



## GUILLERMO KUITCA DENOUEMENT

### EXHIBITION

16 April > 15 August 2021



Guillermo Kuitca, *Retablo*, 2016. Oil on wood panel.  
330 x 245 x 185 cm. Photo: DR. Courtesy of the artist  
and Hauser Wirth Gallery. © Adagp Paris, 2020.

#### PRESS CONTACTS

National and international press  
Claudine Colin Communication  
PÉNÉLOPE PONCHELET  
EMAIL: [penelope@claudinecolin.com](mailto:penelope@claudinecolin.com)  
Tel: +33 (0)1 42 72 60 01

Regional press – LaM  
FLORENTINE BIGEAST  
Email: [fbigeast@musee-lam.fr](mailto:fbigeast@musee-lam.fr)  
Tel: +33 (0)3 20 19 68 80  
ALEXANDRE HOLIN  
Email: [aholin@musee-lam.fr](mailto:aholin@musee-lam.fr)  
Tel: +33 (0)3 20 19 68 56

From 16 April to 15 August 2021, the LaM is inviting the Argentinian artist Guillermo Kuitca to present over forty years of creation through groups of works (drawings, paintings and installations) most of which have never been exhibited in Europe. Multifaceted and created in dialogue with a variety of pictorial languages, Kuitca's artistic work is constantly reinventing space, oscillating between repurposing of architectural plans and large-scale compositions with hints of cubism.

Almost thirty years after his presentation at Documenta IX (1992) and twenty years after his last exhibition in France at the Fondation Cartier, this event, designed in close collaboration with the artist himself, is an invitation to rediscover an essential body of work, providing an overview of an artist who is largely unknown in our country although he is one of the central figures in Latin American creation.

#### REPURPOSING AND REINVENTING PICTORIAL SPACE

Born in 1961 in Buenos Aires, where he still lives and works, Guillermo Kuitca became interested in the performing arts at an early age, after his discovery of the German choreographer Pina Bausch, whose company he followed to Wuppertal in the early 1980s. With this experience to draw on, his first paintings depicted empty theatre sets, which some people have connected with the many who went missing during the Argentinian dictatorship.

From the mid-1980s onwards, city plans, geographical maps and architect's diagrams and sketches became his favoured fields of investigation, using drawing and painting to divest them of any pretention to objectivity and rationality. The *Maps and Theaters* series (2018) continues this train of thought by dissolving the atomised forms of theatre auditoriums devoid of audiences.

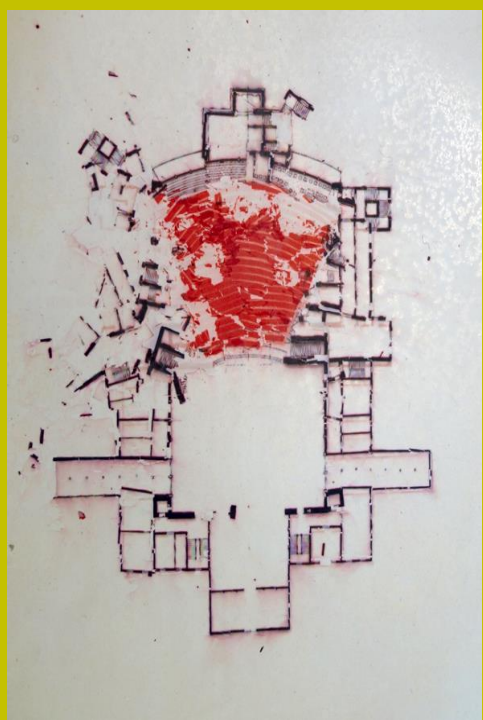
#### THE THEATRICALS OF PAINTING

In the early 1990s, Kuitca's investigations turned to installations while also remaining focused on pictorial expression. Conceived for Documenta IX (1992) and lent to the LaM for the occasion by the Tate Modern (London), *Untitled* attempts to reconcile his reflections on intimate spaces and the public sphere, through depictions of roadmaps painted on mattresses installed in a museum gallery environment, so calling to mind the topography of concentration camps.

Since then, Kuitca's work has involved a dramaturgy of painting and space using a wide variety of means, including installation, exhibition staging, creation of murals and easel paintings in which doors and gaps create openings into strange worlds where time seems suspended. The title chosen for the LaM's exhibition, *Denouement*, echoes the *Desenlace* series of paintings exhibited in the Venice Biennale's Argentinian Pavilion in 2007, in which the artist revisits the broken shapes and spatial gaps of cubist painting.



Guillermo Kuitca, *Untitled*, 1992. 20 wooden beds, 20 cotton mattresses, buttons, acrylic paint and marker pen, Tate Modern, London. Photo: DR. © Adagp Paris, 2020.



Guillermo Kuitca, *Untitled (Bayreuth Festspielhaus)*, 2002. Modified inkjet print on photo paper. 29.7 x 21 cm. Photo: DR. © Adagp Paris, 2020

#### CURATORSHIP:

SÉBASTIEN DELOT, Director /Curator, LaM

Assisted by GRÉGOIRE PRANGÉ, Curatorial  
Department Coordinator, LaM

Angles seem to disappear to the benefit of a form of painting that celebrates frontality.

#### ARTISTIC AFFINITIES

Highlighting the link between Kuitca's work and Pablo Picasso's spatial distortions, the exhibition is designed among other things to set up a dialogue between *Untitled (Exodus)*, a canvas several metres long that Kuitca painted in 2015, and *Spanish Still Life, Sol y Sombra*, painted by the master of cubism in 1912. More generally, the exhibition will focus on the many connections between Kuitca's research and that of such figures as Pina Bausch, Francis Bacon, Alberto Giacometti, Lucio Fontana, David Lynch and Patti Smith, with whom the artist maintains close relationships.

The exhibition will also be assigning a prominent place to the artist's drawings, with inclusion of almost 140 graphic works from the early 1980s to the present day, coming direct from his studio to be presented to the public for the first time, as well as presentation of his scenery project for the opera *The Flying Dutchman*.

An internationally recognised artist, Kuitca has exhibited at MoMa in New York (1991), the Center for Fine Arts in Miami (1993), the Whitechapel Art Gallery in London (1995), the Arts Club in Chicago (1999), the Museo Nacional Centro Arte Reina Sofia in Madrid (2003), the Museum of Fine Arts in Huston (2007) and the Hirshhorn Museum in Washington (2011). He represented Argentina at the 2007 Venice Biennale. In 2017, Kuitca conceived and curated the *Les Visitants* exhibition at the Cartier Foundation in Paris.

Guillermo Kuitca is represented by the Hauser & Wirth Gallery, Zurich, London, New York, Somerset, Los Angeles, Hong Kong, Gstaad, and the Elba Benítez Gallery, Madrid.

#### PRACTICAL INFO

The LaM is open Tuesday to Sunday, from 10 a.m. to 6 p.m.  
Extended hours depending on programming.

Admission: €7 / €5 / free on the 1<sup>st</sup> Sunday of the month and upon presentation of the C'Art

Info: +33 (0)3 20 19 68 68/51 – [www.musee-lam.fr](http://www.musee-lam.fr)

#### Getting to the LaM:

- by public transport with Ilévia: metro line 1, Pont de Bois station + Liane 6 direction Villeneuve d'Ascq Contrescarpe L.A.M. stop, or Bus line 32 direction Wasquehal Jean-Paul Sartre, L.A.M stop, or metro line 2, Fort de Mons station + Liane 6 direction Villeneuve d'Ascq Contrescarpe L.A.M. stop.

- by road: 20 minutes from Lille Flandres railway station, Paris-Gand motorway (A1/A22/N227), exit 5 or 6 Flers / Château / Musée d'art moderne.