

NEWS

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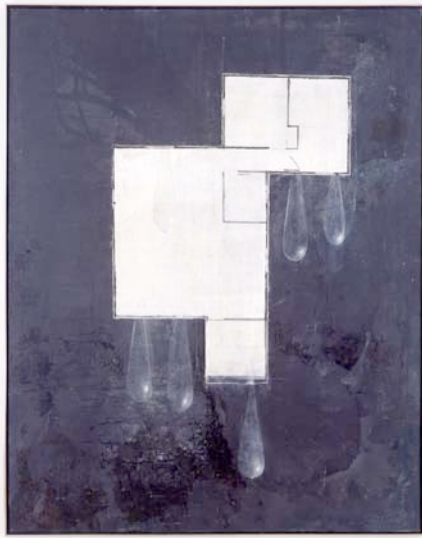
GUILLERMO KUITCA: EVERYTHING—PAINTINGS AND WORKS ON PAPER, 1980–2008 EXAMINES THREE DECADES OF WORK BY THIS BUENOS AIRES-BASED ARTIST



Guillermo Kuitca
El mar dulce 1986
Acrylic on canvas
78 ¾ x 118 in.
Collection Paul and Trudy Cejas – Cejas Art Ltd.

Minneapolis, May 28, 2010— One of the most independent voices in painting today, Buenos Aires-based Guillermo Kuitca has long operated outside the traditional spheres of the medium, incorporating influences from sculpture, architecture, theater, film, and literature. The exhibition ***Guillermo Kuitca: Everything—Paintings and Works on Paper, 1980–2008***, on a four-city tour, travels to the Walker Art Center June 26–September 19. This major exhibition, the first comprehensive U.S. survey of Kuitca’s work in more than 15 years, examines nearly three decades of his career with some 50 paintings and 25 works on paper from public and private collections throughout the world. Several of the artist’s most ambitious works will be featured, including a room-size configuration of 20 painted mattresses, and *The Ring*, a five-paneled piece inspired by Wagner’s epic opera. Presenting the full scope of Kuitca’s production, the exhibition underscores the extensive range of his subject matter, the interdisciplinary nature of his work, and the issues of individual and communal relationships he explores. Celebrating the exhibition are a Walker After Hours Preview Party, Opening-Day Artist Talk, and Opening-Day Concert featuring fellow Argentine singer/songwriter Juana Molina (details follow). *Guillermo Kuitca: Everything—Paintings and Works on Paper, 1980–2008* is co-organized by the Albright-Knox Art Gallery, Buffalo, New York; Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.; and Miami Art Museum, Miami, Florida.

Kuitca was only 19 when he first saw German choreographer Pina Bausch’s work in a production of *Café Müller* staged at the Teatro San Martin in Buenos Aires in 1980. In the years that followed this introduction, Kuitca produced several plays in Argentina and made canvases that drew upon Bausch and her productions. The earliest works in the exhibition such as *El Mar Dulce* and *Siete Ultima Canciones*, both completed in 1986, are reminiscent of stage sets viewed from a distance, with tiny figures acting out mysterious and disturbing dramas. Themes of absence and disappearance emerged in subsequent works of this period, which depict overturned chairs, sullied beds that appear to be on fire, and a microphone on an empty stage.

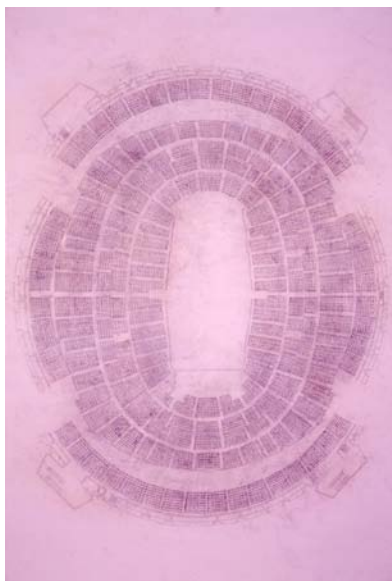


Guillermo Kuitca
House Plan with Tear Drops 1989
 Acrylic on canvas
 79 x 63 in.
 Collection of John and Mary Pappajohn, Des Moines, IA

Kuitca's works of the late 1980s and early 1990s explore architecture and topography, as well as domestic and communal spaces. The floor plans of public institutions (the *Tablada Suite*), geographical maps (the artist's "map" paintings on canvas and mattresses), and genealogical charts (the *People on Fire* series) begin to serve as important references during this period. Though these works infer human interconnection and spaces which are normally occupied by large groups, the human figure remains notably absent.

Kuitca further explored organizational systems throughout the 1990s and early in this decade. In *Neufert Suite* (1998) a series of paintings, and *L'Encyclopédie* (2002), a series of works on paper, he references an architect's handbook and the work of French philosopher Denis Diderot, who attempted to condense the whole of human knowledge into an encyclopedia. In his series of drawings titled *Global Order* (2002), Kuitca fuses a map of the world with building plans for domestic spaces, identifying borders and notions of "place" as the changing products of human invention.

Since the late 1990s, Kuitca has created both large- and small-scale works on paper which investigate and deconstruct his painted works. Continuing his investigation of mapping, Kuitca based a 2007 series on seating charts from renowned performance spaces such as the Metropolitan Opera House in New York. Kuitca selectively edits information from these charts in an electronic format before printing them. He then further alters their appearance and meaning by subjecting them to different water treatments which alter the printed image. The resulting works are surreal abstractions, whose pictorial elements have migrated across paper.



Guillermo Kuitca
Tablada Suite V 1992
 Acrylic and graphite on canvas
 71 ¼ x 49 ½ in.
 Col·lecció MACBA. Fundació Museu d'Art Contemporani de Barcelona
 Dipòsit Colecció Alfonso Pons Soler

Drawing voraciously upon diverse subject matter across a variety of disciplines, Kuitca has frequently returned to familiar motifs of theaters, maps, and city plans throughout his career. Only recently has he taken on the legacy of painting. *Desenlace* (*Denouement*) is a series from 2007 with obvious references to noted painters from the history of abstraction, including Jackson Pollock, Joaquín Torres García, Georges Braque, and Lucia Fontana. Yet rather than simply appropriate the styles of these modern masters, Kuitca renders a different kind of homage and critique of the history of modern painting. His representations of these iconic forms of abstraction are empty shells, no different than the maps and theatrical seating plans of his earlier works. They are familiar yet disembodied artifacts of prescribed authority and value, representations of abstract systems and concepts that Kuitca has lovingly and ruthlessly divested of their efficacy. All to find a new pathway in painting, in which affinity and distance are held in striking, exquisite balance.

About the Artist

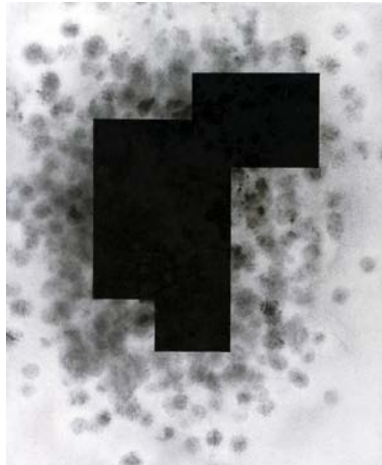
Based in Buenos Aires, Argentina, Guillermo Kuitca (born 1961, Buenos Aires) has garnered international attention since the mid-1980s. His first solo exhibition at age 13 took place in 1974 at Lirolay Gallery in Buenos Aires. In 1985 he represented Argentina in the XVIII São Paulo Biennial. His work was first seen in the United States in the group exhibition *New Image Painting: Argentina in the Eighties* at the Americas Society in New York in 1989.



Guillermo Kuitca
Mozart-Da Ponte I 1995
 Oil, pastel, and graphite on canvas
 71 x 92 in.
 Hirshhorn Museum and Sculpture Garden,
 Smithsonian Institution, Washington, DC,
 Smithsonian Collections Acquisition Program,
 1995
 Photo: Lee Stalworth

In 1990 Kuitca began to exhibit internationally and had solo museum and gallery shows in the Netherlands and the United States, which included a *Projects* show at the Museum of Modern Art in New York in 1992. Also that year, his installation for Documenta IX of map paintings and a large installation of bed sculptures brought him significant international attention. Since then Kuitca has had solo exhibitions at the Instituto de Arte Moderno (IVAM) in Valencia, Spain (1993), and *Burning Beds: Guillermo Kuitca, A Survey 1982-1994*, organized by the Wexner Center for the Arts, Columbus, Ohio, and the Contemporary Art Foundation, Amsterdam, in 1994. In 1999 he exhibited at the Centro Hélio Oiticica, and in 2000 at the Foundation Cartier in Paris.

The most recent survey of Kuitca's works, covering the period 1983-2003, was organized by the Museo Nacional Centro de Arte Reina Sofia, Madrid, and traveled to the Museo de Arte Latino Americano, Buenos Aires (MALBA), in the summer of 2003. Kuitca was the chosen representative of Argentina at the Venice Biennale in 2007, where he was one of only three artists with work on view in both a national Pavilion and in the central international Biennale exhibition.



Guillermo Kuitca
Planta con juego de pelotas 2000
 Mixed media on linen
 37 3/8 x 30 7/8 in.
 Collection Cetie Nippert Ames

Art on Call: Free Audio Guide

Commentary on Guillermo Kuitca's work is available for adults and youth, in Spanish and English. Access Art on Call with your cell phone or smart phone in the galleries (612.374.8200); request a printed version at the visitors' desk; or download it to your iPod at newmedia.walkerart.org/aoc.

In the Walker Shop

The 227-page, fully illustrated exhibition catalogue features essays by exhibition curator Douglas Dreishpoon, Terence Riley, Walker director Olga Viso, and others. Hardcover: \$55 (\$49.50 Walker members); Softcover: \$49.95 (\$44.96).

Organization and Funding

Guillermo Kuitca: Everything—Paintings and Works on Paper, 1980–2008 is co-organized by the Albright-Knox Art Gallery, Buffalo, New York; Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.; and Miami Art Museum, Miami, Florida. Major funding is provided by the Bruce T. Halle Family Foundation, AXA Art Insurance Corporation, and the Leadership and Honorary Patrons Committees for the exhibition, with additional catalogue support from Colección Patricia Phelps de Cisneros.



Guillermo Kuitca
Trauerspiel 2001
 Oil on canvas
 77 x 133 1/4 in.
 Hirshhorn Museum and Sculpture Garden,
 Smithsonian Institution, Washington, DC,
 Joseph H. Hirshhorn Purchase Fund, 2003
 Photo: Lee Stalworth

Exhibition Leadership Committee: Moisés and Diana Berezdivin; Eugenio Lopez-Fundación/Colección Jumex; Mr. and Mrs. Steven Mishaan; and Humberto and Rosalia Ugobono.

Exhibition Honorary Patrons Committee: Philip and Shelley Fox Aarons; Tiqui Atencio and Ago Demirdjian; Charles E. and Carol Balbach; Mr. and Mrs. Charles W. Banta; Esty and Dan Brodsky; Ella Fontanals-Cisneros; Nora Kohen and Alfredo Ghirardo; Dr. and Mrs. Robert Magoon; and Dr. and Mrs. Mark Oren.

The Walker Art Center's presentation is made possible by major support from Marge and Irv Weiser. Sponsorship is provided by Piper Jaffray. Additional generous support is provided by Megan and James Dayton, John and Arlene Dayton, Martha and John Gabbert, Michael J. Peterman and David A. Wilson,



Guillermo Kuitca
Untitled 2008
Oil on canvas
37 3/8 x 32 5/8 in.
Courtesy Hauser & Wirth, London and Zürich

Gary and Susan Rappaport, and Audrey and Zygi Wilf. Media partner *Mpls.St.Paul Magazine*.

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RELATED EVENTS

Opening Weekend

Walker After Hours Preview Party


Friday, June 25, 9 pm–12 midnight
\$35 (\$25 Walker members)
Tickets: walkerart.org/tickets or 612.375.7600.



Guillermo Kuitca
Selection from *32 Seating Plans* 2007
Mixed media on paper
32 parts, each 11 x 8 1/2 in.
Collection Albright-Knox Gallery, Buffalo,
New York
George B. and Jenny R. Matthews Fund, by
exchange, 2008
Photo: Michael Short

Be the first to see the exhibition at the Walker's premier summer After Hours party. Celebrate with cocktails and complimentary Wolfgang Puck appetizers and enjoy music from DJ Double Trouble, a live performance by Red Pens, creative antics in the Star Tribune Foundation Art Lab, a screening of the omnibus opera film *Aria*, and Party People Pictures. One free cocktail included with ticket.

New members receive one free party ticket (or other premium) for joining, while supplies last.

Walker After Hours sponsored by 

Opening-Day Artist Talk

Saturday, June 26, 2 pm, Free
Cinema
Free tickets available at the Bazinet Garden Lobby desk from 1 pm

Join Guillermo Kuitca for a conversation with Walker director Olga Viso, the show's coordinating curator, and Douglas Dreishpoon, exhibition curator and chief curator at the Albright-Knox Art Gallery.

This lecture is made possible by generous support from Aaron and Carol Mack.



Juana Molina
Photo by Alejandro Ros

Opening-Day Concert: Juana Molina

Saturday, June 26, 8 pm, \$18 (\$15 Walker members)
McGuire Theater

The Walker presents singer/songwriter Juana Molina, one of Argentina's freshest musical talents. "Her adventurism can be kaleidoscopic, edgy and exquisite, sometimes all at once" (*Rolling Stone*).

The Walker Art Center's Music Season is sponsored by

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Open Field and Target Free Thursday Nights

Thursday, June 24

Drawing Club: Guillermo Kuitca, 4–5 pm, Free

Prior to the opening of his exhibition, the artist will join a session of the Drawing Club at the Walker's Open Field.

Open Field and Target Free Thursday Nights sponsored by 

Major support for Open Field is generously provided by Margaret and Angus Wurtele.

Gallery Hours and Admission

\$10 adults; \$8 seniors (65+); \$6 students/teens (with ID)
Free to Walker members and children ages 12 and under.
Free with a paid ticket to a same-day Walker event.
Free to all every Thursday evening (5–9 pm) and on the first Saturday of each month (10 am–5 pm).

Tuesday, Wednesday, Friday, Saturday, Sunday 11 am–5 pm
Thursday 11 am–9 pm
Closed Mondays

Walker Art Center Premier Partners



The Walker Art Center is located at 1750 Hennepin Avenue—where Hennepin meets Lyndale—one block off Highways I-94 and I-394, in Minneapolis.

For public information, call 612.375.7600 or visit walkerart.org. Stay connected via your mobile device and follow us on Twitter and Facebook.