

# LOUISIANA EXHIBITION CALENDAR 2011

(Subject to change)

## **Picasso: Peace and Freedom**

*11 February - 29 May 2011*

## **Louisiana – on paper**

### **Al Taylor**

*2 March - 15 June 2011*

## **Frontiers of Architecture III and IV**

### **Living**

*1 June - 2 October 2011*

## **Louisiana – on paper**

### **Josef Albers**

*1 July - 28 August 2011*

## **Louisiana – on paper**

### **Vija Celmins**

*7 September 2011 - 8 January 2012*

## **Paul Klee & CoBrA**

*30 September 2011 - 8 January 2012*

## **New Acquisitions 2009-2011**

*14 October 2011 - 12 February 2012*

## **LOUISIANA CONTEMPORARY**

### **Ai Weiwei**

*18 November 2011 - 12 February 2012*

**Museum opening hours:** Tuesday-Friday 11 a.m. - 10 p.m. Saturdays, Sundays and public holidays 11 a.m. - 6 p.m. Mondays closed. **Internet:** [www.louisiana.dk](http://www.louisiana.dk).

Bodum. Main sponsor for Louisiana.

## **Picasso: Peace and Freedom**

*11 February - 29 May 2011*

Mediterranean man, Spaniard in exile – throughout his life *Pablo Picasso* (1881-1973) maintained his incredible artistic energy and his faith in human freedom in defiance of a world where historical events again and again seemed to belie this faith.

Louisiana's main spring exhibition entitled *Picasso: Peace and Freedom* is devoted to this freedom-loving side of one of the greatest artists of the twentieth century. The exhibition is thematic: More than 100 works – paintings, drawings, lithographic prints, letters and photographs in a rich selection – show how Picasso related to the historical and political events of the Cold War period after 1945. Picasso was a socially committed artist who kept up with events in the world, and much of the art of his last three decades deals with human conflicts and war, but at the same time expresses a heartfelt wish for peace, international understanding and solidarity. Typically, Picasso encompasses a wide spectrum, bringing all his own artistic passion into play to capture the events of the time, even though this may not be immediately evident.

The exhibition is supported by the A. P. Møller and Chastine Mc-Kinney Møller Foundation.

## **Louisiana – on paper**

**Al Taylor**

*2 March - 15 June 2011*

*Louisiana – on paper* is the name of a new series of minor exhibitions at the Louisiana, to be shown in the course of 2011. The exhibitions focus on prints and drawings, and the first artist in the series is the American *Al Taylor* (1948-1999). The museum already owns a number of his photogravure prints.

Al Taylor is an 'artist's artist', in the sense that he draws attention to certain fundamental working methods to which most artists can relate. His powerful sensory impressions and observations could be called the poetry of chance – a typical feature is the gaze that elevates the insignificant to the level of the telling image and gives it a 'presence', almost as in a diary that turns yesterday into today.

For several years Al Taylor was an assistant to Robert Rauschenberg and forged links with Denmark through a collaboration with the copperplate printer Niels Borch Jensen and the late galleryowner Tommy Lund. Taylor's works have been arousing new interest over the past few years with exhibitions in New York and at the fine collection of prints, Staatliche Graphische Sammlung, at the Pinakothek der Moderne in Munich.

The exhibition is being produced in collaboration with Staatliche Graphische Sammlung, Munich.

The exhibition is supported by C. L. Davids Fond og Samling.

## **Frontiers of Architecture III-IV**

**LIVING**

*1 June - 2 October 2011*

The Louisiana's exhibition series *Frontiers of Architecture I-IV*, which the museum has been showing in the years 2007-2011, uses architecture's deployment of other disciplines to illustrate the new movements and paths that are shifting the frontiers of architecture. With its overall theme *LIVING*, the last exhibition in the series, combining nos. III and IV and filling half the total exhibition space of the museum, turns the spotlight on the question "How does the Good Life look today?"

The exhibition highlights the tendencies and new departures facing architecture in a world of increasing globalization. How are the individual, the community and social relations conceived today? What do people dream about, and how do they live out these dreams, which are constantly expanding human notions of life styles and spaces for living?

Traditional family structures, urban structures and life modes are being challenged by new kinds of technology and communication as well as increased mobility. The exhibition *LIVING* focuses on architecture's partnerships with human sciences like anthropology and sociology. These softer, less quantifiable sciences come to expression in the exhibition through crossovers between architectural projects and art installations and glimpses of current 'case stories' from various parts of the world where social development has created new dwelling styles.

The first two exhibitions in the series were *Frontiers of Architecture I – Cecil Balmond: The Hidden Order* and *Frontiers of Architecture II – Green Architecture for the Future*.

Realdania is sponsor of architectural exhibitions at Louisiana.

### **Louisiana – on paper**

#### **Josef Albers**

*1 July - 28 August 2011*

*Josef Albers* (1888-1976) is the second artist in the series of small exhibitions with the heading *Louisiana – on paper*, focusing on prints and drawings.

The presentation of Josef Albers is something of a sensation, featuring a whole series of works that have never been shown before. In other words, a new side of an old acquaintance for visitors to Louisiana can be experienced in the exhibition. Albers was a designer in the Bauhaus stable and is well known for his abstract paintings – his 'squares'. But what he himself called his "obsession with colour" led him from 1940 on to a number of experiments with colour on paper, where he investigated colour and abstract form in sketches and more finished works on a smaller scale.

The exhibition has been created in collaboration with Josef Albers Museum Quadrat, Bottrop, in Germany. Louisiana Museum of Modern Art is one of the venues on a major tour that also includes the Gulbenkian in Portugal and the Morgan Library in New York.

The exhibition is supported by C. L. Davids Fond og Samling.

### **Louisiana – on paper**

#### **Vilja Celmins**

*7 September 2011 - 8 January 2012*

The third artist of the year in the series *Louisiana – on paper* is *Vilja Celmins*, born in 1932 in Riga, Latvia, and now living in New York. Work on paper can be a core area for an artist, and this is particularly true of Vilja Celmins. With an extremely realistic technique the artist reorganizes and imitates black-and-white photographs, usually executed in *grisaille* – grey shades forming patterns of light and shadow. Her magical gaze from the small paper surface out into the sea of stars in the universe demonstrates to the full what the small format can achieve: anything from the smallest to the largest.

Vilja Celmins' delicate, sensitive art is represented by a single graphic work, *Concentric Bearings*, 1989, in Louisiana's collection.

In 2014, a major retrospective exhibition of the artist's work is to be shown at the San Francisco Museum of Modern Art (SFMOMA).

The exhibition has been produced in collaboration with Museum Ludwig, Cologne.

The exhibition is supported by C. L. Davids Fond og Samling.

### **Paul Klee & CoBra**

*30 September 2011 - 8 January 2012*

Fascination with children's ability to express themselves in pictures is a recurrent theme in the work of the Swiss artist *Paul Klee* (1879-1940), one of the great classic figures of 20th-century art. Several decades later, this same ability to dip into the pictorial world of children – with a new historical background – became a source of new artistic and political directions for the artists' group *CoBra* (1948-51).

Openness to any kind of experience and willingness to liberate themselves from formal rules link the artists' group *CoBra* with Paul Klee. What was an individual artistic experience for Paul Klee became a political dimension for the *CoBra* artists of the post-war period. At the same time the direct link with reality and the spontaneous, and the sensual use of colour and material as an elementary form of expression, radically challenge prevailing artistic and social rules and conventions.

In the exhibition the works of Paul Klee and the *CoBra* artists are confronted with one another in thematic chapters that bring the man and the movement together in surprising, fruitful and interesting ways that open the door to Klee's oeuvre with around 120 works, and teach us to see *CoBra* – *Corneille*, *Appel*, *Jorn* and others – in a new light with around 100 works by these artists.

The exhibition is a collaboration with Paul Klee Zentrum in Bern, Switzerland and the Cobra Museum of Modern Art in Amstelveen, Holland.

The exhibition is supported by 15. JUNI FONDEN.

### **New Acquisitions 2009-2011**

*14 October 2011 - 12 February 2012*

Although Louisiana Museum of Modern Art does not receive public funding for its purchases of art, the museum's collection is constantly growing thanks to a number of foundations and private individuals. The museum tries to keep abreast of the work of artists who are already represented in the collection, and to the best of our ability we close the gaps in the history of art as it looks at Louisiana. Finally, we purchase contemporary art to an extent that is ambitious and unique in Denmark.

From 15 October 2011 the South Wing of the Museum will therefore be housing an extensive exhibition of these new acquisitions, which will be presented and placed in the contexts where they belong in the Louisiana collection. This will be a spectacular exhibition with a wide range of works which will from then on become yet another visible sign of the living Danish cultural heritage administered by Louisiana Museum of Modern Art.

The exhibition presents more than 35 names, 20 of which are new, and features art from all genres: photography, painting, installation, sculpture, video, drawings and prints from a wide variety of global sources – including India, Greece, Germany Iceland and the USA.

The exhibition is the second in the series of periodical exhibitions about the museum's acquisition policy and practice, and like its predecessor in 2009 – *New Acquisitions 2007-2008* – focuses on the profile of the collection and its value to the museum – besides of course opening a window on art mostly unseen before by the Louisiana public. The exhibition will be supplemented by a number of events dealing with the new works in the Louisiana collection.

Acquisitions to the Louisiana collection are supported a. o. by:  
AUGUSTINUS FONDEN and NØRGAARD PAA STRØGET.

## **LOUISIANA CONTEMPORARY**

### **Ai Weiwei**

*18 November 2011 - 12 February 2012*

The Chinese artist *Ai Weiwei* (b. 1957 in Beijing) participated in the Louisiana's exhibition *Made in China* in 2008. In the autumn of 2011, however, he will be back, this time in the leading role in the exhibition series *LOUISIANA CONTEMPORARY* with works created for the occasion. Ai Weiwei was one of the central figures in the early Chinese avant-garde movement, among other things founding the artist's group "Stars" in 1978. Today he is the Chinese artist who has achieved the greatest international recognition. He participated for example in *Dokumenta 12 Kassel* in 2007, and up to 2008, with the architects Herzog & Meuron, he planned the 2008 Olympic Stadium "Bird's Nest" in Beijing.

Most recently he has aroused attention with an installation at Tate Modern's Turbine Hall in London. The project involves millions of individually designed sunflower seeds in porcelain. Together they form what is almost a sea or a garden spread over a large area, thematizing the idea of the individual in relation to the incalculably many. The work at the Tate will be on show until May 2011.

Nykredit is sponsor of *LOUISIANA CONTEMPORARY*.