



ROOM GUIDE

Baselitz

FONDATION BEYELER

Baselitz

January 21 – April 29, 2018

 1–23

Where this symbol appears on the exhibit labels, you will find the work discussed in detail under the corresponding number in the guide.

Cover: Georg Baselitz, *Fingermalerei—Adler*, 1972

Finger Painting—Eagle

Oil on canvas, 250x180 cm

Bayerische Staatsgemäldesammlungen, Pinakothek der Moderne,
Wittelsbacher Ausgleichsfonds, Munich © Georg Baselitz, 2018

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INTRODUCTION

To mark the eightieth birthday of Georg Baselitz, the Foundation Beyeler is devoting an extensive retrospective to the German painter, printmaker and sculptor, comprising his most important paintings and sculptures. The juxtaposition of key works from each phase of the artist's oeuvre reveals the singularity of Baselitz's stylistic and thematic inventiveness.

Baselitz is an artist deeply rooted in the history of European and American painting. He is the inventor of a figurative pictorial language that draws on a rich repertoire of iconographic and stylistic elements; however, these often take on conflicting and ambivalent meanings in his works. Baselitz's artistic cosmos is like a hall of mirrors in which remembered and imagined images blend with art-historical models and precedents to form new compositions.

The exhibition brings together some ninety paintings and twelve sculptures dating from 1959 to 2017. Exemplary works from the 1960s, with a selection of the *Hero* and *Fracture* paintings, are included among examples of the inverted images for which Baselitz became famous during the 1970s. Along with the artist's large-format wood sculptures and reliefs, paintings from the later *Remix* series are also featured, as well as a new group of

works, which is publicly displayed here for the first time. Together, these pieces complete our understanding of one of the most significant and singular artists of our time.

The retrospective, with loans from public and private collections in Europe and the USA, debuts at the Fondation Beyeler and will be seen at the Hirshhorn Museum and Sculpture Garden in Washington, D.C. in the summer of 2018. In conjunction with the exhibition at the Fondation Beyeler, the Kunstmuseum Basel is presenting a selection of Baselitz's drawings.

The exhibition at the Fondation Beyeler was curated by Martin Schwander.

ROOM 1

1

Die grosse Nacht im Eimer, 1962–63

The Big Night Down the Drain

A male figure stands out against a dark background. The face appears distorted; the mouth is missing, and only the eyes and the laterally elongated nose are recognizable. The figure clutches a disproportionately enlarged phallus in its left hand. Behind it, a further, indeterminate creature lies on the floor. The title refers to the German expression "alles im Eimer," meaning everything is "in the bucket," i.e. lost or ruined.

When *The Big Night Down the Drain* was exhibited for the first time in 1963, it unleashed a major scandal that led to legal proceedings against the artist and his gallerist. The painting was reduced to its supposedly pornographic aspects and condemned as a depiction of "a grotesque masturbating cripple." The work owed its inspiration to an act of provocation by the Irish poet and playwright Brendan Behan, who once gave a public reading with his trouser flies open, thereby demonstrating that a gesture of this kind will distract attention from even the finest poem. The same idea can be applied to Baselitz's painting—the act of masturbation eclipses all other elements of the picture's content.

ROOM 1

2

P. D. Füsse, 1960–63

P.D. Feet

Eleven depictions of mutilated or amputated feet, against dark, blurred backgrounds, form the earliest group of works in Baselitz's oeuvre. Each of the foot fragments is rendered from a different perspective, in a different posture, and with a different degree of realism—some of the feet appear more like lumps of meat than human limbs. The thick, blotchy application of the paint reinforces the drastic effect. The pictures speak of cruelty, decay, and the transience of the flesh.

In the early 1960s, Baselitz was fascinated by ideas and aesthetic forms associated with the dark and the demonic. In 1961–62 he and his fellow artist Eugen Schönebeck published two “Pandemonic” manifestos, vehemently attacking post-war society and the art world. The word “pandemonium” denotes the collective of demons or the place—a place of horror—where they all live.

The abbreviation “P. D.” in the titles of the works in this series stands for “pan-demonic.” The feet, which directly subvert the ideal notion of beauty, are a recurrent motif in Baselitz's work, serving as a symbol of the human connection with the earth.

ROOM 1

3

Oberon (1. Orthodoxer Salon 64—E. Neijsvestnij), 1964

Oberon (1st Orthodox Salon 64—E. Neizvestny)

Faced with this large-format painting, the viewer may well feel uncomfortable and vaguely apprehensive, with a sense of being watched. Four faces with unusually elongated necks emerge from a dark ground. The pale, bald-headed figures, embodying the artist's mythical side, seem to sprout across the canvas like germs or fungi, training their sights on the viewer. No plausible narrative presents itself; only a collection of wild brushstrokes and marks between the necks suggests an enigmatic landscape, in which Baselitz's signature is displayed with theatrical flourish. The picture is a grotesque, surreal form of self-representation: by multiplying his face, the artist sharpens the power of his penetrating gaze, and almost manages to freeze the viewer.

The title, *Oberon*, refers to the King of the Fairies in Shakespeare's *A Midsummer Night's Dream*. The mythical beings represent another world, far removed from mundane reality, which Baselitz allows us to enter through his artistic fiction.

ROOM 2

4

Verschiedene Zeichen, 1965

Various Signs

In 1965–66, twenty years after the end of World War II, Baselitz created the series of *Helden* (*Heroes*), also known as *Neue Typen* (*New Guys* or *New Types*). These figures are models, as it were, for a new human type: homeless and uprooted, their ragged appearance reduces the illusory, inflated ideals of the Third Reich and the GDR to absurdity. The “partisan,” the “shepherd,” the “rebel,” and the “soldier” generally stand alone in bleak landscapes, often with exposed genitals, bare arms and legs, and hands outstretched. The artist identifies with each one of them and gives them autobiographical attributes.

Various Signs shows a figure clutching a painter’s palette and brushes in its right hand. The work alludes to Baselitz’s own postwar youth in the GDR and later, from 1958, as an art student in West Berlin. Like the figures in his *Hero* paintings, with their unflinching gaze, the artist confronts the reality of a world in disorder, and reflects it starkly in his work.

ROOM 2

5

Das Kreuz, 1964

The Cross

A blood-red heart hangs in front of a rust-brown cross, with a rural scene unfolding in the background—an allusion to the village of Deutschbaselitz, the artist’s birthplace. Inside the heart a human face is discernible, with its eyebrows narrowed, staring toward the viewer and involving him or her in the world of the picture. To the left of the face, a dismembered male phallus, resembling a worm, is seemingly trying to enter the picture and overcome the cross. In the top right-hand corner, Baselitz has included—for the first time in his oeuvre—an inverted motif. Here we see an image of the mill known as the Entenmühle, near Deutschbaselitz, painted upside down.

The cross with arms of (almost) equal length suggests a reference to the Russian Suprematist painter Kazimir Malevich. Like Malevich in his late period, Baselitz goes beyond mere formal abstraction and seeks, by the use of figurative elements, to initiate a new beginning in painting.

ROOM 3

6

B für Larry, 1967

B for Larry

The wild gesture, the broad brushstroke, and the broken form are all characteristic of Baselitz's early works. The figures in his so-called *Fraktur* (*Fracture*) paintings, to which *B for Larry* belongs, are closely related to those in the *Heroes* series of 1965–66. They are solitary, anonymous males, generally accompanied by a bestiary of cows or aggressive-looking dogs. The dogs in *B for Larry* are fragmented, or indeed torn to shreds, almost to the point of unrecognizability, and turned upside down. Body parts and heads appear to whirl grotesquely through the air. The *Fracture* paintings confront the viewer with a chaotic world, deprived of spatial orientation and perspective, and point simultaneously to the destruction of the visual motif. With this method, Baselitz proceeded towards a ground zero of painting, which, for him, signified not the end of the picture, but the prelude to its reinvention.

B for Larry was painted shortly after discovering works by Larry Rivers and Jasper Johns, the latter of whom Baselitz was especially fascinated. After completing the picture, however, he confused the names of the two artists and inadvertently dedicated the work to “Larry” instead of “Jasper.”

ROOM 4

7

Fingermalerei—Adler, 1972

Finger Painting—Eagle

The work's title refers to two aspects at once: the painting technique and the motif. Baselitz did indeed use his fingers and the heel of his hand to apply the color in this picture, and in his other so-called *Finger Paintings*. The direct contact between the hand, the paint, and the canvas points to the sensual and tactile quality of the painting process.

Baselitz deliberately chooses the eagle as a motif because it conjures up a variety of associations and is loaded with symbolic significance. The eagle, the “king of the skies,” is an archetypal image of strength, vision and courage. This recurrent motif in Baselitz's oeuvre has a provocative intention: next to the lion, it is the animal most frequently used as a national emblem. The image of the plummeting eagle is inverted, with an unsettling effect that disconcerts the viewer. Baselitz does not invert the canvas after completing the picture: instead, the image is composed and painted upside down from the outset. This has a noticeable impact in highlighting the pure act of painting.

ROOM 4

8

Porträt Elke I, 1969

Portrait of Elke I

Ten years after the early expressive portrait of his fellow-artist Winfried Dierske—*Win. D.* (Room 1)—Baselitz again chose models from his immediate circle: his wife Elke and his long-standing associates Franz Dahlem and Michael Werner. The portraits in the resulting series are executed in a pseudo-naturalistic style. In *Portrait of Elke I*, the figure largely dominates the painting's aesthetic organization. The depiction of Elke herself shows a lightness and poetry that correspond to the classical ideal of portraiture. In subsequent years, Baselitz continued to refine the portrait of his wife, steadily reducing the degree of naturalism in the representation of the body. Through the device of inverting the image, he makes it possible to free the picture from the motif.

The portraits from 2017 in Room 10 provide a sense of connection and continuity with the earlier series. Although the artist's painting technique continually changed and evolved, the thick application of the paint in these latest portraits is comparable to the style of *Win. D.*, dating from 1959.

ROOM 4

9

Modell für eine Skulptur, 1979–80

Model for a Sculpture

“Sculpture is a thing like a miracle. [...] It's not a cadaver, not a shell of something; it's more like a dead machine—one can surmise that it contains a spirit, as the foil for a correspondence.”

Georg Baselitz, 1985

At the end of the 1970s, Baselitz began to make sculptures from roughly hewn blocks of wood, with results bearing a resemblance to African idols. He himself owns a significant collection of African art.

Baselitz's first sculpture was exhibited at the 1980 Venice Biennale, and unleashed a cultural and political scandal of unexpected proportions. The wooden figure, painted red and white, sits with its right arm outstretched in a gesture which the media over-hastily construed as a Nazi salute; the artist was accused of having created a crypto-fascist sculpture for the German Pavilion in Venice, rebuilt by the Nazis in 1938.

Baselitz constantly confronts the viewer with repressed memories from the darker side of history, inviting interpretation and comment.

ROOM 5

10

Schlafzimmer, 1975

Bedroom

Baselitz began to work from photographs as early as 1969. Such is the case here in *Bedroom*, which he painted in 1975 with bold, glowing colors and rapid brushstrokes. In an interview conducted in 2014, the artist recalls: “With the inversion of the motif, I started to make occasional use of existing images, because I realized that I tended to get the perspective wrong when painting upside down. At that time, I hadn’t yet learned to think in such abstract terms. So I took Polaroids or photos. [...] Elke sat on the bed. I sat on the bed. We took pictures of each other. I still have them.”

In the following decades, Baselitz continually returned to the motif of the seated couple, reworking and reformulating the image. In Room 9 of the exhibition, you will find *Wer alles? Was alles? (Who all? What all?)* from 2016. The man and the woman are still sitting side by side with their heads hanging down, but this time the figures are drained of all color, painted gray in gray.

ROOM 5

11

Stilleben, 1976–77

Still Life

This boldly painted work is an impressive demonstration of the artist’s confidence in dealing not only with the brush and canvas, but with genres, like the still life, that are steeped in tradition. The picture’s subject, however, is not immediately apparent: the images of the bottle, the fruits, and the glass or cup only emerge at second glance. We can assume that the artist is not interested in these objects for their own sake, but rather in the process of transforming them into a picture. Through the inversion of the motif and the free brushwork, Baselitz redirects our attention from the “what” to the “how,” and to the sheer act of painting. Baselitz continually emphasizes that art comes from art, and that, in his work, he only reacts to how others before him have organized picture surfaces and colors. He refers to these models or art-historical sources, although he sometimes deliberately subverts the strategies involved. Look, for example, at the furious slash of white paint that runs across the picture, and at the dark bottle that hangs as a silhouette in the stream of dazzling light.

WINTER GARDEN

Heinz Peter Schwerfel, Baselitz, 2017

Film, 15 minutes

ROOM 6

12

Orangeness I, IV, VI, (IX), 1981

Orange Eaters I, IV, VI, (IX)

The paintings in the *Orange Eaters* series feature an inverted tousle-haired figure, depicted full-face or in profile. Its arms are bent at the elbow; its hands are raised, holding an orange up to its mouth. The head in the center of the picture, with the circular yellow accent, has a somewhat clown-like appearance. Working in series is a characteristic feature of Baselitz's oeuvre—he has a penchant for revisiting motifs and varying them. The significance of the individual picture tends to pale in favor of the repeated image, although in many cases variation is limited to only a few elements, such as the coloring. The vibrant colors contribute significantly to the expressiveness of these pictures, which are now among Baselitz's most popular works. The *Orange Eaters* can be read as a response to the painting style of the early 1980s. It is as if Baselitz, here, were confronting the challenge posed by a new generation of artists: one thinks of Jean-Michel Basquiat and the “Neue Wilde,” who made such a dramatic impact on the art of this period in Europe and the United States.

ROOM 6

13

Weg vom Fenster, 1982

Away from the Window

Away from the Window was shown in 1982, with a number of other works by Baselitz, in the renowned *Zeitgeist* exhibition at the Martin-Gropius-Bau in Berlin. In this setting, a war-damaged building provisionally refurbished, Baselitz's paintings were prominently hung, in a kind of frieze running along the ceiling. Presented this way, the square pictures appeared to echo Edvard Munch's *The Frieze of Life*, which explores themes of love, life and death.

This painting also establishes a connection with Munch through the motif of the figure at the window. In the emotionally charged pictorial space, the right side of the painting reveals the expressive potential of the human presence, as the artist inserts the screaming figure between the door and the window, against a background flurry of white.

Baselitz here is alluding to several works by the Norwegian artist, including *The Sleepwalker* from 1923–24 and *Self-Portrait by the Window* from 1940.

ROOM 7

14

Dresdner Frauen, 1989–90

Women of Dresden

The large-format sculpture *Women of Dresden—By the Elster* is one of eleven carved heads made by Baselitz in 1989–90 as a tribute to the “Trümmerfrauen” (rubble women) of post-war Germany. The artist grew up near Dresden and vividly remembers the consequences of the Allied bombing raids in February 1945. To him, the “Trümmerfrauen” epitomize the labor of clearing the havoc wrought by the war and of rebuilding destroyed German cities.

The sculpture was roughly hewn from a monumental block of wood, using only a chainsaw and other basic tools. The woman’s facial features are merely suggested. She appears troubled, and somewhat distracted.

Nevertheless, the oversized proportions, the intensity of the gaze, and the vibrant yellow color evoke a strong emotional presence.

ROOM 7

15

Die Ährenleserin, 1978

The Gleaner

Against the dark ground of the picture, an inverted figure, bending and reaching down, is surrounded by a light-blue mandorla, a kind of halo. A patch of red fire is visible in the top left corner. Baselitz here is using the motif of the crouching gleaner, quickly gathering up leftover stalks of wheat before the sunlight fades, as a symbolic evocation of the plight experienced by those threatened with starvation in the aftermath of World War II. The nineteenth-century French painter Jean-François Millet employed the same motif in his works to show the representational value of the rural poor in their daily struggle for survival. Baselitz put the image back on canvas at a time when the “economic miracle” of Germany’s postwar years was arrested by political scandals and terrorist attacks, and the idea of unlimited economic growth came under fire.

ROOM 7

16

Der Brückechor, 1983

The Brücke Chorus

The Brücke Chorus, from 1983, is executed with quick brushstrokes in black, blue, yellow and pink, which have an almost dramatic effect. The painting refers to German Expressionism and the group of artists known as Die Brücke, founded in 1905, whose members included Ernst Ludwig Kirchner, Erich Heckel, Karl Schmidt-Rottluff and, briefly, Emil Nolde.

Several of Baselitz's works from the 1980s attest to his interest in the Brücke artists, especially Nolde and Kirchner, who explored the dissolution of form as an artistic principle. In this picture, the figures depicted in brilliant colors on the left of the canvas may possibly be portraits of Nolde and Kirchner. The stooping black figure on the right recalls the Norwegian painter Edvard Munch. Baselitz revered Munch for his "oddly clunky realism," which repeatedly inspired his German successor to portray him. The black head to the left of the figure is an unmistakable reference to Munch's *The Scream*.

ROOM 8

17

Bildvierunddreissig, 1994

PictureThirty-Four

PictureThirty-Four belongs to a group of large-format paintings in which the same motif is continually reformulated. The titles of the pictures denote their place in the numerical order of the cycle.

The ground in *PictureThirty-Four* consists of a sheet of shimmering gold leaf—an allusion to the tradition of religious icon painting that lends a spiritual aura to the composition, and removes it from the temporal realm. We see an inverted, crouching figure, whose legs, drawn up underneath it, are accentuated by the yellow color in a way that suggests a lack of real connection with the body. The figure placed on a black ground is additionally enclosed in a dark-red frame that cuts abruptly through the head. This, in the interplay with the gold ground, creates a "picture-in-picture" effect, which lends a particular emphasis to the expressive depiction of the human body.

ROOM 9

18

Artaud (Remix), 2007

The series of *Remix* paintings takes Baselitz back to his artistic roots. Here, he overcame his aversion to repeating himself by taking existing compositions as his starting point for new works. The title *Remix* refers to the method, commonly used in music, of sampling older works to create new pieces with a different rhythm or arrangement, although the basic structure and melody remain the same. Baselitz has been exploring this process since 2005 in the *Remix* pictures, characterized in particular by the light, fluid, and almost transparent handling of the paint, which is applied with rapid, fleeting brushstrokes. Turning away from the heaviness and darkness of his older pictures, Baselitz develops new compositions with a quite different effect.

Artaud (Remix) refers to the French author and artist Antonin Artaud, whose writings and drawings attracted Baselitz's interest as long ago as the early 1960s.

ROOM 9

19

Frau Ultramarin, 2004

Mrs. Ultramarine

Meine neue Mütze, 2003

My New Hat

In every phase of his oeuvre, Baselitz has been interested in the depiction of himself and his own body. This is evident in the pair of larger-than-life sculptures shown here, which are grotesque, and certainly ironic, portrayals of the artist and his wife Elke. Do the wristwatches allude to the passing of time, which can also be observed in the aging process of the human body?

The sheer size of the figures places the viewer in a relationship to them and to his or her own body. Their monumental scale gives us the feeling of being watched, and makes it more difficult to enter into a dialogue with them. The conspicuous marks and notches left by the carving are evidence of the tools, and physical effort, involved in making the work. Like all of Baselitz's sculptures, the figures are cut from a single tree trunk, and the details are fashioned with a chainsaw. The baseball cap was a promotional gift from the paint manufacturer that supplied Baselitz with his materials for many years. The same motif of the cap, bearing the ambiguous «ZERO», is found in the nearby painting *Mein well reum richt macht (Baf ell we rill)*, 2013.

ROOM 9

20

Wer alles? Was alles?, 2016

Who all? What all?

The seated couple is a constant constellation in Baselitz's work. From the 1960s onward, the motif crops up repeatedly in many variations: the sitters are continually rearranged and infused with new nuances of meaning. Most of the portraits show Baselitz himself with his wife Elke; many of them include direct or covert references to well-known works from the history of art.

In *Who all? What all?*, the identity of the couple is uncertain, but the art-historical precedent is clear: the sofa suggested by the form etched in double white lines is taken from the painting *Portrait of the Artist's Parents II* by Otto Dix (1924), which is one of Baselitz's favorite pictures. As in the work by Dix, the couple in *Who all? What all?* sit motionless, with no physical contact between them, in a setting deprived of color and light. In contrast to *Dystopisches Paar (Dystopian Couple)*, 2015—displayed in the museum foyer—in which Baselitz bathes the figures in a misty white light, the twin figures in *Who all? What all?* are depicted in outline only, with ragged contours against the black ground.

ROOM 10

21

Avignon ade, 2017

At the 2015 Venice Biennale, Baselitz presented eight monumental self-portraits in an open octagonal space. The naked body of the artist, marked by signs of age, is depicted in bright colors that contrast with the black ground. The series was given the title *Avignon*—a reference to the exhibition of unappreciated late works by Picasso held in Avignon in 1973, shortly after the artist's death.

In the painting *Avignon ade*, from 2017, the color is more restrained, and the body is divided into two halves. The idea came from a dream in which the artist saw himself as a painted nude, bisected like a tree split down the middle with an axe. The vertical line between the two unequal halves of the body creates a sharp sense of tension. The torn-off foot that touches the upper edge of the picture recalls the severed limbs in the pictures from 1963 that are shown in Room 1 of this exhibition.

ROOM 20 (LOWER LEVEL)

22 **'45, 1989**

The twenty-part series with the programmatic title '45 has a central place in Baselitz's oeuvre. The work, presented here as a large-format frieze, incorporates elements of drawing, painting and sculpture—bringing together line, color and relief. Its title refers to the end of World War II, in particular to the bombing of Dresden. Each of the plywood panels bears a single head, painted in an expressive style, which is accompanied in some cases by other isolated motifs, such as a house, a landscape, or a grid-like structure. The images are inverted and laid over backgrounds that are scratched and gouged, almost like a relief sculpture or a woodcut printing block. This roughness of technique evokes a sense of disturbance and destruction that reflects the violence and anguish associated with the tragedy of war. Together, the panels form a masterpiece of artistic energy and conceptual, substantive depth.

ROOM 21 (LOWER LEVEL)

Alexander Kluge, Parsifal Kontainer, 2018

A film tribute by the German director and author Alexander Kluge to his artist friend Georg Baselitz. Presented for the first time at the Fondation Beyeler.

PARK

23 **BDM Gruppe, 2012**

BDM Group

Louise Fuller, 2013

These two larger than life-sized sculptures, which Baselitz carved in wood and then cast in bronze, engage in a dialogue with the flat, abstract forms of the works by Alexander Calder and Ellsworth Kelly located in the Fondation Beyeler park grounds.

The three large black figures in *BDM Group* take their name from the Bund Deutscher Mädel, the female arm of the National Socialist Youth Organization, of which Baselitz's sister was a member. They allude to the mythological Three Graces, a motif employed by artists over many centuries to personify the ideals of purity, grace, and beauty. However, Baselitz's "graces" are exactly the opposite: roughly fashioned, coarse and grotesque. The only graceful element is the entwined arms.

The second sculpture is a symbolic and abstract depiction of the American actress and dancer Louise (Loïe) Fuller, who was a pioneer of modern dance. The rings around the figure's midriff are reminiscent of hula-hoops.

BIOGRAPHY

1938 Born January 23rd in Deutschbaselitz, in Saxony, Germany, and given the name Hans-Georg Bruno Kern.

1956 Admitted to the Hochschule für bildende und angewandte Kunst, in East Berlin.

1957 Expelled from the Hochschule after two terms because of “sociopolitical immaturity.” Continues studies at the Hochschule für bildende Künste in West Berlin, graduating from the master-class in 1963.

1961 Adopts the artist name Georg Baselitz, after his birthplace.

1962 Marries Elke Kretschmar and their son Daniel is born. Son Anton is born in 1966.

1963 First solo exhibition at Galerie Werner & Katz, in Berlin. *Die grosse Nacht im Eimer (The Big Night Down the Drain)*, 1962–63, and *Der nackte Mann (The Naked Man)*, 1962, are confiscated by the state attorney’s office.

1965–66 Works on the series of *Helden (Heroes)* paintings.

1969 Begins to work with inverted motifs: the first painting is *Der Wald auf dem Kopf (The Wood on Its Head)*.

1970 Makes his museum debut with an exhibition in the Kupferstichkabinett at the Kunstmuseum Basel.

1972 Participates in the exhibition *documenta 5* in Kassel.

1977 Hired by the Staatl. Akademie der Bildenden Künste, in Karlsruhe, where he holds a professorship from 1978–83.

1980 Exhibits *Modell für eine Skulptur (Model for a Sculpture)*, 1979–80, in the German Pavilion at the Venice Biennale.

1981 Works on the series of *Orangenesser (Orange Eaters)* and *Trinker (Drinkers)* paintings.

1981/82 Participates in the exhibitions: *A New Spirit in Painting* at the Royal Academy of Arts in London (1981), *Zeitgeist* at the Martin-Gropius-Bau in Berlin (1982), followed by *documenta 7* in Kassel.

1983 Holds a professorship at the Hochschule der Künste, in Berlin, until 1988, and from 1992 to 2003.

1990 His most comprehensive painting retrospective to date opens at the Kunsthaus Zürich and then travels to the Kunsthalle Düsseldorf.

2005 Begins work on the *Remix* series.

2014 Produces the *Avignon* series of large-format self-portraits, which are shown at the 56th Venice Biennale in 2015.

2018 *Baselitz*, an exhibition celebrating the occasion of the artist’s eightieth birthday, is shown at the Fondation Beyeler, Riehen/Basel, and the Hirshhorn Museum and Sculpture Garden, Washington, D.C.

Georg Baselitz lives and works in Basel, in Salzburg, at the Ammersee in Bavaria, and in Imperia on the Italian Riviera.

INFORMATION

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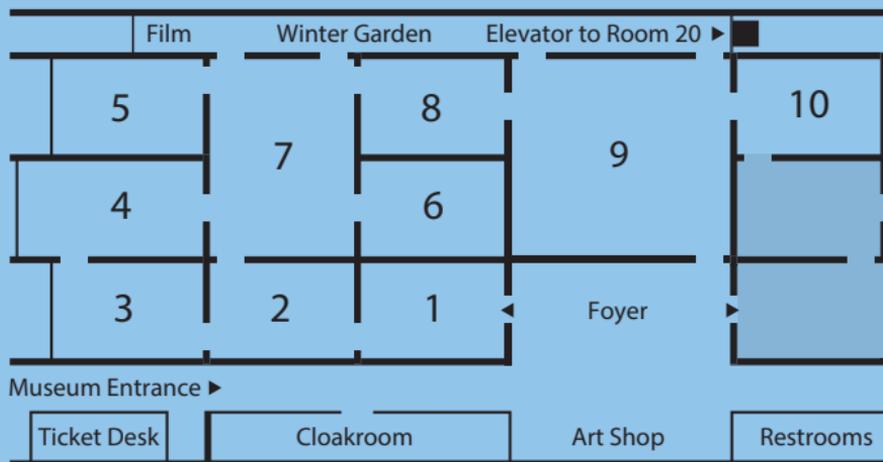


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Further publications on Georg Baselitz are available from the Art Shop: shop.fondationbeyeler.ch

Forthcoming exhibition:
BACON – GIACOMETTI
April 29 – September 2, 2018

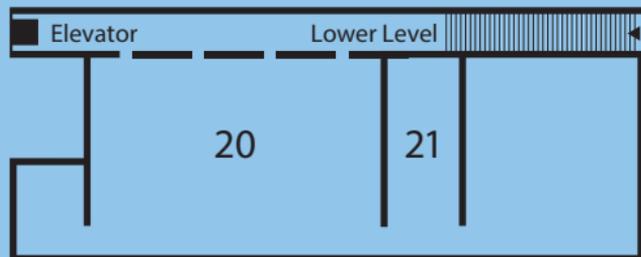
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BASELITZ



The exhibition is arranged chronologically – follow the numbering of the rooms.

Lower Level



Caution: please do not touch the works of art!