

International Art Exhibitions 2020

01





Jake Wood-Evans

Relic



2

Jake Wood-Evans' new body of work, produced for this solo exhibition is a continuation of the artist's exploration of memory and mortality. Returning to his enduring love of the Baroque for inspiration, the likes of Peter Paul Rubens, Anthony Van Dyck, Nicolas Poussin and Jean-Baptiste Marie Pierre form the conceptual genesis for 'Relic'. Here Wood-Evans moves further into abstraction than ever before, as the reference piece is transformed he uses the canvas to examine the tangibility, or lack thereof, of our existence.

Jake claims he has always been just as interested in what is absent, missing or removed, than what remains; he hopes these new paintings have the power to engage and captivate the viewer for even the briefest moment, to provide the opportunity for a meditative and emotional response.

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Large-scale and bold, Wood-Evans' versions of the historical altarpiece are washed with a depth of colour that obscures and fragments the figures of classical imagery that lurk beneath. Yet these underlying forms refuse to be fully erased, like an artistic palimpsest shapes from previous layers remain, serving as a shifted, reconstructed memento of what once was.

The final products only loosely retain a visual connection to their reference, yet offer widespread allusions to seminal moments throughout art history. The layers of references and meaning are mirrored by the seeming erosion, re-working and restoration of the subject. These new works offer a scene largely concealed, as if through smoke or the scratched surface of a corroded film.

5



- Opposite page
- The Feast of Venus, after Rubens (dyptich)**
200 x 160 cm (each panel)
- 1
- Jake Wood-Evans Studio**
- 2
- Study for The Mystical Marriage of St Catherine 1, after Rubens**
54 x 77.5 cm
- 3
- The Assumption with Alizarin Crimson, after Rubens**
220 x 150 cm
- 4
- The Holy Family under the Apple-Tree, after Rubens**
220 x 150 cm
- 5
- Jake Wood-Evans in Studio**



James Casebere On the Water's Edge

In 2016, in response to the alarming rise of populism in society, James Casebere presented an exhibition in homage to Luis Barragán: an architectural ensemble paying tribute to a sense of spirituality.

With this new work, 'On the Water's Edge', he sets his sights on the future with a series of novel hybrid structures, skilfully combining public spaces and private sanctuaries in coastal regions as he adopts a critical yet optimistic approach to the current disasters caused by rising sea levels.

For this new exhibition, James Casebere once again displays his mastery of staged photography with an original series that accurately lays bare major contemporary questions around climate change and the threat of environmental disaster.

For the new show, the artist chose not to work with existing structures but to create new composite ensembles from scratch, their unfinished appearance turning them into sanctuaries of peace where every refugee can find refuge. Each photograph is the fruit of a painstaking working process in the studio.



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He starts by building scale models inspired by a plethora of architectural forms and finishes by designing complex lighting, colouring and image production inspired by his personal memories. Although the structures tend to be abstract, they offer a contemporary take on an ideal lifestyle in perfect synergy with nature, much like Paul Rudolph's Florida houses and the

early 20th-century Arts & Crafts movement. A garden of Eden in a world on the brink of collapse is a recurring element in the artist's work. With these homes and pavilions solidly anchored in the midst of flooded landscapes, the artist explores a surprising dichotomy whereby humans are seen to be vulnerable to nature but remarkable in their efforts to tackle her challenges.

Opposite page
Flooded Streets

165.5 x 118.7 cm
171.3 x 124.6 cm (framed)

1

Blue House on Water No 2

152.7 x 118.7 cm
160 x 126 cm (framed)

2

Bright Yellow House on Water

152.7 x 118.7 cm
160.4 x 124.6 cm (framed)

3

Industrial Overlap

169.5 x 113 cm
175.4 x 118.7 cm (framed)

4

Santa Teresa White Duplex

118.7 x 163.3 cm
124.6 x 169 cm (framed)

5

Orange House on Water

118.7 x 153.2 cm
124.6 x 159 cm (framed)

All works
2019, Framed archival pigment
print mounted to dibond
© James Casebere | courtesy
Templon, Paris & Brussels

All works
© Louise Bonnet
Courtesy of the Artist and
Galerie Max Hetzler,
Berlin | Paris | London
Photos: Joshua White

Louise Bonnet New Works

Known for her portraits of voluminous bodies, Bonnet presents the weight of human stresses and emotions in physical form. In her paintings, the figures' bodies swell and bloat to exaggerated proportions, as though heavy with the feelings of the mind. Simple actions, like kneeling or hiding, stretch and bend the bodies into uncomfortable extremes, often bringing the figures to the edge of the canvas itself. Interested in the tension of limbs, muscles and the materials that cover them, Bonnet transforms the human form as we know it, all the while retaining a masterful sense of corporeality. Treading a fine line between humour and discomfort, comedy and tragedy, the anonymous figures are staged in isolation often against diminished backgrounds, their physicality rendering them statuesque yet faceless. The figures are dramatically lit in settings that border the surreal, from sparse domestic rooms, to moonlit tables.

1



Opposite page
Hollywood 1
2019, Oil on linen
182.9 x 152.4 cm
1
Wailer
2019, Oil on linen
172.7 x 279.4 cm
2
Lost at Sea
2019, Oil on linen
101.6 x 76.2 cm
3
**Fresh Humiliation
Escaping from its
Blanket of Lies**
2019, Oil on linen
182.9 x 242.8 cm

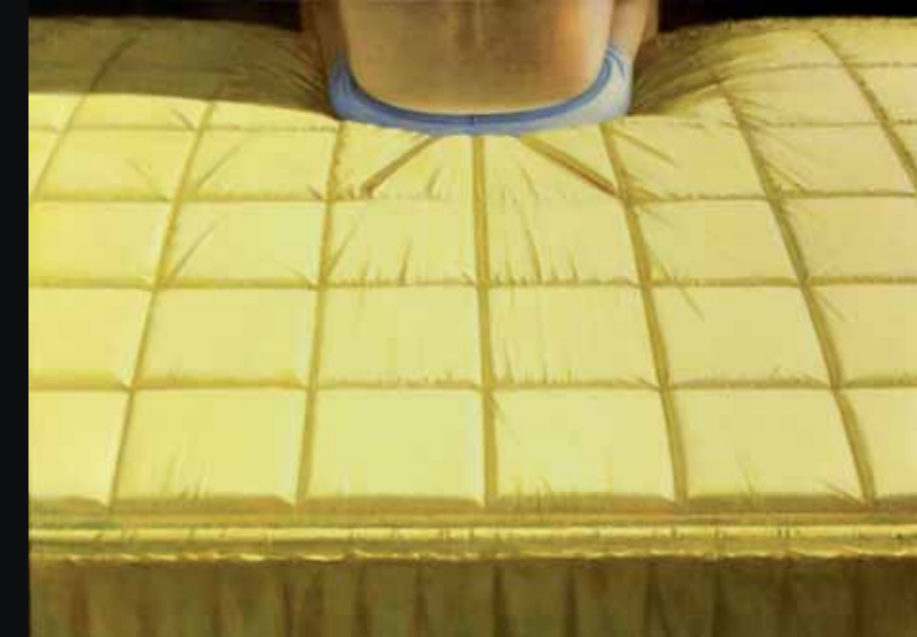


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19.01.2020 > 20.09.2020

International
Art Exhibitions 2020

Jan Beutener

Jan Beutener is a discoverer of things. In his realism, the detail that strikes him is central. Beutner was born in Maarssen in the Netherlands in 1932. A look back at 50 years of artistry. The oeuvre of Jan Beutener is relatively modest in size. He only paints a few works every year. This exhibition features 70 of his paintings: almost a complete survey. From the outset of his career as a painter, in 1969, Beutener's works were well received.

Most of the paintings in this exhibition are on loan from other museums, although his work also has a significant following among private collectors. Beutener was a solitary force swimming against this tide. Some contemporaries also made realistic paintings, such as Co Westerik, Har Sanders and Jan Roeland. They too operated solitarily: there was no common starting point, and each artist had their own opinions regarding how to make recognisable depictions of the world.



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Characteristic of Jan Beutener is how he 'edits' reality. He starts with situations, incidents and objects that strike him and attract his attention. He develops these subjects as abstract forms into a clear composition, often accompanied by a distorted perspective. Beutener subsequently accentuates or crops a detail in such a way that it demands the viewer's attention. The apparently perfectly serious result is always mixed with a touch of humour. Beutener invariably offers us something of a hint. A reference to the invisible presence of a person. He forces us to think, to look more closely.

Opposite page
Rouge 1986
Stedelijk Museum Amsterdam
© Pictoright

1
Bed 1978
Dordrechts Museum © Pictoright

2
Over the edge 2002
Dordrechts Museum © Pictoright

3
Windshield 1976
Dordrechts Museum © Pictoright

4
Potatoes 1969
Stedelijk Museum Amsterdam
© Pictoright

5
In Between 1986
Dordrechts Museum © Pictoright



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25.01.2020 > 03.05.2020

International
Art Exhibitions 2020

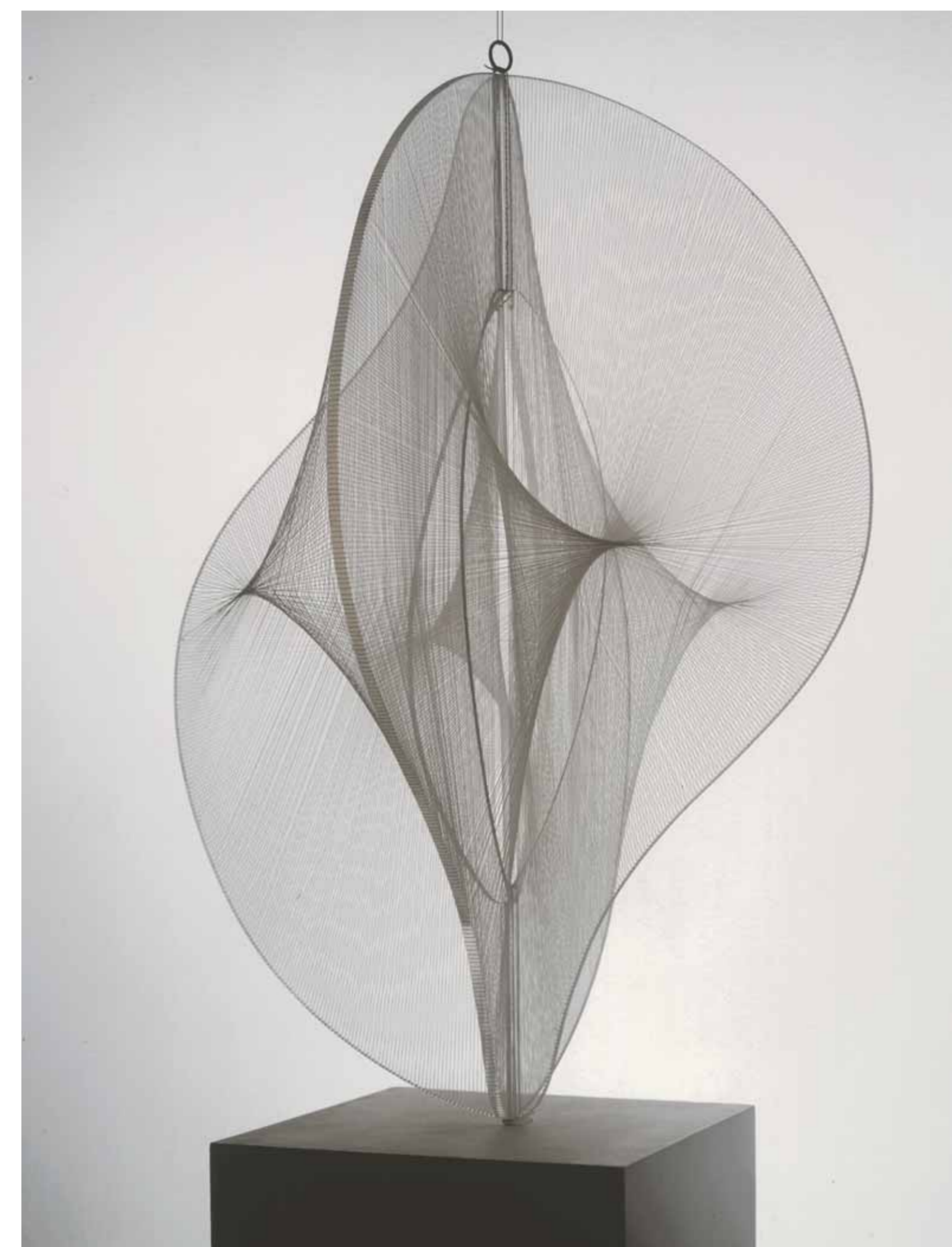
Naum Gabo



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Naum Gabo (1890-1977), born Naum Neemia Pevsner, was an influential sculptor, theorist, and key figure in Russia's post-Revolution avant-garde and the subsequent development of twentieth-century sculpture. The exhibition marks the centenary of the Realistic Manifesto 1920, a set of pioneering artistic principles launched in Moscow by Gabo and his brother Antoine Pevsner.

The statement declared that authentically modern art should engage with and reflect the modern age. Drawing primarily on the complementary collections of Gabo's work held at Tate and the Berlinische Galerie in Berlin, it will focus on key themes in his work. This is the first extensive presentation of Naum Gabo's sculptures, paintings, drawings and architectural designs to be held in the UK for over 30 years.

Opposite page

Head No 2

1916

1964, Enlarged version (Steel)

176 x 124 x 124.3 cm

The Work of Naum Gabo

© Nina & Graham Williams /

Tate, 2019

1

Two Cubes(Demonstrating the
Stereometric Method)

1930, Painted wood

30.5 x 30.5 x 30.5 cm

The Work of Naum Gabo

© Nina & Graham Williams /

Tate, 2019

2

Linear Construction No 21970-71, Plastic and nylon
threads

113 x 60 x 59 cm

3

Model for 'Constructed Torso'

1917-18

Berlinische Galerie, Berlin

4

Model for 'Constructed Torso'

1917, reassembled 1981

Cardboard

39.5 x 29 x 16 cm

The Work of Naum Gabo

© Nina & Graham Williams /

Tate, 2019

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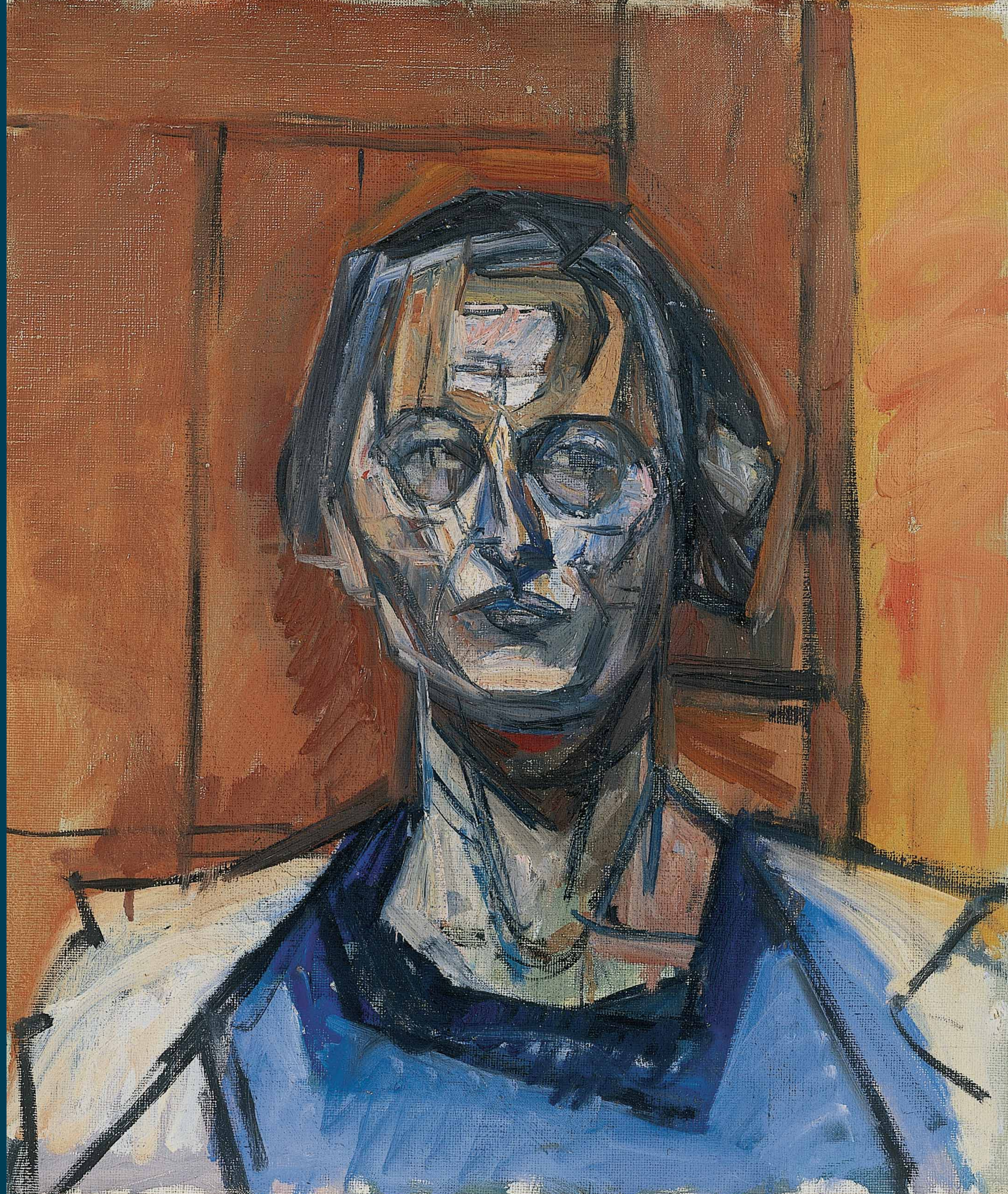
Construction**Stone with a Collar**1933, Limestone, cellulose
acetate and brass on
slate base

37 x 72 x 55 cm

The Work of Naum Gabo

© Nina & Graham Williams /

Tate, 2019



07.02.2020 > 03.05.2020

International
Art Exhibitions 2020

Giovanni & Alberto Giacometti

Ottilia Giacometti



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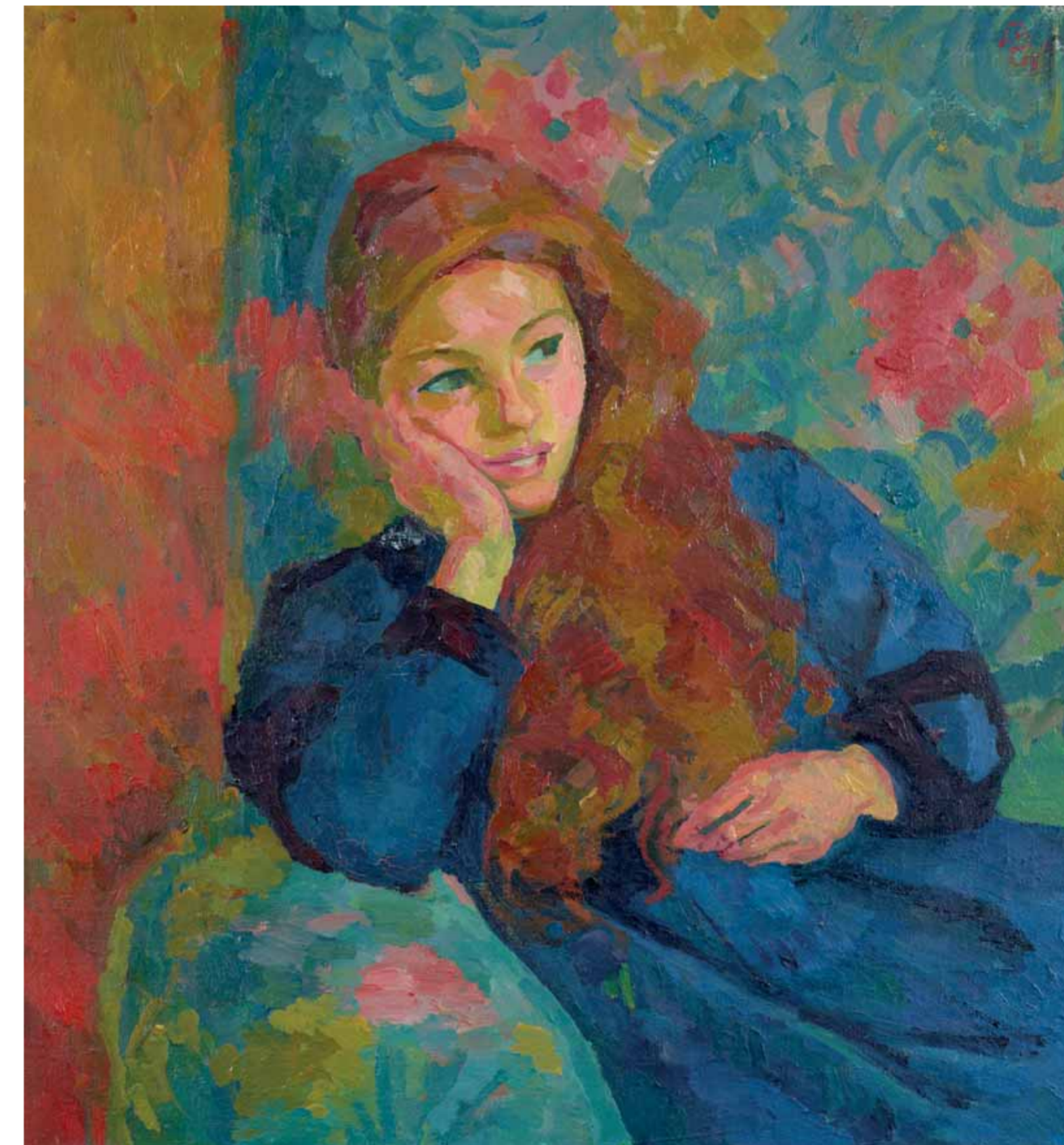
Ottilia (1904-1937) was the daughter of Giovanni Giacometti & Annetta Stampa and the sister of Alberto, Diego and Bruno. She is the least-known member of a family that was exceptional not just for the number of artists it produced but also for the love and harmony that pervaded it. When bringing up their children, the parents concentrated on giving them every possible opportunity to live a successful life.



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They allowed them to complete a training and supported them financially in all their decisions, enabling Alberto and Diego to work as artists in Paris and Bruno to embark on a career as an architect in Zurich. Ottilia, meanwhile, received the education of a girl from a good family, initially at a boarding school in Horgen, then at the handicraft school for women in Bern, and finally at a finishing school in Lausanne. Ottilia was a good seamstress and skilled at weaving. She gained work experience in Paris, Ascona and Chur. She modelled herself on her mother, a practically minded and deeply religious woman.

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In 1933, she fell in love with Francis Berthoud, a doctor from Geneva. The couple married that same year and moved to Geneva. However their happiness was short lived, firstly by Ottilia's father dying and three years later, she herself dying whilst giving birth to a son. The exhibition traces Ottilia's life chronologically, starting with the paintings by her father and moving on to the works of her brother Alberto. It includes outstanding items from Swiss museums, the Fondation Giacometti and private collections. In all there is around 80 paintings, sculptures and drawings, some of which have never been on view before.



Opposite page

Alberto Giacometti
Ottilia

c1935, Oil on canvas
46 x 40 cm
Private collection

© Succession Alberto Giacometti

1

Giovanni Giacometti
La madre

1905, Oil on plate
50 x 55 cm
Bündner Kunstmuseum, Chur

2

Alberto Giacometti
Silvio debout

(les mains dans les poches)
1943, Plaster
11.4 x 5 x 4.7 cm

Kunsthhaus Zürich, Alberto
Giacometti-Stiftung,

© Succession Alberto Giacometti

3

Giovanni Giacometti
Pensierosa

1913, Oil on canvas
65 x 60 cm
Private collection

4

Alberto Giacometti
Tête d'Ottilia

c1925, Plaster coated with release
agent with traces of polychromy
38 x 21.5 x 16.6 cm

Fondation Giacometti, Paris

© Succession Alberto Giacometti

5

Alberto Giacometti
Ottilia sur son lit de mort

1937, Pencil on Ingres paper
13.6 x 18.5 cm
Kunsthhaus Zürich, Alberto
Giacometti Foundation

© Succession Alberto Giacometti



13.02.2020 > 12.04.2020

International
Art Exhibitions 2020



Nicolas Party Sottobosco

Nicolas Party was born in Lausanne in Switzerland in 1980. This show presents new paintings, sculptures, site-specific murals, and an architectural installation. 'Sottobosco' conjures up the world of the forest floor in a pastel universe where subject, form, and time collapse in visual splendour. Best known for his unique approach to portraits, landscapes and still-life scenes created in pastel, Party directs his choice of medium toward otherworldly depictions of objects.



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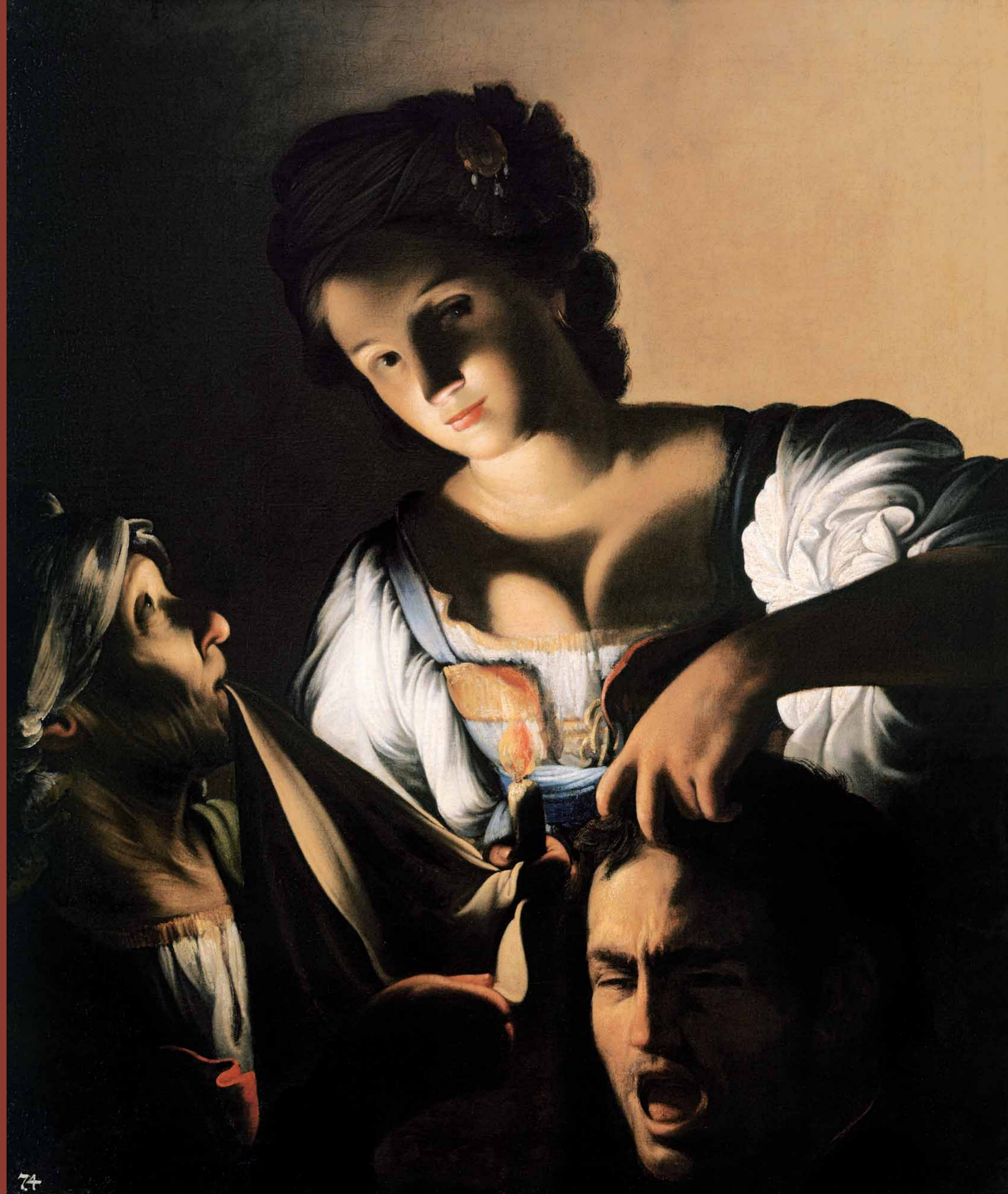
Sottobosco – an Italian word for the undergrowth of a forest also denotes the sub-genre of still life painting devoted to botanical and zoological life in nature's darker regions. Through his unique lens on universal forms, Party detects surprising connections between seemingly disparate worlds – nature, science, the art historical canon. Nicolas Party's 'Portrait with Mushrooms', 2019 (opposite) merges his own figure with augmented mushrooms in rich, woody hues, reconsidering sottobosco in a contemporary context.

- Opposite page
- Portrait with Mushrooms**
2019, Pastel on canvas
149.9 x 127 x 2.5 cm
- 1
- Nicolas Party**
Photo: Axel Dupeux
- 2
- Installation view**
Sottobosco Chapel
2019, Painted wood panel
- 3
- Portrait with Snakes**
2019, Pastel on canvas
150 x 127.2 x 2.5 cm
- 4
- Portrait with Roses**
2019, Pastel on canvas
150 x 127.2 x 2.5 cm



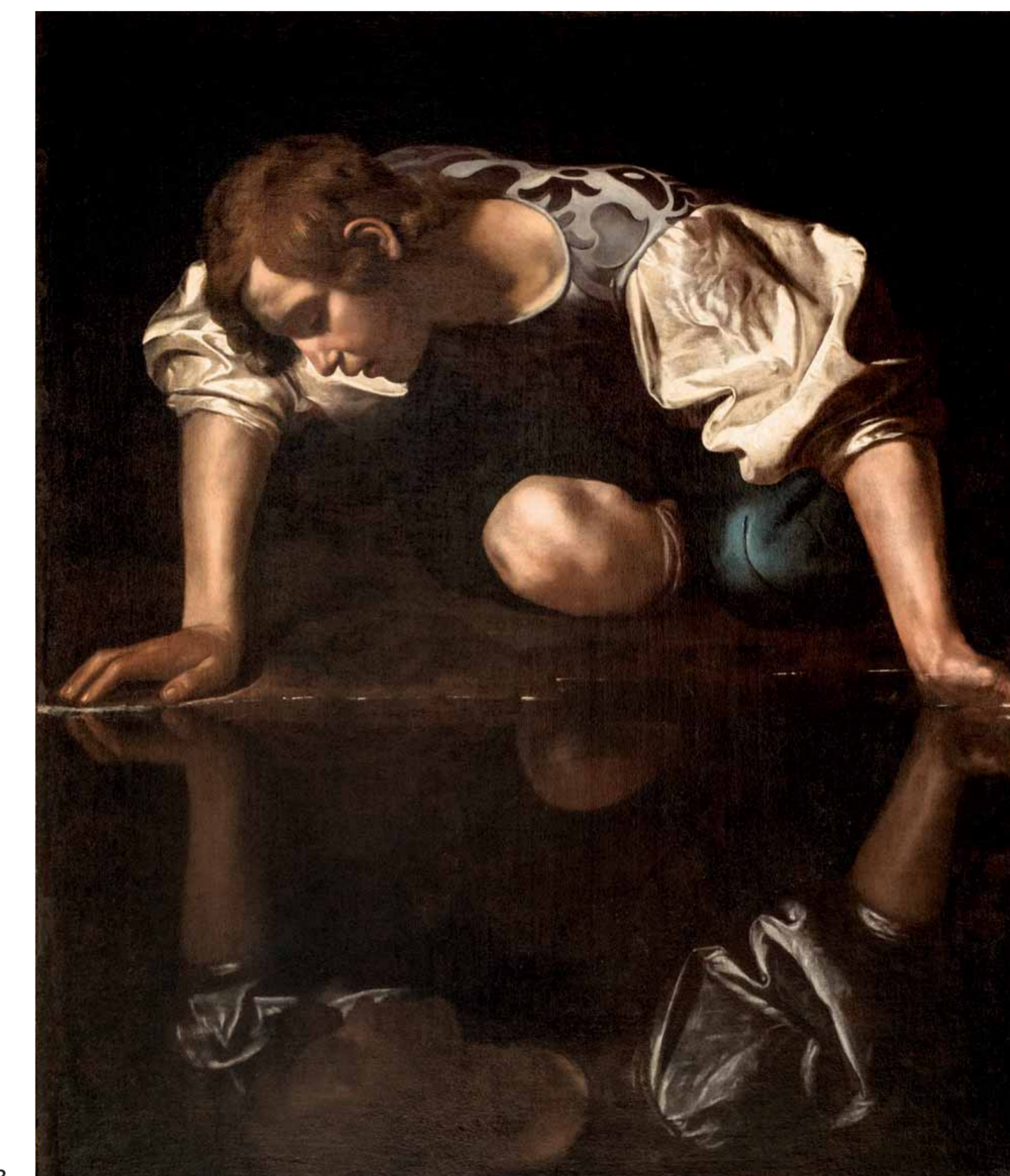
- 5
- Landscape**
2019, Pastel on canvas
190.7 x 165.1 x 2.5 cm
- 6
- Installation view**
Sottobosco Chapel
2019, Painted wood panel

All works © Nicolas Party
Courtesy the artist and Hauser & Wirth, Los Angeles 2020
Photos: Joshua White, J W Pictures



Caravaggio & Bernini Baroque in Rome

Baroque began in Rome in the moment around 1600 when Caravaggio was causing a sensation with powerful chiaroscuro paintings imbued with an utterly innovative and intense naturalism. His radical art started a movement with many followers – they would later come to be known as Caravaggisti – including Italian artists such as father and daughter Gentileschi, Borgianni, Bartolomeo Manfredi, Guercino, Baglione and Mattia Preti, as well as, for example, the Dutch artists Ter Brugghen and Honthorst van Van Baburen.



Just a few years after Caravaggio's death in 1610, the multitasking sculptor Bernini came to the fore with a series of impressive and technically virtuoso sculptures that evoke drama, natural vitality and motion. In the decades that followed, Bernini's sculptural work gave new impetus to Caravaggio's legacy, one that radically altered the face of Rome. The sculptor's innovations are felt to this day in any number of artistic terrains, including lifelike portraits, grand mausoleums, sculpted fountains and church architecture.

Opposite page
Carlo Saraceni
Judith with the Head of Holofernes
c1610
Kunsthistorisches Museum Vienna
1
Annibale Carracci and studio
Venus and Adonis
17th century
Kunsthistorisches Museum Vienna
2
Gian Lorenzo Bernini
Medusa
Rome, 1638-40 Marble with traces of original patina
46 cm (height)
Musei Capitolini, Palazzo dei Conservatori Rome
3
Michelangelo Merisi da Caravaggio
Narcissus
Rome, c1600, Canvas
113.3 x 94 cm
Gallerie Nazionali d'Arte Antica, Palazzo Barberini, Rome
4
Francesco Mochi
St Veronica
Rome, 1630-31 (model), 1630-31 | 1654 (execution), Copper alloy with pigmented translucent lacquer patina
46.7 cm (height)
Private collection, England
5
Giovanni Antonio Galli, called Spadarino
Christ Displaying his Wounds
Rome, c1625-35, Canvas
132.3 x 97.8 cm
Perth Museum & Art Gallery & Kinross Council, Scotland



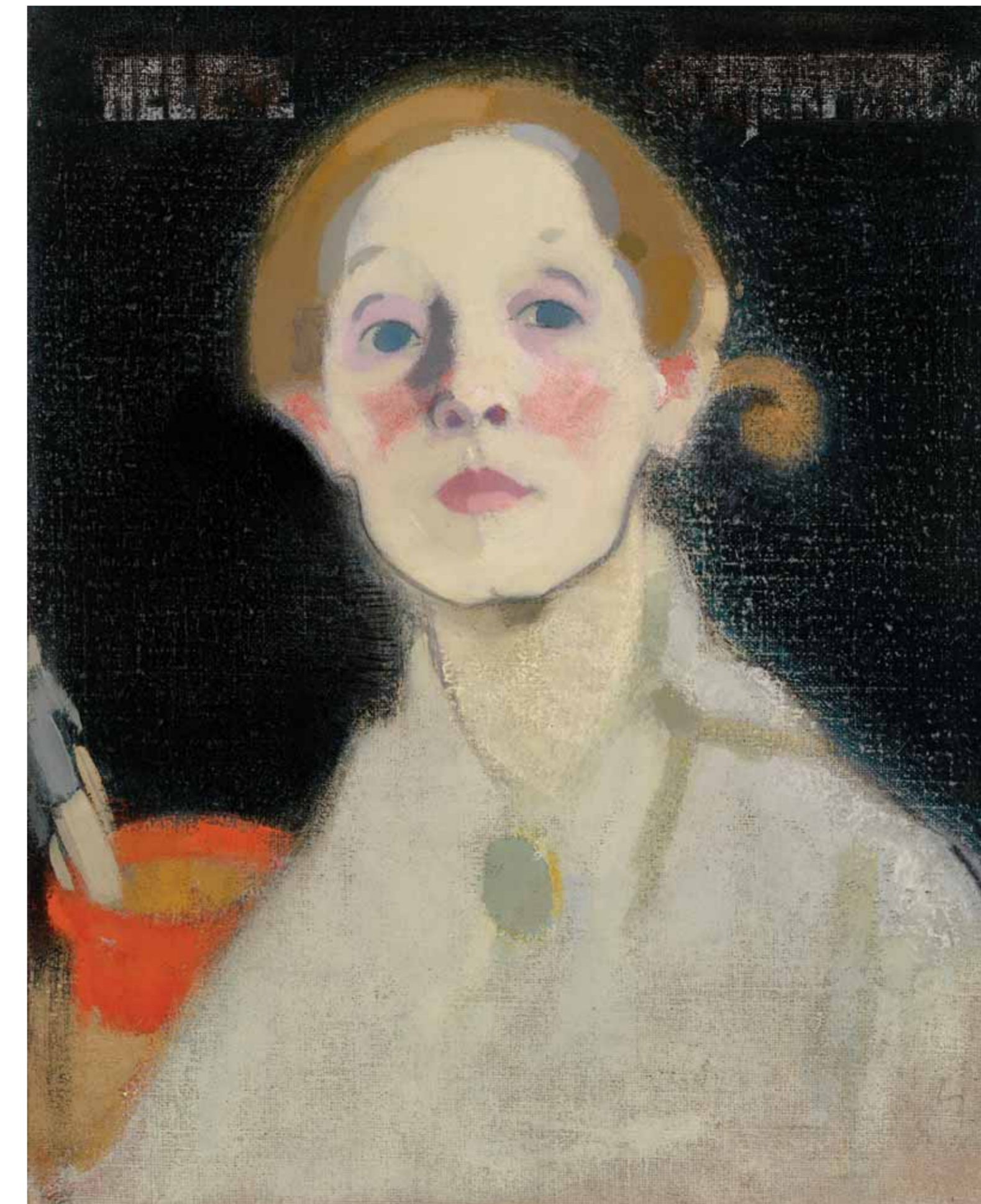
In the Picture

People throughout the world recognize Vincent van Gogh – the man with the red beard and intense expression. Our image of the artist has been primarily shaped by his self-portraits. In the 19th century painters made self-portraits to practice, experiment, or to set out their identity. They also made portraits of one other, often as a token of friendship.

'In the Picture' tells stories about identity and image, in 75 portraits. Vincent van Gogh's self-portraits are the thread running through this exhibition. Van Gogh painted his famous Self-portrait with Bandaged Ear in 1889.



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In this work, Vincent portrays himself as being both vulnerable and strong. Things were difficult, yet he continued to paint. The exhibition shows that a portrait says more than you may initially think. Is it about a good resemblance, expressing the inner self or rather about defining an image? Like people nowadays think about how they present themselves, so did the 19th century painters. What do we show of ourselves? What not? Such considerations are of all times.

Opposite page

Vincent van Gogh
Self-Portrait

1887

Art Institute of Chicago

1

Vincent van Gogh
Self-Portrait
with Bandaged Ear

1889

The Courtauld Gallery, London

2

Helene Schjerfbeck
Self-Portrait,
Black Background

1915

*Finnish National Gallery /**Ateneum Art Museum, Helsinki*

2

Gustave Courbet
Man with Pipe

1846

Musée Fabre, Montpellier

3

John Singer Sargent
Carolus-Duran

1879

*The Sterling & Francine Clark**Art Institute, Williamstown*

5

Henri de Toulouse-Lautrec
Emile Bernard

1885

*Tate, bequeathed by Arthur**Jeffress 1961*



26.02.2020 > 17.05.2020

International
Art Exhibitions 2020

British Surrealism

1 1783-1952

'British Surrealism' is an ambitious and wide-spanning survey of the origins of surrealist art in Britain, and the first to trace its roots back to 1620 through supporting archive material. Marking the official centenary of surrealism, when founder André Breton began his experiments in surrealist writing in 1920, it will present a fresh take on this revolutionary movement, through over 70 eclectic works. 'British Surrealism' will explore the contribution and responses that British artists made to the movement, whether they were involved directly as surrealists, or were significantly influenced by it.



Bringing together over 40 artists, including Leonora Carrington, Edward Burra, Francis Bacon, Lucian Freud, Ithell Colquhoun, John Armstrong, Paul Nash

and Reuben Mednikoff, the exhibition showcases paintings, sculpture, photography, etchings and prints made between the years 1783 and 1952.

Revelatory works from less familiar yet innovative figures will also feature, including Marion Adnams, John Banting, Sam Haile, Conroy Maddox and Grace Pailthorpe - all of whom were united by a motivation to blur the boundaries between reality and dreams. The show itself will echo elements of the uncomfortable, rejecting order and chronology to channel the mischief and provocation of the movement. It will be arranged to reflect the modes and methods of surrealism, with themes of war, dreams, the unconscious, the uncanny, radical politics, sex and desire. The common creative urge between all artists will be highlighted throughout, revealing the power of the subconscious, and the liberation of the imagination.

If you thought surrealism was solely born in France, think again! There is often something absurd and imaginative within British creativity, from Shakespeare to Lewis Carroll to Henry Moore. Visitors will be invited to embark on their own adventures into the illogical and absurd.



Opposite page
Conroy Maddox
The Lesson
1938/1970
© Christie's Images Limited

1
Henry Fuseli
The Weird Sisters, Macbeth
c1783
RSC Theatre Collection

2
Leonora Carrington
The Poms of the Subsoil
1947
© Estate of Leonora Carrington / ARS, NY and DACS, London 2019, Sainsbury Centre for Visual Arts, University of East Anglia

3
Ithell Colquhoun
The Pine Family
1940
© Samaritans, Spire Healthcare

4
Marion Adnams
Aftermath
1946
© The Estate of Marion Adnams



01.03.2020 > 14.06.2020

International
Art Exhibitions 2020

Flesh & Blood

Italian Masterpieces from the
Capodimonte Museum



2

An major exhibition featuring the artistic achievements of Italian Renaissance and Baroque painting, including captivating stories, from Christian martyrdom to mythological passion, and diverse formats and purposes, from the intimacy of private devotion to the grandeur of state portraiture. Captured masterfully by the greatest talents of the 16th & 17th centuries, including Titian, Raphael, El Greco, Annibale Carracci, Caravaggio, Artemisia Gentileschi, Jusepe de Ribera and Luca Giordano, these extraordinary scenes can be moving or imposing, violent, extravagant or even seductive.

The show will draw from the best of both the Renaissance and Baroque holdings of the museum, starting with the famous portrait of the elegant beauty Antea by Parmigianino and the ravishing Danaë painted by Titian for the pope's grandson, Cardinal Alessandro Farnese. Annibale Carracci's Pietà and Guido Reni's Atalanta and Hippomenes will face off against Ribera's Drunken



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Silenus and Giovanni Battista Caracciolo's Virgin of the Purgatory in a contest of Northern Italian classicism versus Neapolitan Caravaggism. An additional and exceptional Caravaggio loan, The Flagellation of Christ, exhibits the artist's powerful influence on the painters of Naples, including on Gentileschi and Massimo Stanzione, who bring colours, including blood red,



5

to the dark and violent world of Neapolitan tenebrism, leading to the seductive Baroque style. Giovan Battista Recco, Giovanni Battista Ruffolo and Andrea Belvedere will lure all eyes with their magnificent and somehow mysterious still lifes, their flowers bravely blooming against the tumultuous historical tapestry of patrons, painters and paintings woven in 17th century Naples.

- Opposite page
- Caravaggio**
(Michelangelo Merisi)
The Flagellation of Christ
1607, Oil on canvas
299.7 x 233.7 cm
1
- Giovan Battista Recco**
Still-Life with Candles and a Goat's Head
c1650, Oil on canvas
132.1 x 184.2 cm
2
- Battistello Caracciolo**
The Virgin of the Souls with Saints Clare and Francis
1622-23, Oil on canvas
290.5 x 204.9 cm
3
- Titian (Tiziano Vecellio)**
Danaë
1544-45, Oil on canvas
88.7 x 113.7 cm
4
- El Greco**
Boy Blowing on an Ember
1571-72, Oil on canvas
60.5 x 50.5 cm
5
- Artemisia Gentileschi**
Judith Beheading Holofernes
1614-20, Oil on canvas
199 x 162 cm



1 | 2



3



HerStory Women in Art

The exhibition, which launches the week of International Women's Day, brings together a collection of emerging female artists, redefining the conversation around women in art and the landscape within which they work. The show seeks to shatter the norm, to call for change in gallery programming and to celebrate acts of creativity by providing a platform for female talent to redefine the conversation around women in art and the landscape within which they work. Gender bias remains a major issue in the modern art world; in a move to make it more inclusive,



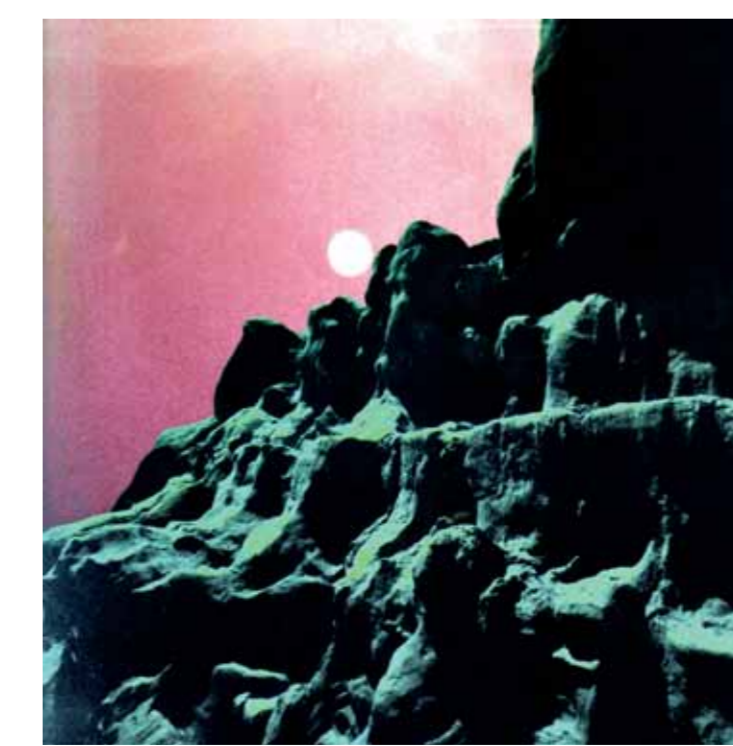
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the twelve emerging artists chosen for 'HerStory' have been championed for their diverse and distinctive styles. Featured artists include Sophie Tea, Beau Dunn, Lauren Baker, Coco Dávez, Graceland, Molly Brocklehurst and Sooyoung Chung working across photography, painting and neon installations.

The exhibition brings together themes of identity, domesticity, the female body, consumerism and spirituality.

- 1
Sooyoung Chung
7.48 pm
2019, Acrylic on linen
150 x 120 cm
- 2
Graceland
Calcination
2019, Acrylic and oil
152 x 102 cm
- 3
Molly Brocklehurst
Procession
2019, Oil on canvas
130 x 160 cm
- 4
Coco Dávez
Adele
2019, Acrylic on canvas
114 x 111 cm
- 5
Molly Brocklehurst
Procession
2020, Oil on canvas
60 x 50 cm
- 6
Emily Ponsonbury
Delicious Monster
2019, Oil on canvas
120 x 100 cm
- 7
Kate Bellm
Lomo X Utah
2013, Photographic print
65 x 65 cm



Andy Warhol

Andy Warhol (1928-87) was one of the most recognisable artists of the late 20th century, yet his life and work continue to fascinate and be interpreted anew. A shy, gay man from a religious, migrant, low income household, he forged his own distinct path to emerge as the epitome of the pop art movement. Featuring over 100 works from across his remarkable career, the show will shed light on how Andy Warhol's experiences shaped his unique take on 20th century culture, positioning him within the shifting creative and political landscape in which he worked.



While he is best known for his iconic paintings of Coca-Cola bottles and Marilyn Monroe that held up a mirror to American culture, this exhibition will emphasise recurring themes around desire, identity and belief that emerge from his biography.

It will show how this innovative artist reimagined what art could be in an age of immense social, political and technological change.

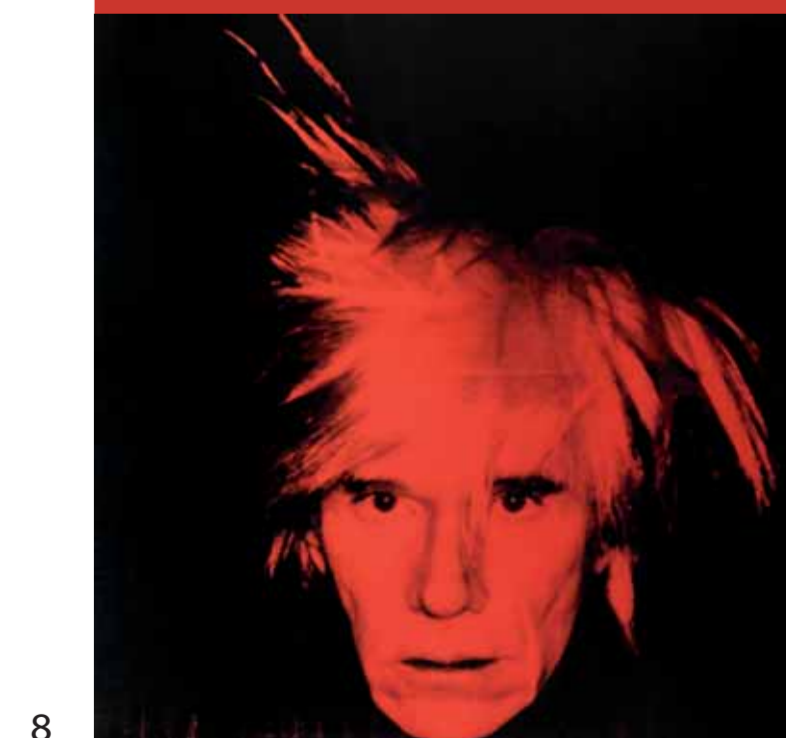
Following Warhol's foray into movie-making, he returned to large-scale painting projects and the exhibition will emphasise his skill as a painter and colourist. The show dedicates a room to the largest grouping of his 1975 'Ladies and Gentlemen' series ever shown in the UK. These striking portraits depict figures from New York's transgender community, including Marsha Johnson, an iconic performer and a prominent activist in the Stonewall uprising of 1969.



All works
© 2019 The Andy Warhol Foundation
for the Visual Arts, Inc
Artists Right Society (ARS), New York
and DACS, London

Installation views
© Tate photography, Andrew Dunkley

Opposite page
Installation view
1
Installation view
2
Ladies & Gentlemen
Helen/Harry Morales 1975
Italian private collection
3
Ladies & Gentlemen
Wilhelmina Ross 1975
4
Debbie Harry 1980
*The Private Collection of Phyllis
& Jerome Lyle Rappaport*
5
Ladies & Gentlemen
Iris 1975
Italian private collection
6
Ladies & Gentlemen
Alphonso Panell 1975
Italian private collection
7
Flowers 1964
Private collection
8
Self-Portrait 1986
Tate
9
Installation view





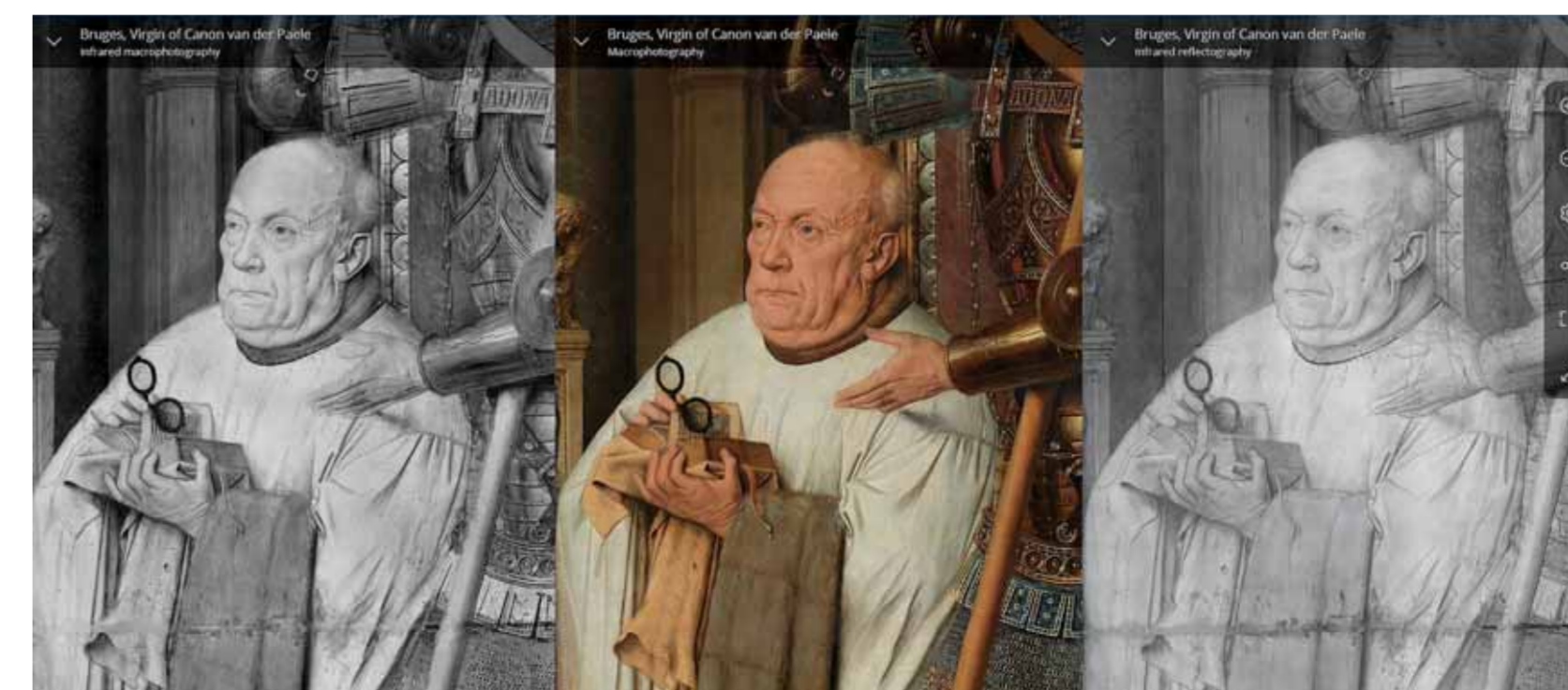
Jan van Eyck In Bruges

Opposite page
**Portrait of Margareta
van Eyck**
1439

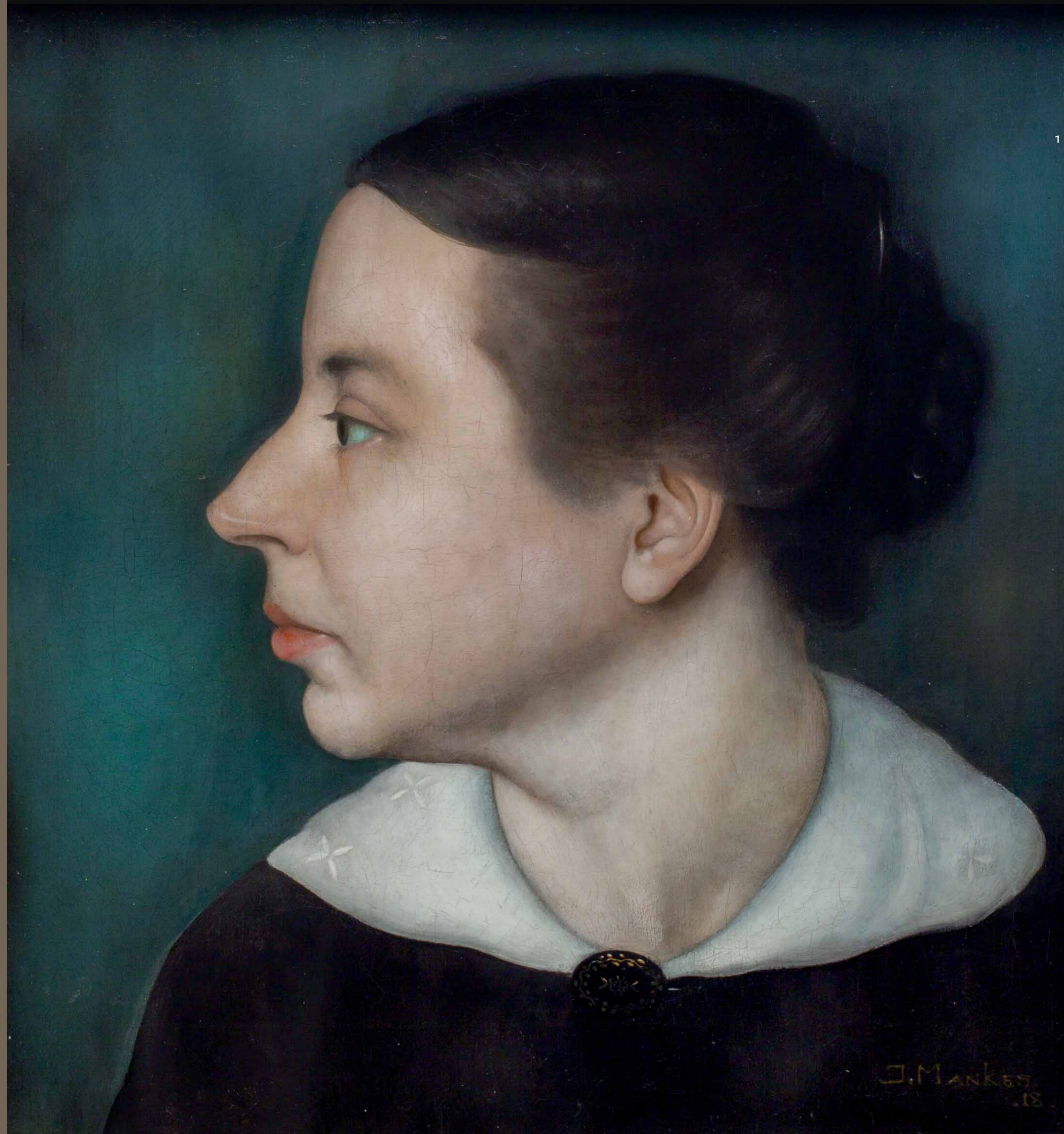
Musea Brugge holds two of Jan Van Eyck's most famous works in its collection: 'Madonna with Canon Joris van der Paele' and 'Portrait of Margareta van Eyck'. Moreover, Musea Brugge recently acquired a 'Virgin with Child in an Interior', painted by a follower of Van Eyck. To mark the Van Eyck Year 2020, these three works have been brought together in this exhibition at Groeninge Museum.

Recent research results, re-examined archival documents, and an intriguing archaeological find shed new light on the life and world of Jan Van Eyck in the fifteenth century. Furthermore, thanks to infrared reflectograms and macro XRF images, you can also see the composition of the paint layers and the first drawing on the panel, allowing you to discover more about the painter's working methods.

Van Eyck cut a striking figure in lively, medieval Bruges. He was a famous painter of high repute and one of the first artists to actually sign his work. In this exhibition, you see Van Eyck, his oeuvre and his clients through the eyes of a contemporary.



- 1 **Madonna with Canon Joris van der Paele**
1430
- 2 **Follower of Van Eyck**
Virgin with Child in an Interior
- 3 **Madonna with Canon Joris van der Paele**
Infrared reflectogram of detail



1



Jan Mankes The Unnamable

In honour of Jan Mankes' centenary, Museum MORE is displaying all Mankes paintings from our own collection in the Garden Room this spring and summer, supplemented by beautiful loans. You can then admire about 35 masterpieces by 'Holland's most tranquil painter'. Dutch painter Jan Mankes (1889-1920) commanded a great deal of interest during his lifetime, and his popularity has only grown in the course of the last century.



2



3



4

His growing popularity is down to the relatability of his oeuvre, but also his 'language of feelings'. The sensibility with which Mankes touched the essence of small and everyday themes is characterised by the same modesty for which he strived as a human being. 'Art is manifesting spiritual life,' wrote Mankes in 1913 to his patron Aloysius Pauwels, a cigar merchant.

And: 'Given that pure spiritual element, the unnameable, cannot be named, one has to rely on the means of material things'. As a consequence of such comments and what was written about him following his death, Mankes is viewed as an artist whose mind tried to read the soul of things, thereby placing them in a different reality. Mankes died in 1920, in Eerbeek at the age of thirty.



5

Opposite page
Portrait of Annie
1918
Collection Museum MORE

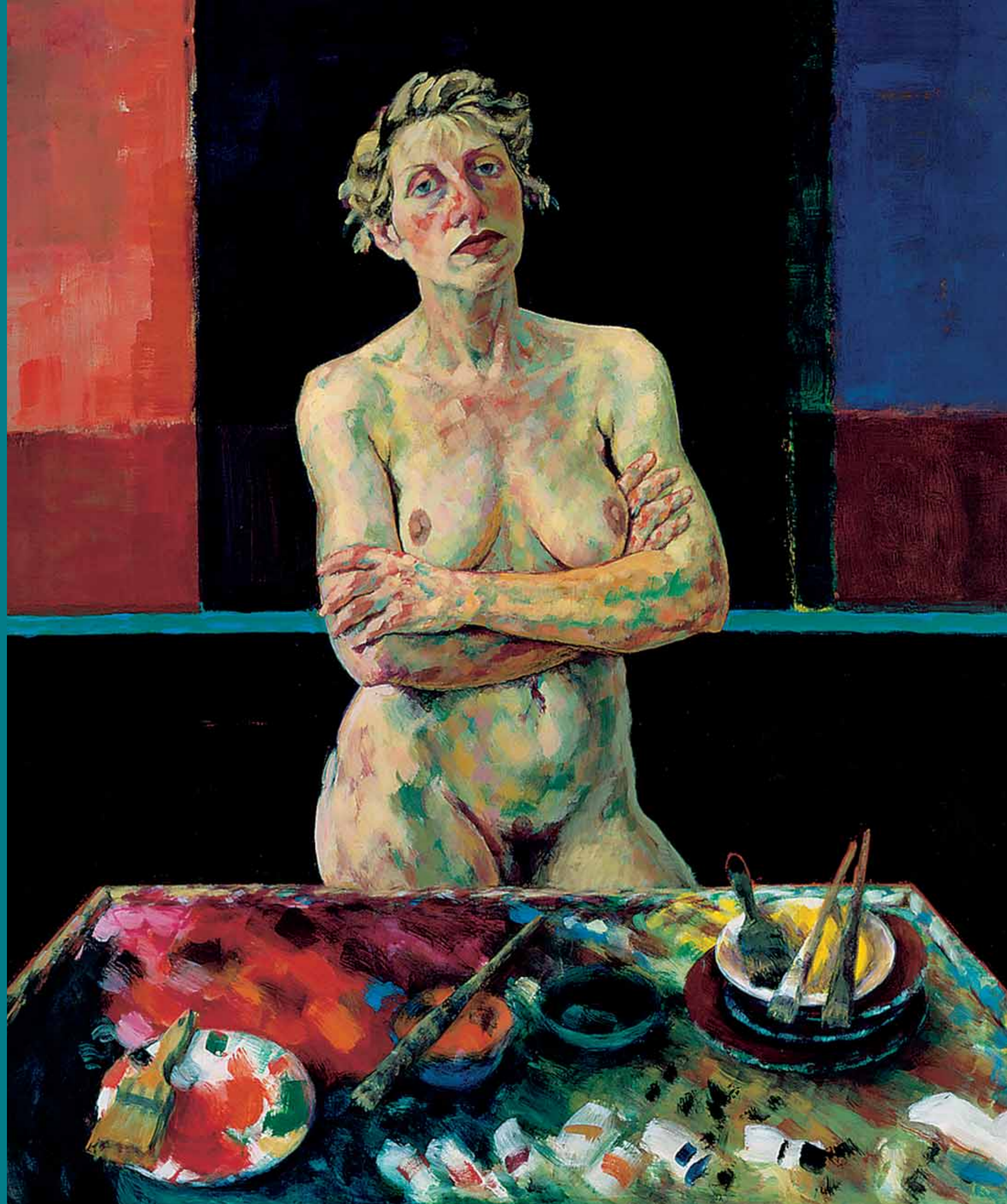
1
Twilight Woudsterweg
1914
Collection Museum MORE

2
Self-Portrait
1910
Private collection

3
Row of trees
1915
Collection Museum MORE

4
Boy Portrait
1915
Collection Museum MORE

5
Kestrel
1910
Private collection



06.05.2020 > 06.09.2020

Xenia Hausner

True Lies

The exhibition at the Albertina Museum presents one of the most important Austrian painters of our time. The main focus of the show is on Xenia Hausner's practice of staging so characteristic of her work. For her paintings, Hausner first constructs and then photographs spatial settings in her studio. Automobile fragments or train compartments thus naturally become inhabited places, peculiar scenarios in which trivial objects are co-actors. It is in these environments that her protagonists interact. Her figures emancipate themselves within a predominantly female cosmos and assume roles in Hausner's stories, which resist clear interpretation. In fragmentary montages, the artist confronts us with our innate contradictions in close-up views that we are loathe to permit.



And it is indeed precisely the fiction of these works that makes it possible for Hausner, her gaze thus sharpened, to apprehend underlying truths and reveal them visually.

This show is conceived as a retrospective, beginning with Xenia Hausner's initial works from the 1990s and advancing to include her recent series and moving series, the Exiles.

Opposite page

Nachher

1994

1

Exiles 1

2017

2

Kopfschuss

2002-04, Acrylic on fibreboard

130 x 152 cm

3

Nacht der Skorpione

1995

Sammlung Batliner

4

Cage People

2014, Oil and acrylic on dibond

260 x 350 cm

5

Adler und Engel

2005

6

Das blinde Geschehen

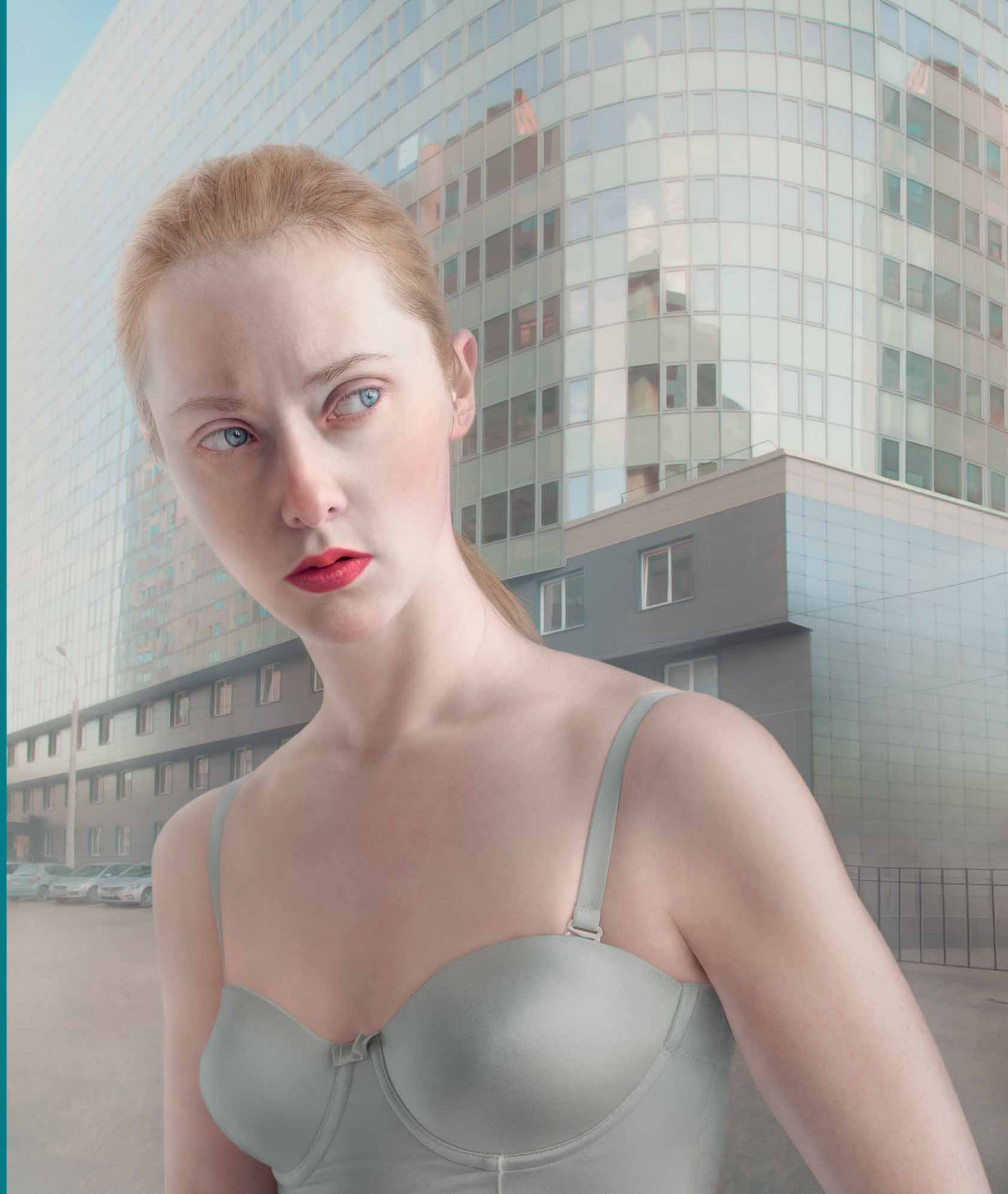
2010, Oil on dibond

180 x 245 cm

All works

Courtesy Xenia Hausner

© Bildrecht, Wien, 2020



Katerina Belkina Spaceless Light & Heavy

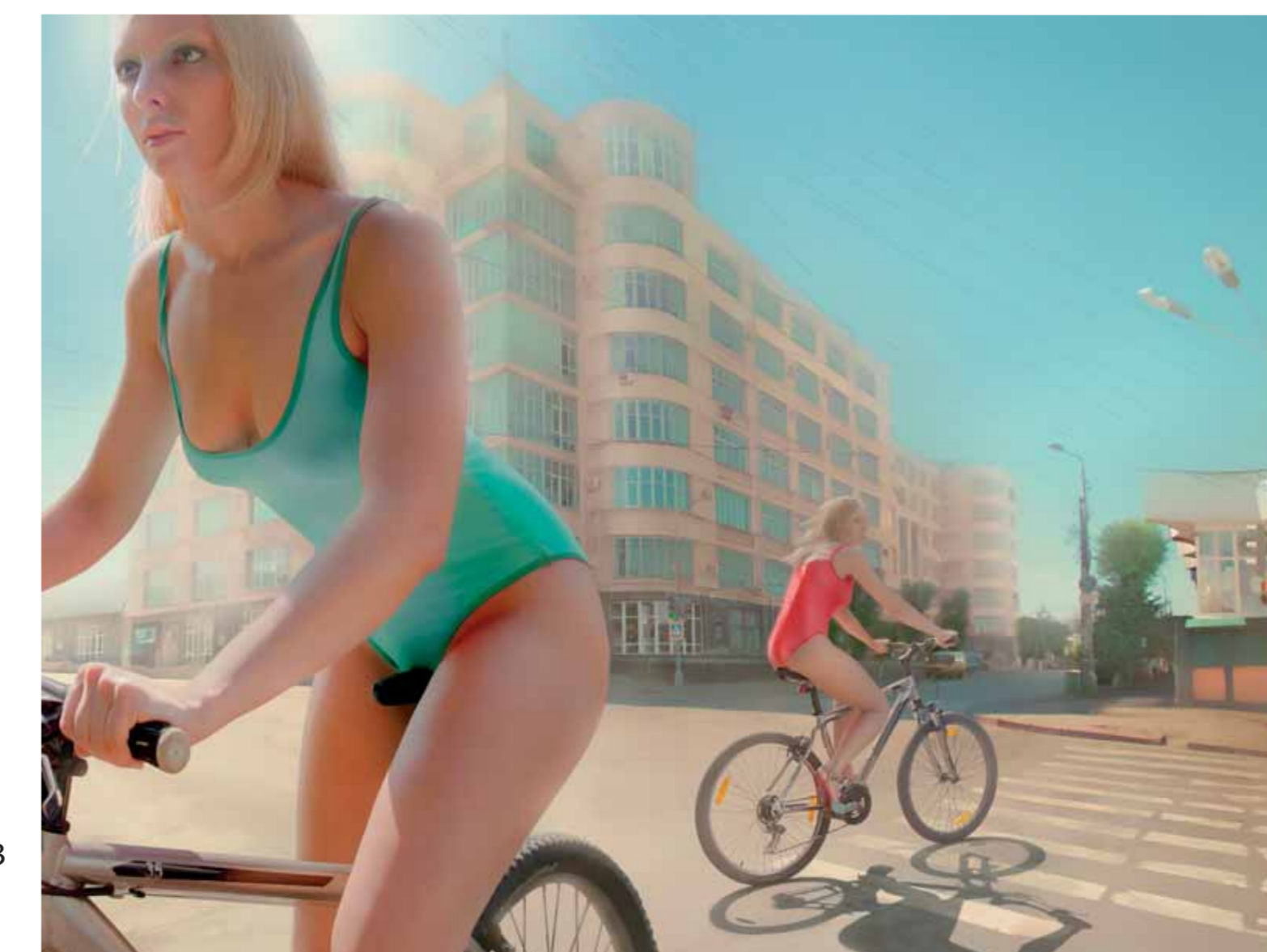
There is an average Russian city where the flight of time has stopped. Samara, my hometown is a racy city, which nevertheless seems faceless. From time to time, something is created there and something is destroyed. It is messy and full of contrasts, being simultaneously heavy and light, rich and poor, beautiful and ugly. It is the quintessence of the most common city in the world. It has everything and nothing. I get amazed and excited by such places. Women form the most brilliant representation of this place. Life in such a city is not comfortable for a woman, and she seeks to escape, but to escape you need a guarantee that you end up in a better place to live. The fact you are a woman grants you no pleasure and no future. 2



You are constantly confronted with races, showing off and stress of competitions. A woman is supposed to keep level with men, she is a consumer, but at the same time, she is also a commodity.

Under the pressure of society and especially of her own, she lives in a constant state of market competition for a place next to the man. Visually there are no men in this series. Yet we feel their presence and influence at every turn.

Underwear here serves as a symbol of our last protection. Every woman is supposed to exhibit herself as a commodity, but at the same time, she tries to maintain her dignity. This is a boundary between freedom and subjection.



Opposite page
Revolution Street
2014, Archival pigment print
120 x 100 cm

1
**Katerina Belkina
Self-Portrait**

2
The Race
2014, Archival pigment print
100 x 130 cm

3
Crossing the Red Army Street
2014, Archival pigment print
100 x 130 cm

4
Circus
2014, Archival pigment print
100 x 130 cm



11 millilitre per minute
2019, Archival pigment print
100 x 100 cm

09.05.2020 > 15.08.2020

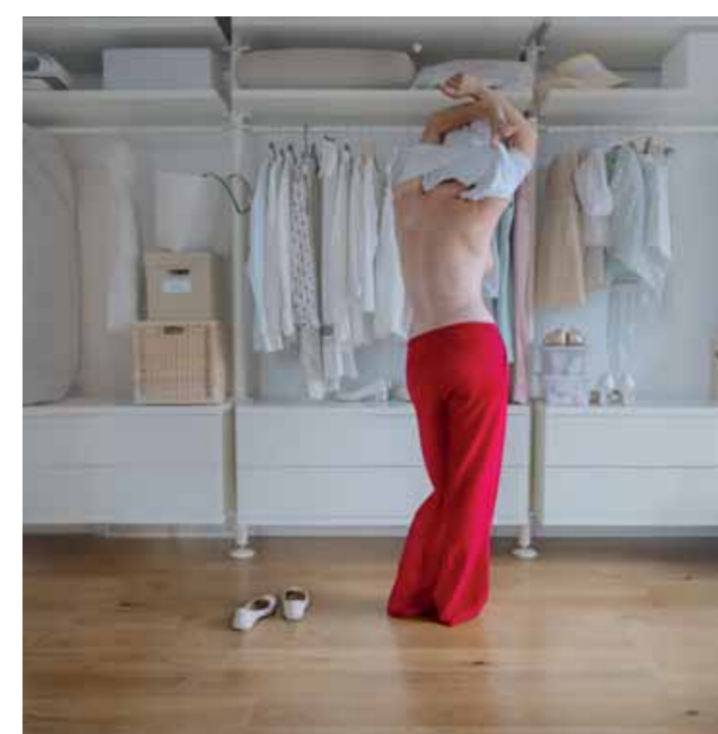
International
Art Exhibitions 2020



1

Katerina Belkina Spaceless Two-Room Apartment

A two-room apartment is not just the most common type of a city home; it also represents a coordinate system for a typical urbanite. More than a half of my life I spent in two-room apartments. The world is becoming more open to doing business, communicating, traveling, and establishing connections, and yet our life is becoming more and more secluded. The world seems compressed to the size of a small apartment.



2



3

Day in and day out our bodies are living through the motion within one or two spaces at the most, and on the route between them. Each day starts with a certain ritualized sequence of actions. At the same time, our minds are pondering over and sorting out global political conflicts, economic crises, information wars or actual wars. Our minds are traveling around the world and communicating with those of the others no matter how far apart they are. Our minds are processing tons of data about totally strange people and places. We are passively participating in the life of the global community, and our participation has no geography while our physical actions certainly have.

This very dissonance splits ourselves more and more into two separate rooms, that of the mind and that of the body. The photographic background of each piece of the project was shot in this or that corner of the dwelling where my life revolves. The video works as a peeping hole of sorts or as a window across the street through which one can watch or rather spy on my daily not at all special actions, on my fussing around or my slowing down and hear the latest news or a five-minute meditation track. Like an astronaut on a spaceship, I wake up and start my daily routine. I work, I get my chores done, care about my family and then I'm out on my space-walk into orbit on the internet.



4

I get connected to the rest of the world and rest while absorbing information. Thirty years ago, the world was a completely different place. This period seems a turning point.

5



6



Spaceless
2019, Archival pigment print
150 x 150 cm

- 1 **Katerina Belkina**
Self-Portrait
- 2 **Revelation of Venus**
2018, Archival pigment print
100 x 100 cm
- 3 **Kitchen Story**
2018, Archival pigment print
100 x 100 cm
- 4 **Sunday Morning**
2018, Archival pigment print
150 x 150 cm
- 5 **Besrat - Good News**
2017, Archival pigment print
100 x 100 cm



1



Helen Beard The Desire Path

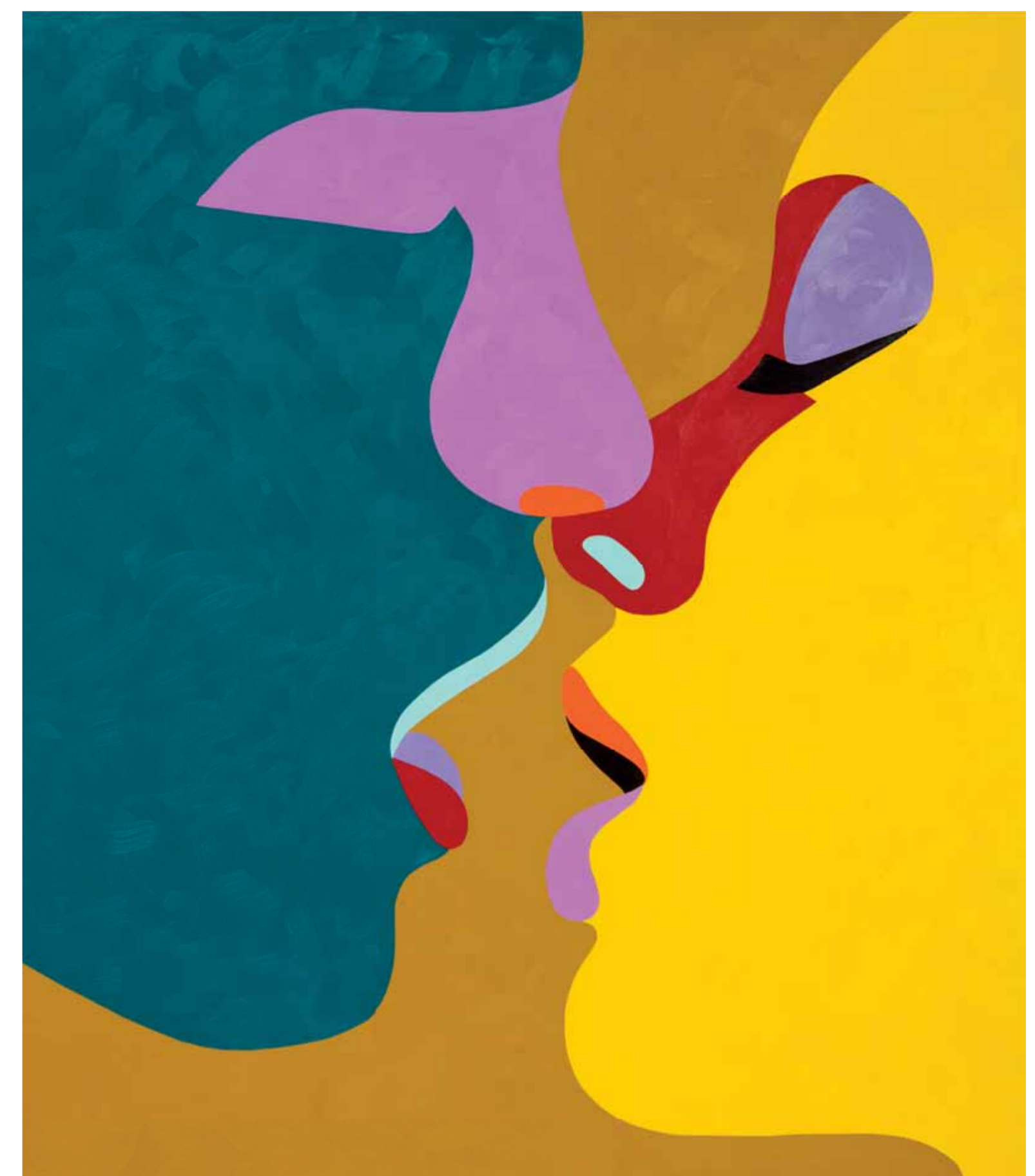
Reflex Amsterdam is pleased to host the artist's first solo exhibition at the gallery. While Beard's artistic practice encompasses different mediums, including collage, sculpture, ceramics and needle-point, The Desire Path focuses on her painting and features work in a diversity of sizes, ranging from small studies to large-scale canvasses.

The artist's small acrylic on board works function as preliminary studies for her oil on canvas paintings, in which she instinctively chooses the colours for her compositions.

2



3



6

4



5



Born in Birmingham in 1971, Helen Beard studied at Bournemouth & Poole College of Art & Design. She now lives and works in Brighton.

Visually exciting – bright, dynamic and voyeuristic – the work of Beard wields colour, texture and abstraction as tools to take back ownership of sexual imagery from the predominantly male gaze. Beard's work explores themes relating to gender, sexual psychology and eroticism, forever unapologetic in her depictions of female desire.

Opposite page
Bonita
2020, Oil on canvas
180 x 140 cm

1
It's Complicated
2020, Oil on canvas
100 x 136 cm

2
Pink Moon
2020, Oil on canvas
90 x 80 cm

3
Illicit Kisses
2020, Oil on canvas
150 x 130 cm

4
Tulip
2020, Oil on canvas
80 x 62 cm

5
Leda and the Swan
2020, Oil on canvas
150 x 130 cm

6
Meaningless Recreation
2020, Oil on canvas
200 x 185 cm

© Helen Beard
Courtesy of Reflex Amsterdam



Ren Hang Nudes

**We were born nude...
I just photographed things in their
more natural conditions.**

Ren Hang

Explicit as well as poetic, the work of the acclaimed Chinese photographer and poet Ren Hang (1987- 2017) is exhibited for the first time in Italy with a selection of 90 photographs accompanied by a portfolio that documents the backstage scene at a shoot. Ren Hang is known above all for his research on the body, identity, sexuality and the relationship between humans and nature, with new generation, free and rebellious Chinese youths as the protagonists.



For the most part nude, his subjects' faces appear unmoved and their limbs bent into unnatural poses. Swans, peacocks, snakes, cherries, apples, flowers and plants are used as props but ones that have great evocative power.

Although often provocatively explicit in the display of sexual organs and the poses, which at times refer to sadomasochism and fetishism, Ren Hang's images are difficult to define, shocking and at the same time pure, permeated by a

sense of mystery and formal elegance that appears poetic and, in some ways, melancholic. The models, which are all similar to each other, are transformed into sculptural forms where gender is not important.

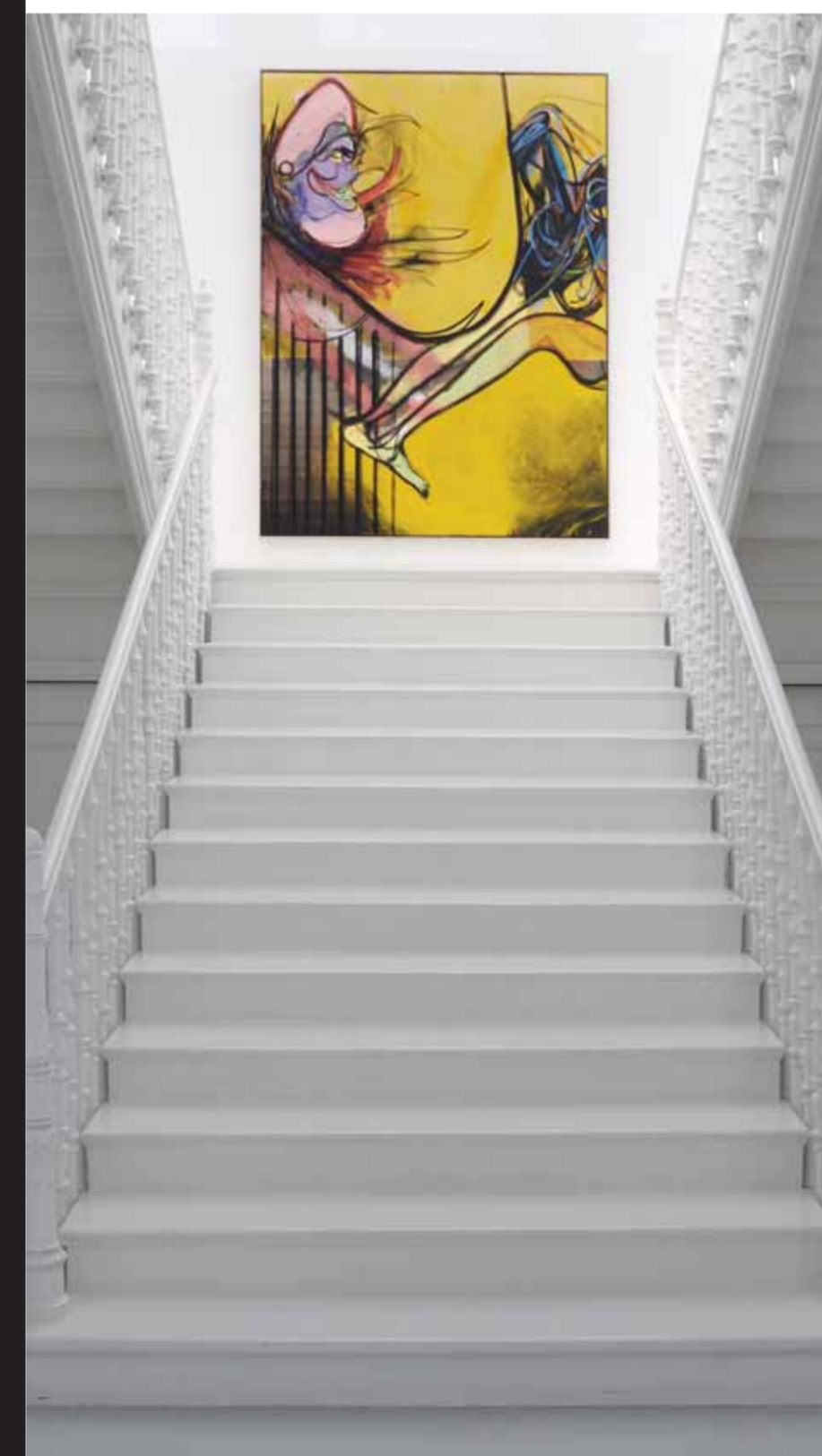
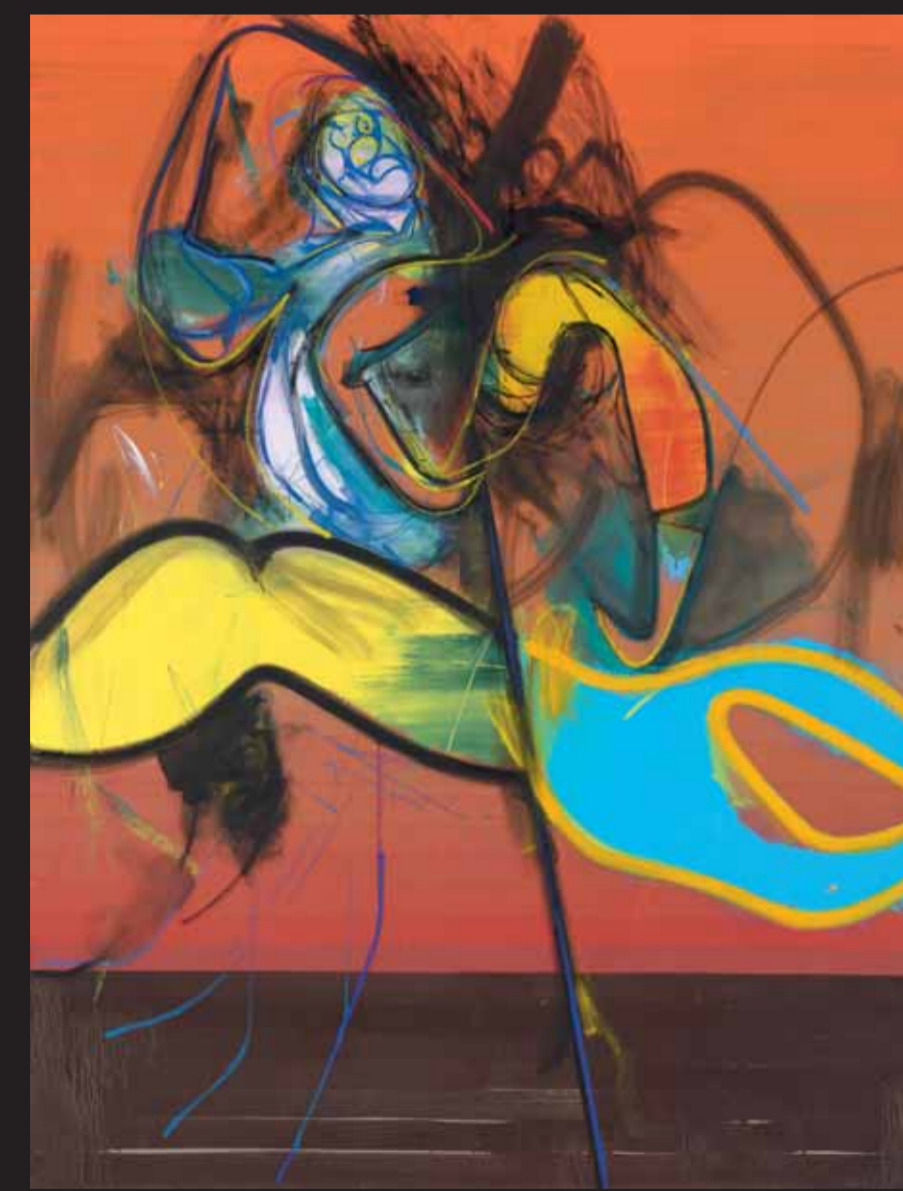
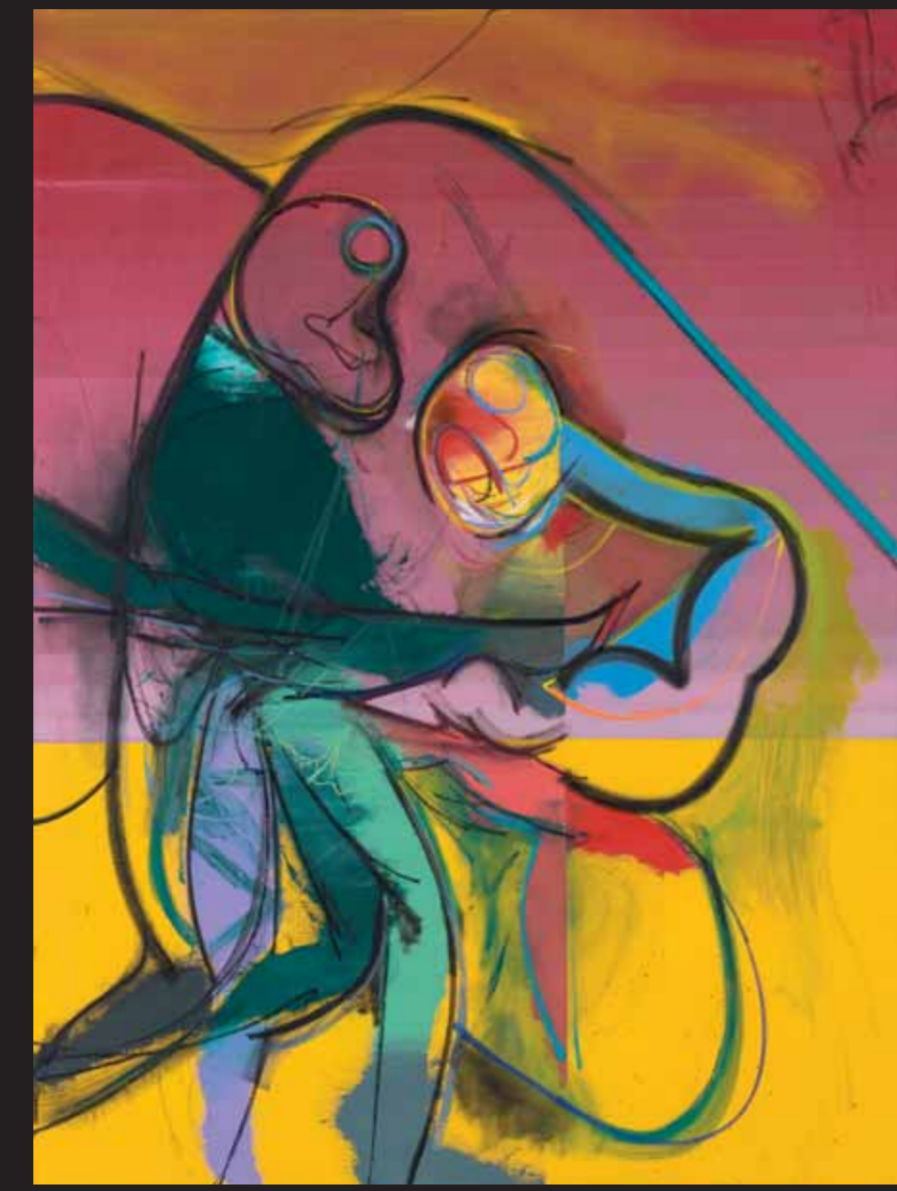
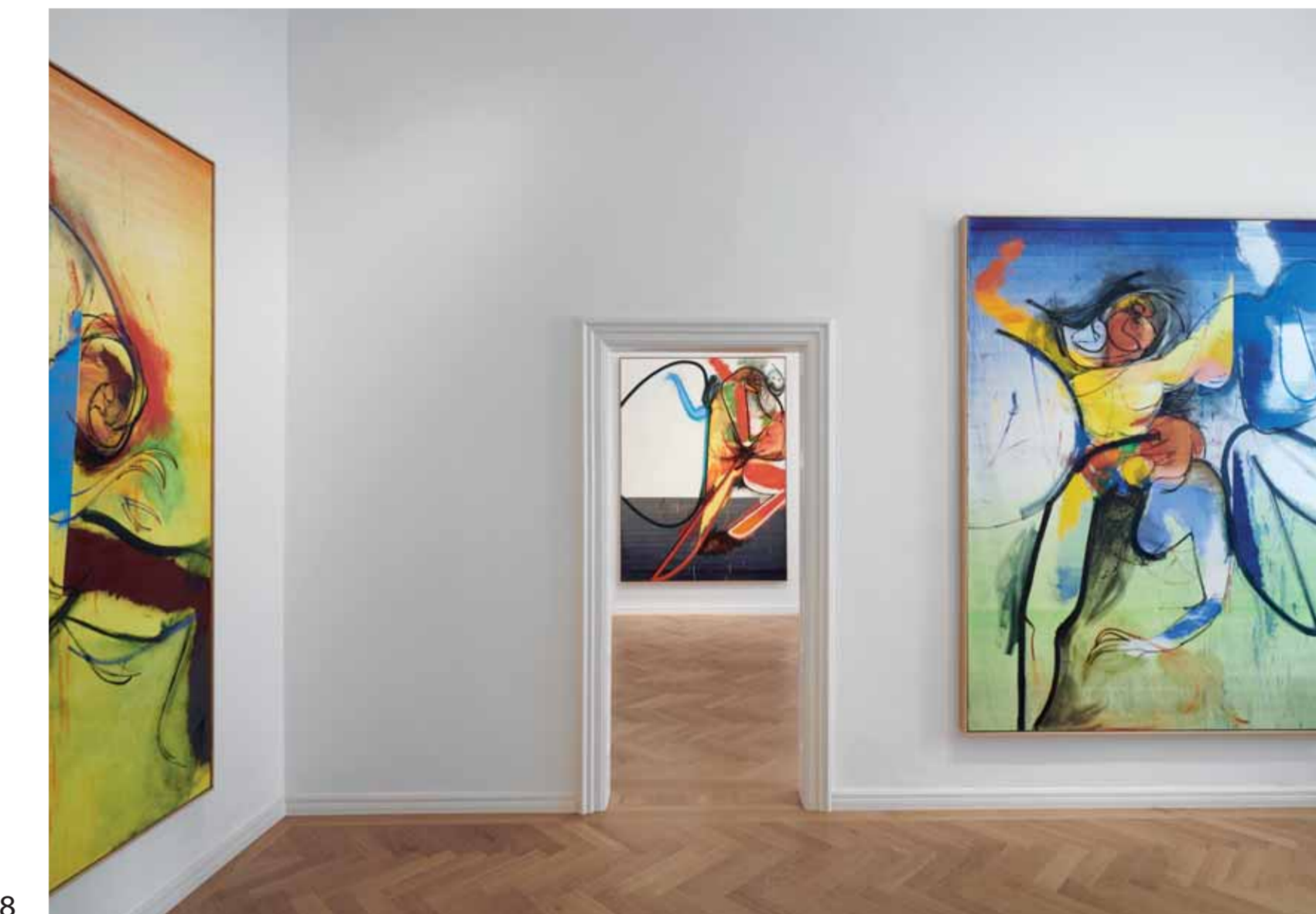
- Opposite page
- Peacock** 2016
- 1
- Portrait Plant** 2012
- 2
- Nude** 2016
- 3
- Untitled** 2012
- 4
- Muur** 2016
- 5
- Two Girls Dress** 2016

All works
Courtesy Stieglitz 19
and Ren Hang Estate



Daniel Richter So Long, Daddy

'So long, Daddy' is an exhibition of new paintings by Daniel Richter, influenced by scenes of Greek mythology and, in particular, the flaying of Marsyas, a satyr who was punished for challenging Apollo. The artist has translated the associated materiality of soft skin against sharp blades into a new visual language, drawing on the stark tactile contrast inherent in the myth, rather than the narrative itself. Celebrated for his riotous compositions of tangled limbs, his fantastical landscapes and his prescient depictions of socio-political events, Daniel Richter's newest paintings are populated by dynamic, writhing bodily forms that appear to levitate and collide, animated by vivid colouration and heavy black outlines.



In this new series of large-scale canvases, anthropomorphic figures and tangled limbs are depicted through lines and fields of colour suspended in an obscure, unresolved space.

This turmoil, set against flat pictorial backgrounds, comprises subtle gradations of colours ranging from warm, rusty oranges and bright yellows to iridescent blues reminiscent of sky or ocean.

While their backgrounds recall polychromatic fantasy landscapes, which nonetheless elude spatial orientation or understanding, the figures seem to levitate and intertwine in violently distorted poses that convey a sense of abstraction.

The exhibition's title, So long, Daddy, refers to the artist's personal sense of the absence of a guiding male figure within himself.

Instead, the artist describes himself as being driven by two opposing female forces: the voice of a little girl and an older mother figure, each offering their respective views on the world, one light-hearted and the other realist and sardonic in tone.

In this new body of work, he continues to explore the extremes of balance, in the relationships between dark and light and the contrasts between colours.

The dynamic in my work is mainly based on pushing and shoving, or on elements that are being confronted by each other – mingling, pushing, pulling. Despite the underlying violence, the powerfully polychromatic works convey a touching sensuality and beauty that effectively counter-balance this relentless energy.
Daniel Richter

- 1 **Skinner**
2020, Oil on canvas
230 x 170 cm
 - 2 **Der leere Demagoge**
2020, Oil on canvas
230 x 170 cm
 - 3 **Mangodance**
2020, Oil on canvas
230 x 170 cm
 - 4 **An der Fichte**
2020, Oil on canvas
244 x 186 cm
 - 5 **In Messern**
2020, Oil on canvas
244 x 186 cm
 - 6 **Oh, Flamingos**
2020, Oil on canvas
244 x 186 cm
 - 7 **Portrait of Daniel Richter**
Photo: Shawn Dell
 - 8 **Installation view** (left to right)
Vollmondig (2020)
Der leere Demagoge (2020)
Vogeltrost, dahin (2020)
Photo: Ulrich Ghezzi
 - 9 **Installation view**
Assyrer und Hebräer (2020)
Photo: Ulrich Ghezzi
- © Daniel Richter / Bildrecht, Wien 2020
Photos: Jochen Littkemann
All works Courtesy Galerie Thaddaeus Ropac, London, Paris & Salzburg



Ewa Juskiewicz

The Grass divides as with a Comb

Exhibition title taken from poem by Emily Dickinson

My gestures are the tools to break a cliché and overturn a well-known order. I replace what is classical and connected with the canon into what comes from nature and senses. Paradoxically, by covering these portraits I want to uncover individuality, character, emotions. I want to bring out the vitality.

Ewa Juskiewicz

Polish artist Ewa Juskiewicz's presentation comprises six works on canvas that expand on the artist's deconstruction of traditional, historical portraits.



In 2009, Ewa Juskiewicz developed a practice of concealing her subjects' identity behind distorted, grotesque facades or masks. This has evolved into a body of work that confronts the representation of women in art history.

Loosely basing her paintings on existing images, she literally defaces them, completely removing, arguably, the most recognizable element of such work, rendering the subject's physiognomy.

By concealing it behind floral arrangements, draped fabric, and cascading tresses, she obliterates superficiality, the objectification of prevailing standards of attractiveness.

Juskiewicz's portraits recall paintings by Élisabeth-Louise Vigée Le Brun, Adélaïde Labille-Guiard, Joseph Van Lierius, and Joseph Wright, sending us into a world that is both classical and surrealist.

By covering female faces and displaying their transfiguration, Juskiewicz revitalizes Art History through a unique language. The re-use of the works by 18th-century female painters are modern tributes to the rare female artists who advocated for women seeking the same opportunities as their male counterparts. By applying skills in replicating elements of the old masters, she captures the luster of silk and velvet, dewy plant leaves and glowing skin.

Opposite page

Untitled

After Joseph Wright

2020, Oil on canvas

160 x 125 cm

1

Untitled

90 x 70 cm

2

Untitled

After Élisabeth Vigée

Le Brun

2020, Oil on canvas

160 x 120 cm

3

Untitled

After Joseph van Lierius

2020, Oil on canvas

70 x 55 cm

4

Untitled

After Adélaïde Labille-Guiard

2020, Oil on canvas

100 x 80 cm

5

Untitled

After Élisabeth Vigée

Le Brun

2020, Oil on canvas

130 x 100 cm

130 x 100 cm

All works

Courtesy of the Artist

and Almine Rech

Photography

Melissa Castro Duarte