



Amedeo Modigliani
April 17th until August 30th, 2009

Content

1. Exhibition Dates	Page 02
2. Information on the Exhibition	Page 03
3. Citations	Page 06
4. Catalogue	Page 12
5. Preview	Page 13

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Exhibition Dates

Duration	17 April – 30 August 2009
Director	Robert Fleck
Managing Director	Bernhard Spies
Exhibition curator	Christoph Vitali
Project manager	Susanne Kleine
Press officer	Maja Majer-Wallat
Catalogue / Press Copy	€ 39,95 / € 20
Opening hours	Tuesday and Wednesday 10 a.m. to 9 p.m. Thursday to Sunday 10 a.m. to 7 p.m. Open on Fridays for groups from 9 a.m. Closed on Mondays
Admission	
Standard / Reduced	€ 8 / € 5
Family ticket	€ 14
Public transport	Subway lines 16, 63, 66 and bus lines 610 and 611 to Heussallee. There is a car and coach park on Joseph-Beuys-Allee behind the Art and Exhibition Hall
Press information	www.bundeskunsthalle.de Press file (German/English)
Guided group tours	Information and registration: Telephone +49 (0)228-9171-243 Fax +49 (0)228-9171-244 E-mail: paedagogik@kah-bonn.de
General information	Telephone +49 (0)228-9171-200 www.bundeskunsthalle.de (German/English)

KULTURPARTNER





Information on the Exhibition

Amedeo Modigliani April 17th until August 30th, 2009

Amedeo Modigliani was one of the most important artists of the 20th century. His iconic works are deeply engrained in the collective pictorial memory. The Art and Exhibition Hall is delighted to be able to celebrate the work of this outstanding artist, who died tragically young at the age of only 35, with a comprehensive exhibition.

Born in Livorno in 1884, Modigliani was painter, draughtsman and sculptor. With the exception of a handful of landscapes, his creative energy was entirely devoted to portraits and nudes. We plan a composition of approximately 40 paintings, 70 drawings and a number of sculptures. The works will comprise the period from 1909 until 1919, cover almost the whole time of activity of the artist and orient themselves closely along the biography of the artist reflecting decisive turning points.

Modigliani's life was marked by diseases, excesses, melancholy and doubts of himself. He died 35 years old in Paris of tuberculosis and the knowledge of his life is based on very few authentic documents. Compared to his popularity and acknowledgement today, his success in his lifetime was very modest. His importance as an artist was to be recognized only by posterity.

Survey

The Italian Amedeo Modigliani (1884-1920) was painter, draughtsman and sculptor. His life work comprises above all paintings (approximately 420) and drawings (approximately 1000). From 1909 to 1913 he has also devoted himself to sculpture and left approximately 25 pieces.

His most important subject are portraits and nudes. He elaborates the individuality of depicted persons and maintains at the same time his formal, painterly distinctiveness. Apart from that there are very few pure landscape paintings. From the view point of an art historian one is tempted to qualify them as an earlier works, but in Modigliani's career it stands for the quietness after a period of exhaustion. Not to be overlooked in Modigliani's paintings is their relationship to the language of the styles of renaissance and mannerism. He combines expressionist, cubist and symbolistic elements but as well takes up figures of the African sculpture, popular at his time, which fascinated him because of their idolatry. He can not be classified as belonging clearly to any of the contemporary styles like cubism or fauvism.

Stages in the artist's life

Modigliani spent his youth in Italy, where he studied the art of antiquity and of the renaissance before he moved to Paris in 1906, already aware of the works of the impressionists and the symbolists.

He moved into a studio on Montmartre, later on Montparnasse and was permanent part of the bohemian artist scene there. German painter Ludwig Meidner was among his first friends in the Parisian years before the first World War.

1907 was a decisive year in his artistic career, because he became acquainted with the young doctor Paul Alexandre, who from that time on supported him with purchases and contacts.

The study of the finely coined cubistic works of Cézanne seems to have become a model for him and to have given him the artistic freedom to use deformation, extension into overlength and idealisation as stylistic devices for a yet individualistic expression. Also Picasso's pre-cubist works of the pink period are important bases for the figure in his painterly effort.

Pablo Picasso and Constantin Brâncusi continued to work on their cubist analyses of painting and thereby set standards, which pushed an artist still searching aside. His friendship with Brâncusi, starting in 1909, led him to the sculpture, which from that moment on until 1913 has much value for him. Works like *Head*,



around 1911/12, document the intensity of his struggle. He works in drawings and sculptures on the theme of the "Karyatids" (female door figure in Greek architecture); the work *Karyatid*, of 1911/12, of large size is an outstanding cubistically oriented example for it.

In the spring of 1914 Amedeo Modigliani meets the art dealer Paul Guillaume, who starts representing him, after his earlier promoter, Paul Alexandre, with the beginning of World War I has disappeared from his eyes. At the outbreak of the war Modigliani voluntarily applies for military service, but is refused due to his bad state of health. That is why he keeps belonging to the diminishing circle of artists, who like Chaim Soutine and Maurice Utrillo still stay in Paris leading an excessive life. The works from 1914 until his early death seem to be the most original and the clearest and he seems to have left behind his stylistic research and his "trying out". The closer his relationship to the portrayed person, the clearer and more lyrical the portraits radiate and let the soul, the individual appear.

His relationship with the English columnist Beatrice Hastings (1914-16) will be illustrated in the exhibition by a number of portraits. Modigliani's further representations of Parisian avantgarde, like the portraits of Pablo Picasso, Jacques Lipchitz and Chaim Soutine (for whom Modigliani became close friend and supporter) secured him his own place among the Parisian artists, because like no other he was able to design in his works a quiet picture of that scene, not due to the social background and yet very impressive.

Through the artist Moïse Kisling Modigliani got to know the Polish art dealer and poet Léopold Zborowski, who did not dispose of the many contacts and the sensitivity of Guillaume, but who supported Modigliani in the last years of his life. He and his wife Anna put the artist up in their apartment, after having separated from Beatrice Hastings. Like Guillaume Zborowski paid Modigliani a remuneration as well as the painting material and the models.

Between 1916 and 1917 Modigliani did a series of about 30 Nude paintings, which fascinate through their sensuality (despite the formal schema).

Through his new art dealer these paintings were shown in the Gallery of Berthe Weill in Paris. The presentation of one painting in the shop window provoked a scandal.

In the beginning of 1917 Modigliani got to know the 19 year old art student Jeanne Hébuterne and it can surely be said that the most quiet and devoted portraits were created in those years. Modigliani and she left Paris together with the Zborowskis and Modigliani's friend Chaim Soutine, when in 1918 an invasion of German troops threatened and went to live on the French coast of the Mediterranean. Little is known about the year in southern France, because there are hardly any written documents. It is however certain, that in November 1918 Jeanne Hébuterne gave birth to a daughter of the same name in Nice.

In the spring of 1919 Modigliani returned with Jeanne Hébuterne to Paris, where he got engaged with her over the summer and where they expected their second child. He participated in the "Salon d'Automne" and for the first time his works were through Zborowski shown outside of Paris in England. Even if he still lived on the edge of financial existence and survived and kept working only with the help of friends and sponsors, this year seems to take a positive trend for him.

All the more bitter was the blow when at the end of the year he got ill of tuberculosis and died on January 24th, 1920. Only one day later Jeanne Hébuterne committed suicide by throwing herself out of the window and thereby killed her unborn child as well. Modigliani was buried on the cemetery of Père Lachaise with great public sympathy and Jeanne Hébuterne was later buried at his side, after her family had given up their resistance.



Conclusion

The exhibition will attempt to reveal the great strength of the paintings of Modigliani, which only at first glance seem to be very much alike. It wants to demonstrate how the artist with the formal unity of his creativity, often connected with the red file of melancholy, reached an individuality of representation, which one can not resist. Originally oriented at dominant art currents of his time he very soon finds his own style and sticks faithfully to the object known to him and pays it affectionate respect. All his works document the restless manner of life of an artist full of relish, who in great sadness is fully aware of his vulnerability and his mortality from his childhood on and who needs the euphoria of the intoxication, in order to live and work.

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Citations

'The child's character is still so unformed that I cannot say what I think of it. He behaves like a spoiled brat, but he does not lack intelligence. We shall have to wait and see what hides inside this chrysalis. Perhaps an artist?!'

Eugenia Modigliani, 1895

'On the 1st of August he will finally start his much longed-for drawing lessons. He already sees himself as a painter. As far as I am concerned, I don't want to encourage him too much for fear of his neglecting his [school] studies in order to chase this dream.'

Eugenia Modigliani, 1898

'Dedo [...] does nothing but paint – all day and every day – with an unflagging enthusiasm that astounds and delights me.'

Eugenia Modigliani, 1899

'I am seized by the throes of the awakening and unfolding of powerful energies. [...] Now I am bursting with creative ideas, and all I need is the work.'

Amedeo Modigliani to the artist Oscar Ghiglia, 1900/01

'In the first decade of our century, one still had a taste for the bohemian life that had developed in the 19th century; in Paris - on Montmartre and Montparnasse - the last representatives of this world were the sophisticated and spoiled sons of the old bourgeoisie. Our Modigliani – or 'Modi' as he was generally called – was a typical and, at the same time, highly talented representative of bohemian Montmartre; it is even likely that he was its last true bohemian.'

Ludwig Meidner [painter, 1884 – 1966], 1943

'In America, on the other hand, I came across several fake Modiglianis that colleagues of mine had produced. I once had to assess the quality of these forgeries, and I have to say they were very well-made. My colleagues used to borrow a painting from Modigliani, "in order to have a good look at it", as they said, and as soon as they had it in their studio they copied it. When they were finished, they put the copy next to the original and called me over. I could look as closely as I wanted, I could not tell which was the forgery and which was the real thing. So I told them, "Listen, you absolutely have to put a mark so that they can be distinguished." They put a tiny dot in pencil on the chassis of the forgery. That pencil mark I have seen again in America. [...] Such was life!'

Fernand Léger [painter, 1881 – 1955]

'Today my dearest friend Amédée was laid to rest in the Père Lachaise cemetery [Paris], [...] beneath a blanket of flowers. All the young artists paid their last respects to our dear friend, forming a moving and triumphant cortege for one of the most talented artists of our time.'

[...]

Around that time his health, which had always been fragile, began to take an alarming turn for the worse. [...] Every time I told him, "Your health is bad, take care of yourself", he would treat me like an enemy



and say, "Don't get all moral with me." He was a child of the stars, and for him reality did not exist. But for all that there was nothing to indicate that the catastrophe was so close. He had an appetite, he went for walks and was in good spirits. He never complained about a hidden disease.

[...]

A tubercular meningitis, which had long sapped his strength, although no doctor could have diagnosed it, flared up [ten days ago]. Modigliani was lost.

Your brother died two days later, on Saturday at 8:50 pm, without suffering and without having regained consciousness.

[...]

His unhappy wife did not survive him. The day after his death, at four o'clock in the morning, she threw herself from a fifth-floor window of her parents' house and died instantly.

[...]

Don't worry about the little one [Modigliani's daughter Jeanne, aged 14 months at the time of her parents' deaths]. In a few days' time my wife and I will see her. She is in good health and beginning to walk.

[...]

A small committee has sprung up in honour of Modigliani with the aim of assembling pictures by different painters and selling them for the benefit of his daughter. It will probably raise between 25,000 and 30,000 francs which you can accept on her behalf as an homage of the painters to her late father.'

Léopold Zborowski to Modigliani's brother Emmanuel Modigliani, 31 January 1920

'I knew him when he was dirt poor, and I don't know what he lived on. As a painter he enjoyed no recognition whatsoever.'

Anna Akhmatova [writer, 1889 – 1966]

'[...] and all around us raged cubism, all-conquering but alien to Modigliani.'

Anna Akhmatova [writer, 1889 – 1966]

'At that time [1907] the name Modigliani was still fairly unknown. The Fauves triumphed with Matisse; Cubism spearheaded by Picasso and Braque devoured everything, ignoring Derain. Modigliani was noticeable only for his nature, for being a handsome and witty young man who was popular with women.'

Adolphe Basler [critic and art dealer, 1876 – 1951], 1927

'He was fascinated by Negro sculpture and bewildered by Picasso. [...] His interest shifted to the Greek-inspired forms of Khmer sculpture which was gradually becoming known among painters and sculptors. He adopted a fair few elements, but it was the sophistication of the art of the Far East and the simplified proportions of Negro sculpture that commanded his admiration. For many years Modigliani just drew. He drew round and soft arabesques, numerous caryatids whose elegant contours he would occasionally heighten with a light wash in shades of rose or blue and which he always planned to execute in stone. Thus his drawing became very assured, very melodious and at the same time highly personal, sensitive, full of charm and freshness.'

Adolphe Basler [critic and art dealer, 1876 – 1951], 1927

'Then, one day, he began to hew heads and figures directly into stone. Although he stopped working with



the chisel at the outbreak of the war, the few surviving sculptures speak eloquently of his great ideas. He was fascinated by simple, schematically compact but not entirely abstract forms.'
Adolphe Basler [critic and art dealer, 1876 – 1951], 1927

'He was never seen without a book in his pocket. He read a lot and enjoyed taking part in discussions of literature, art and philosophy. He did not have to wait for the Surrealists to become acquainted with the Comte de Lautréamont [The Songs of Maldoror, 1868/69].'
Adolphe Basler [critic and art dealer, 1876 – 1951], 1927

'Then came the war [1914 – 1918]. That event changed everything. Modigliani came under the domination of the English poetess [Beatrice Hastings, 1879 – 1943].'
Adolphe Basler [critic and art dealer, 1876 – 1951], 1927

'Moreover, the existential crisis brought on by the war [and by the state of his health] forced him to turn to an art that was less complicated than sculpture, an art that incurred less expenditure and that was easier to realise.'
Adolphe Basler [critic and art dealer, 1876 – 1951], 1927

'He was forever busy and always knew where to find an appreciative audience. He craved admiration and could not bear being ignored. His congenial behaviour was not entirely without affectation. He was a bit of an actor.'
Adolphe Basler [critic and art dealer, 1876 – 1951], 1927

'During the war and even earlier, when the scent of gunpowder already hung in the air, the outlandish figure of Modigliani appeared on the scene. It was a time when new ideas erupted and intoned a wild, colourful Fauvist concert, when Black African sculptures were discovered [...], when Cubism reigned, [...] That time also gave rise to a certain yearning for a construct of the Middle Ages in which Modigliani's elongated female figures took on the appearance of Madonnas adrift in this profoundly unsettled world. Yet he owes this Byzantinism to his race, as indeed he does his sophisticated artistic instinct.'
Maurice Barraud [painter, 1889 – 1954]

'His paintings, which above all else stand out by virtue of his commanding aestheticism, are distinguished by brilliance and charismatic lustre. And indeed, the sophistication of his touch places him among the most enchanting talents of modern painting.'
Adolphe Basler [critic and art dealer, 1876 – 1951], 1927

'It is not a question of realism, in the sense given the word in relation to painting. Yet I know of nobody, prior to Modigliani, who could give such intensity of expression to the face of a woman.'
Francis Carco [writer, 1886 – 1858], 1919



'However, [Vincenzo Caldarelli] is correct when he speaks of Modigliani's great sober imagination, his dry tenderness, his austere emphasis of the line; above all he is correct when he speaks of his fresco manner [...].'

Charles-Albert Cingria [writer, 1883 – 1954], 1934

'People were talking about Cubism, and Modigliani had many reservations, not least because he realised that the pioneers of Cubism were once again in the process of destroying the object in painting, as had happened before with the Impressionists. Moreover, he reproached Cubism for having reduced the issue of colour to just a few shades of grey and brown. [...]. It is remarkable that at this early date an artist as notoriously fickle as Modigliani showed signs of wholeheartedly embracing figuration and representation, signs that one would look for in vain in other, more intellectually balanced artists of the period.'

Carlo Carrà [painter, 1881 – 1966]

'When I recall my friend Modigliani it brings to my mind some of the most beautiful and noble memories of my life as a painter.'

André Derain [painter, 1880 – 1954]

'A painter of character, of attitudes, of graceful rhythms; I know few who were as independent of any outside influences as he was and who committed themselves to a style as soberly and directly connected to the subject as his. He sacrificed everything to the demands of that style, and did it with such implacable determination that the distortions he depicted could not shake the affection we feel towards our own image.'

Francis Carco [writer, 1886 – 1858], 1920

'It was not Modigliani who distorted and elongated the faces, it was not he who emphasised their asymmetry, gouged out their eyes and stretched their necks. All this took place in his heart. [...] If, in the end, his models resemble each other, then for the same reason that Renoir's models all look pretty much the same. He subjected us all to his style, to an inner stereotype of his own [...].'

Jean Cocteau [painter, writer, 1889 – 1963], 1950

'Modigliani became transformed, as it were, before his model: he strained feverishly to fathom his sitter's character so that he could then reproduce it on canvas. As a sitter you had the impression that your soul was being dissected, and you had the strange feeling that you were unable to hide your innermost feelings.'

Lunia Czechowska [1895 – after 1970], 1953

'When Modigliani painted my portrait he was working in Rue Joseph Bara 3, in the same studio as Kisling. He sold me the picture for five francs. Unfortunately I did not have enough money to pay for a cab that would have allowed me to take such a large canvas home. Kisling owed the Café de la Rotonde eleven francs and suggested to the owner to cancel the debt in exchange for the portrait. The owner agreed and the painting embarked upon a long journey which eventually took it to America and a selling price of seven million. ... I don't even own a colour photograph of the painting.'

Jean Cocteau [painter, writer, 1889 – 1963], 1950



'There can be no doubt that many of his nudes are all too evenly steeped in that apricot hue that was fashionable at the time and that transformed the faces of countless young women into nostalgic fruit glowing with warmth. Yet, do you not prefer this colour of the Far East – or of the patina of opium – to the eczematous rosy tints that so many painters force upon us?'

Gustave Coquiot [writer and art critic, 1865 – 1926]

'I shall never forget the first portrait sitting I did for him. [...] I can still see him standing before me now in shirt sleeves and with his tousled hair as he attempted to capture my features on the canvas. From time to time he would reach out for a bottle and I soon noticed the effect that the alcohol had on him: he became so involved in his work that he forgot that I existed, having eyes only for his work. In fact, he was so engrossed and preoccupied with himself that he started speaking Italian to me!'

Lunia Czechowska [1895 – after 1970], 1953

'He – Modigliani – was the last great Promethean hero. He certainly had a wonderful intelligence and openness of spirit. Besides painting portraits, he made pages of drawings; and that is what I have always tried to do. Draw, draw all the time; that is the secret.'

Alberto Giacometti [painter, sculptor, 1901 – 1966]

'Yet Modigliani was as incapable of lying as was of conforming. Anyone who ever met him knows that he was extremely proud and stubborn.'

Ilya Ehrenburg [writer, 1891 – 1967]

'He was never tempted by any accessories or other superficialities – his paintings unlock human nature. [...] He created a vast gallery of people; their grief, their stupor, their melancholy tenderness and decay shake museum visitors to the core.'

Ilya Ehrenburg [writer, 1891 – 1967]

'His studio at that time was a miserable hole within a courtyard, and here he lived and worked. It was then filled with nine or ten of those long heads which were suggested by African masks, and one figure. They were carved in stone; at night he would place candles on top of each one and the effect was that of a primitive temple.'

Jacob Epstein [sculptor, 1880 – 1959]

'I was in London when Modigliani died. At that time his dealer Zborowski had a gallery on Shaftesbury Avenue. I was in the gallery when a telegram arrived from Paris with the words "Modigliani dying. Stop sales. Hold back his works." These works had been very cheap before his death. Now prices began to soar, eventually reaching the incredible sums they command today.'

Jacob Epstein [sculptor, 1880 – 1959]

'From that moment on [from 1915, after he had left Montparnasse] he stopped working on sculptures, drew ever less and began to paint – to paint as he lived, sentimental, impetuous, erratic, with extravagant



abandon [...].'

Paul Guillaume [art dealer, 1891 – 1934]

'His pencil drawings, which he gave away without a moment's thought, were often annotated with poetic or philosophical thoughts. His improvised verses were distinguished by comical freedom.'

Paul Guillaume [art dealer, 1891 – 1934]

'I left La Ruche [the studio building] and moved to Rue Montparnasse 53. Beatrice Hastings, an evil spirit who drugs with Modigliani, also lived there.'

Leon Indenbaum [sculptor, 1892 – 1981]

'A complex character. A swine and a pearl. Met him in 1914 at a cr merie. I sat opposite him. Hashish and brandy. Not at all impressed. Didn't know who he was. He looked ugly, ferocious and greedy. Met him again at the Caf  Rotonde. He was shaved and charming. Raised his cap with a pretty gesture, blushed and asked me to come and see his work. And I went. He always had a book in his pocket. Lautr amont's Maldoror. The first oil painting was of Kisling. He had no respect for anyone except Picasso and Max Jacob. Detested Cocteau. Never completed anything good under the influence of hashish.'

Beatrice Hastings [writer, 1879 – 1943]

'Modigliani said that this book had ruined his life or been instrumental in making it his life.'

Nina Hamnet [painter, 1890 – 1956]

'Everything in Dedo [Modigliani's nickname ever since his childhood] tended towards purity in art. His insufferable pride, his black ingratitude, his haughtiness, all that was nothing but a need for crystalline purity, a trueness to himself in life as in art, and it did not exclude familiarity. He was as cutting but also as fragile as glass; [...] And that was very characteristic of the period, which talked of nothing but purity in art and strove for nothing else. Dedo was a fanatical purist.'

Max Jacob [writer, painter, 1876 – 1944]

'I sat down on a chair, my hands in my lap. Modigliani never demanded a specific pose. He left it to the model to find a natural position. The way I had sat down was fine. He began to work.'

Paulette Jourdain [model, later the companion of L opold Zborowski, 1904 – 1997]

'So it was that on a grey, hazy and freezing cold January morning I went to the H pital de la Charit  in order to be part of the cortege of friends that accompanied Modigliani's body on its last journey to the cemetery. All of Montparnasse had assembled in the dark yard. ... On the same evening, I believe, I received news of another tragedy: The amiable Noix de Coco [nickname of Jeanne H buterne], pregnant, had thrown herself out of a window and died on the spot. Though it may not have been apparent on the outside, for a long, long time the artists nursed a deep sorrow in the bottom of their hearts at the loss of those two beings who had been treasured and loved by each and everyone.'

Gino Severini [painter, 1883 – 1966]



'Modigliani's time, which was riven by great upheavals, confusion, controversies and moral contradictions in all fields, left its mark on the artist as well. Yet he succeeded in forging a path of his own and steering clear of the taste of his peers. Most notably he turned away from the artificial and rigid abstraction of Cubism and Futurism. His innate sensuality made him eschew any system and immerse himself into nature instead. In his best moments he would emerge from it to pour forth a stream of perceptions that flowed with greater clarity and purity for having travelled along a difficult rocky path.'
Lionello Venturi [art historian, 1885 – 1961]

'The short life of Amedeo Garsin [his mother's maiden name, used here as an homage to her] became the stuff of legends so quickly – you are right, my dear André Salmon, there are only invented biographies – that even I, Jeanne Modigliani, have lived in complete and utter poetic confusion between these two existences.'
Jeanne Modigliani [1918 – 1984]

'Modigliani was an aristocrat. His entire oeuvre bears overwhelmingly eloquent witness to this. His canvases attest to his infinite dignity and sophistication. There is nothing common, coarse or banal about them.'
Maurice de Vlaminck [painter, 1876 – 1958], 1925

'In this day and age, when everything is whitewashed, falsified and glossed over, when we appear to outbid life itself, when everything revolves around super class, super performance and Surrealism, some words lose their true meaning. I can no longer just use the words art and artist. [...] But let's suppose just for a moment that these words are no longer abused and twisted to mean their exact opposite, that they could regain their colour, their meaning, their gender ... Modigliani was a great artist.'
Maurice de Vlaminck [painter, 1876 – 1958], 1925

'After his death Modigliani was given an almost splendid funeral. [...] There are glories for which one must wait. Modigliani's began the day he died. [...] Modigliani devoted himself to the depiction of his fellow human beings; he is a figure painter whose work – albeit incomplete – will find its place in the history of art. The artist left us an extraordinary oeuvre, too personal to engender a school and followers, and may God expose those that seek to imitate him.'
André Warnod [writer, art critic, 1885 – 1960], 1920

Catalogue

Amedeo Modigliani

(german only)

Christoph Vitali (ed.)

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Preview 2009
subject to alteration

Summit of the Modern Art
The Kunstmuseum Winterthur
The Great Collections
24 April – 23 August 2009

Press conference: 22 April 2009, 11 a. m.

This summit of leading modernist artists provides a veritable feast of outstanding paintings and sculptures – and offers the chance to trace the development from Impressionism to contemporary art through this unique collection of around 240 paintings, sculptures and drawings. This remarkable exhibition at the Art and Exhibition Hall in Bonn, on show from 24 April to 23 August, comprises works from the Winterthur Art Museum by a range of artists whose names seem to read like a "Who's Who" of the art world: Arp, Artschwager, Beckmann, Bonnard, Brancusi, Braque, Calder, Cézanne, de Chirico, Delacroix, Delaunay, Degas, Ernst, Fontana, Giacometti, van Gogh, Guston, Hodler, Kandinsky, Kelly, Kokoschka, Kounellis, Léger, Lehmbrock, Magritte, Maillol, Merz, Miró, Mondrian, Monet, Morandi, Picasso, Renoir, Richter, Rodin, Schlemmer, Sisley, Tanguy, Tapiès and many more. The exceptional collection of the Winterthur Art Museum, offering a complete overview of the period, can be favourably compared to the collections at internationally renowned museums such as the Guggenheim or the Museum of Modern Art. Gerhard Richter even named the Winterthur Art Museum as his favourite museum.

James Cook and the Exploration of the Pacific
28 August 2009 – 10 January 2010

Press conference: 27 August 2009, 11 a. m.

The British explorer, navigator and cartographer James Cook (1728–1779) achieved world fame for leading three expeditions into the vast and uncharted waters of the Pacific Ocean. He was the first to survey and map New Zealand, Australia and the South Pacific islands, completing our modern image of the world and finally defeating the idea of a mythical southern continent.

The exhibition includes around 500 original exhibits presenting the voyages of James Cook and the international team of scientists and artists accompanying him. Their work during the European enlightenment period contributed new insights to a host of disciplines from navigation and astronomy to natural history, philosophy and art. It even led to the birth of a new science: the field of ethnology and ethnography.

As early as the end of the 18th century many of the ethnographic and natural history objects from diverse Pacific cultures, which were collected during the three Cook voyages, were spread into various collections all over Europe. Now, for the first time, they are being reunited for this exhibition in Bonn. Many of the objects are of incalculable value to art historians since such exquisite feather ornaments, wooden sculptures and other Oceanic artefacts can no longer be found in the Pacific region.

The ethnographic exhibits are supplemented by magnificent paintings and drawings by the artists accompanying Cook on his voyages. Their works offer a fascinating insight into the explorers' euphoric yet curious view of the exotic South Sea landscapes. Ship models, original sea charts and navigation instruments also provide a vivid introduction to the world of James Cook's voyages. The exhibition is a cooperation between the Art and Exhibition Hall of the Federal Republic of Germany in Bonn, the Kunsthistorisches Museum – Museum of Ethnology, Vienna (March to July 2010), and the Historisches Museum, Bern (August 2010 to January 2011).



Markus Lüpertz – A Retrospective
9 October 2009 – 17 January 2010

Press conference: 8 October 2009, 11 a. m.

The Art and Exhibition Hall of the Federal Republic of Germany in Bonn has presented a series of major monographic exhibitions on German painters starting with Gerhard Richter in 1993/94, and continuing with Sigmar Polke in 1997 and 2000/01, and Georg Baselitz in 2004. The series now presents a comprehensive retrospective of works by Markus Lüpertz. The exhibition, covering around 2000m², is showcasing a representative selection of around 130 works – paintings, drawings, and sculptures – by this leading contemporary artist. Almost uniquely among artists today, he cultivates the gestural and rhetorical posture of the "genius", the epitome of the artist in the classical sense. The exhibition has taken on the task of looking behind the "grand gestures", identifying the conscious playing with the role of the artist and exploring Lüpertz's oeuvre in all its passionate, intellectual, serious and multifaceted dimensions. Here, we meet an artist who never felt indebted to any one style, never believed in the sheer mimetic quality of art, and who, as a 'creator', draws on a vast wealth of material to create anew, freely and with his own individual handwriting.

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