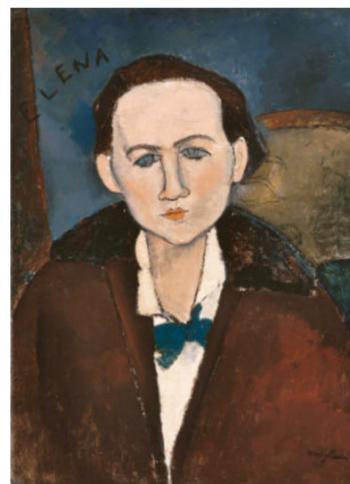
2
Seated Nude
1916, Oil on canvas
92.4 x 59.8 cm
The Courtauld, London
(Samuel Courtauld Trust)
© The Courtauld / Bridgeman Images



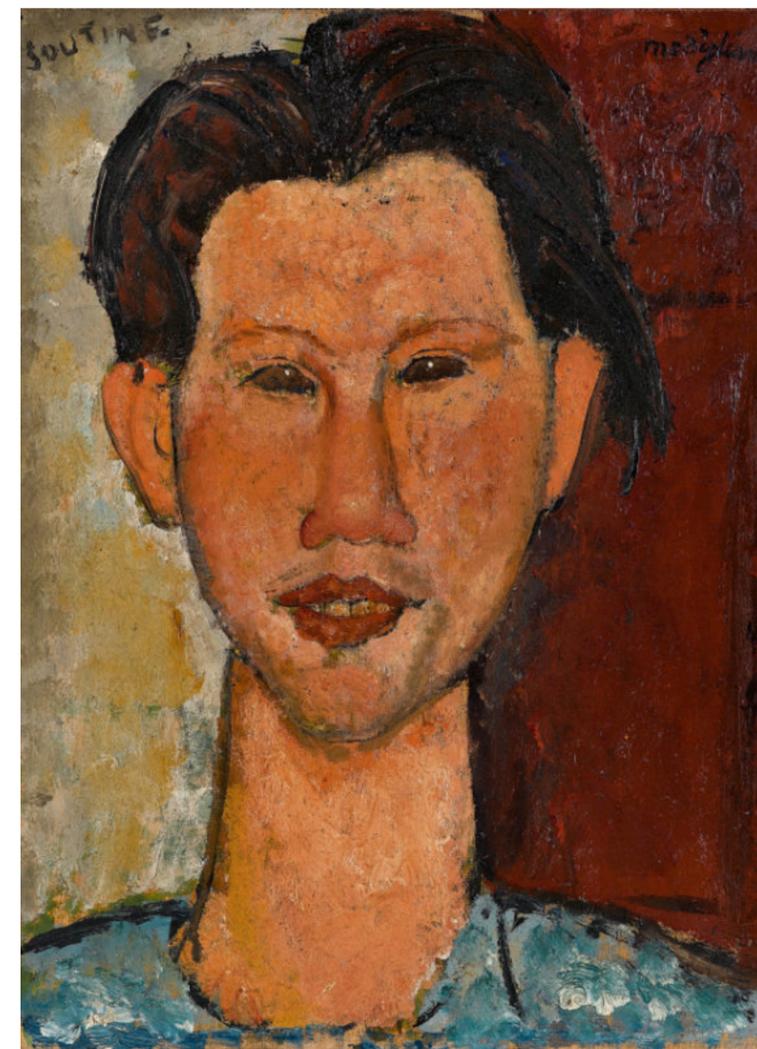
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Modigliani Modern Gazes

It was not until the traumas of the First World War that a cult of coolness emerged in European painting of the 1920s. The zeitgeist, later called New Objectivity, was also shaped by women writers, fashion designers and painters. With short hairstyles and masculine clothing, some of them were fashionably ahead of their time. The bourgeois women of this time had already met Modigliani in the circle of the Parisian avant-garde. Encouraged as a child by his mother and aunt, who taught languages, Modigliani sought educated women in the period before and after the First World War, who explored new scope offered by Parisian artistic life.



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Modigliani transferred reflections of these relationships to his paintings, portraying both sexes of the Parisian avant-garde as cosmopolitan artist friends across borders. The stoic nobility of his portraits anticipated the New Objectivity. Modigliani depicted the new image of man without expressive tendencies, yet portrayed the

emancipated woman without the cold detachment of New Objectivity or the dissecting view of postwar society. Modigliani even reduced references to the sitter's social background to a minimum. His portraits of women and nudes showed the self-confident matter-of-factness of a femme moderne.



7

7
Portrait of a Woman
1918, Oil on canvas
61 x 46 cm
Denver Art Museum Collection,
The Charles Francis Hendrie
Memorial Collection
© Denver Art Museum

3
Reclining Nude on a White Cushion
1917, Oil on canvas
60 x 92 cm
Staatsgalerie Stuttgart

4
Elena Povolozky
1917, Oil on canvas
64.77 x 48.58 cm
The Phillips Collection
Washington, DC

5
Chaim Soutine
1915, Oil on wood
36 x 27.5 cm
Staatsgalerie Stuttgart

6
Portrait of a Woman with a Beauty Spot
1908, Black crayon and watercolour on paper
36.7 x 31.3 cm
Private collection



1
Lucian Freud
David Dawson
1998, Etching on Somerset
textured white paper
75.9 x 57.2 cm



2
Francis Bacon
**Study for the Human Body
from a Drawing by Ingres**
1982-84, Lithograph
87.9 x 60.6 cm

3



Bacon & Freud Conversations

'Conversations' is an exhibition which brings together an overview of the two artists' graphic output and the differing approaches each took to printmaking. Both Bacon and Freud are widely recognized as leading figurative artists of the twentieth century and had shared a mutual interest in expressing the essence of the human experience. The marks and techniques Lucian Freud employed during the etching process were a natural progression from his work as a draughtsman. Lucian Freud's approach to printmaking was informed by his painting; by placing the etching plate upright on an easel, he was able to meticulously work from life.



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Always working directly from his models and demarcating their forms through meticulous networks of finely etched lines. Unsettling and unyielding, these portraits contain a remarkable honesty and an awkwardness that adds to the psychological tension. Francis Bacon's graphic works reflect his relentless strive to 'open the valves of feeling'.

He acted as a self-proclaimed witness of mankind, setting himself the task of scrutinizing the human condition. All his works produce the same expressive and fiercely charged effect. He worked closely with his printmakers to capture the same colour quality as the originals. Bacon and Freud shared an impassioned, yet tumultuous, forty year friendship.

3

Lucian Freud
Woman with an Arm Tattoo
1996, Etching on Somerset
textured white paper
70.5 x 89.5 cm

4

Lucian Freud
Head of Ali
1999, Etching on Somerset
textured white paper
75.9 x 57.2 cm

5

Francis Bacon
Seated Figure
1983, Etching and aquatint
in colours, on Arches paper
101.6 x 70.8 cm

6

Lucian Freud
Girl Sitting
1987, Etching
60.3 x 77.2 cm



7

Francis Bacon
Study from the Human Body
1987, 1992, Etching and aquatint
163.2 x 121.3 cm

Photography
3 *Pierre Le Hors*
5 & 7 *Olympia Shannon*