

In 1996, a year before his death, in his series of pictures *Jacqueline: The paintings Pablo couldn't paint anymore*, Kippenberger achieved a complete fusion of identities and, thereby, bewilderment. However, in these pieces he makes no reference at all to the pictures Picasso painted of his last wife, Jacqueline Roque, but to a famous series of photographs of the grief-stricken widow taken by David Douglas Duncan (b. 1916) shortly after the Spanish painter's death. In Kippenberger's pictures the characters combine: he himself adopts the place of the master and, at the same time, seeks to transpose his own physiognomy onto the features of the feminine model. The artist's existence is conflated with his attitude and his creation, as well as referring to the fact of death in a grotesque tone. Similarly, in his series inspired by Théodore Géricault's famous painting *The Raft of the Medusa* (1818–19), which he made almost simultaneously, the painting does not play its own sovereign role, but becomes a means of analyzing art itself in an existential fashion.

Exhibition curated by Eva Meyer-Hermann



Martin Kippenberger
Melancholie (Documenta IX), 1992
Poster. Offset, 108.3 x 84 cm
Courtesy of Galerie Gisela Capitain, Cologne

OPENING HOURS

Tuesday to Thursday, 10 am to 8 pm
Fridays to Saturdays, 10 am to 9 pm
Sundays and public holidays, 10 am to 8 pm
24 and 31 December, 10 am to 3 pm
Closed on Mondays, 25 December and 1 January

ADMISSION FEES

Permanent collection: 6.00 euros
Temporary exhibition: 4.50 euros
Combined ticket: 8.00 euros
Ticket sales cease 30 minutes before closing time

REDUCED FEES (50 %)

Visitors over 65
Students under 26 with valid identification
Groups of 20 people (by appointment)

FREE ADMISSION

Youths aged 18 and younger (children 12 and younger accompanied by an adult)
Holders of EURO<
Students of the Universidad de Málaga with valid identification
ICOM members
Last Sunday of every month

ADVANCE TICKET SALES

Tickets may be bought in advance by calling (34) 902 360 295 or online at www.generaltickets.es
Advance tickets are retrieved on the day of visit at the Museum's ticket desk, upon compulsory presentation of a credit card and a valid identity card or passport. The Museum and Unicaja decline any liability in the event of loss or theft of tickets. Tickets once bought may not be cancelled, replaced or refunded

The guided visits to the exhibition: *Charlas en el Museo* given in Spanish every Thursday at 6.00 pm. For other guided visits, please contact: educacion@mpicassom.org

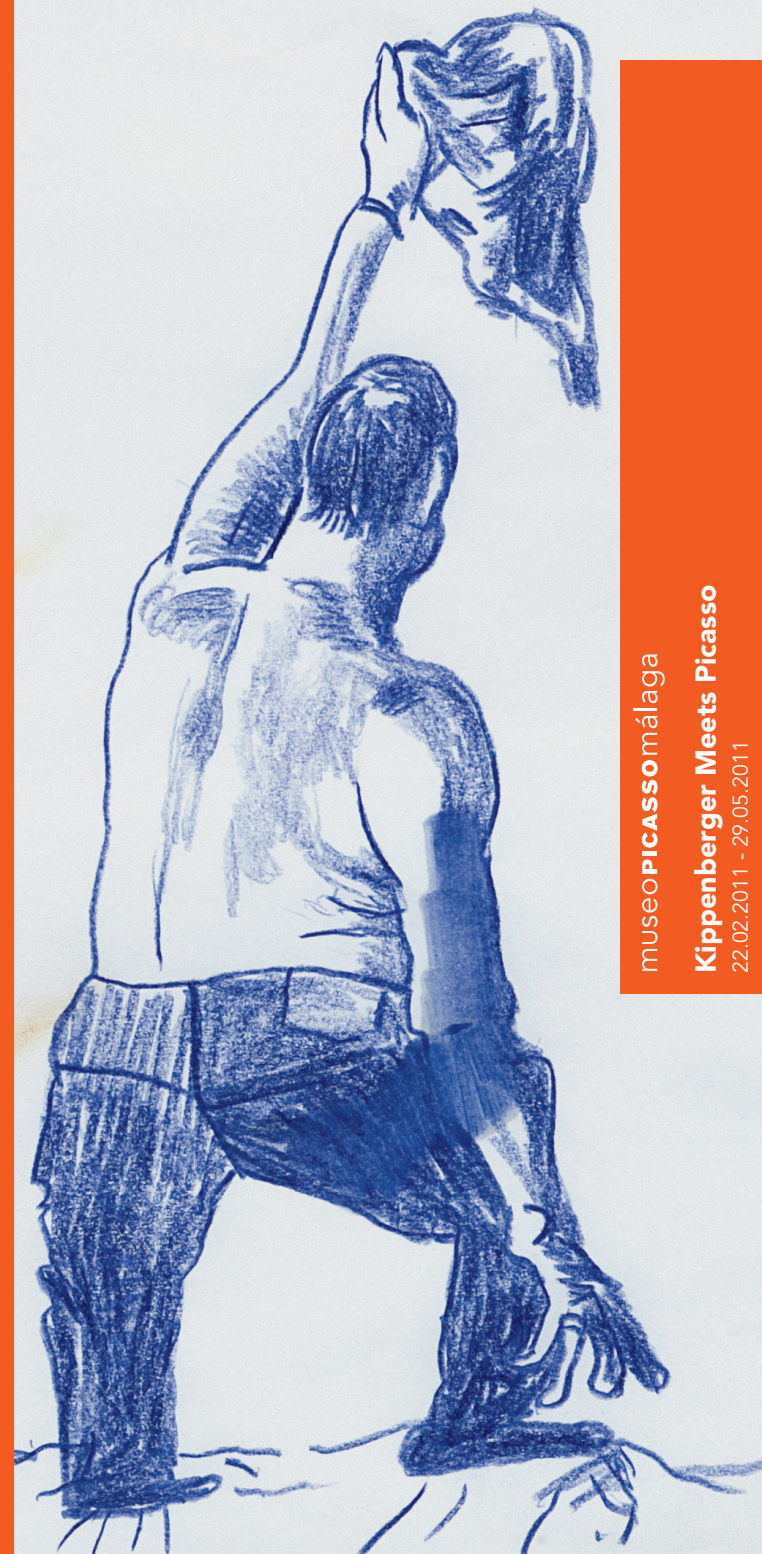
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Cover

Martin Kippenberger
Ohne Titel / Untitled (Medusa)
Wiener Staatsoper, 1996 [detail]
Courtesy of Galerie Gisela Capitain

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Kippenberger Meets Picasso

22.02.2011 - 29.05.2011



Martin Kippenberger
Ohne Titel / Untitled, 1988
 Oil on canvas, 240 x 200 cm
 Private Collection



Martin Kippenberger
Ohne Titel / Untitled (Medusa)
 Wiener Staatsoper, 1996
 Coloured pencil on hotel stationery, 29.7 x 21 cm
 Courtesy of Galerie Gisela Capitain, Cologne



Martin Kippenberger
Ohne Titel / Untitled (from the series Jacqueline: The paintings Pablo couldn't paint anymore), 1996
 Oil on canvas, 180 x 150 cm
 Courtesy of Galerie Gisela Capitain, Cologne

The exhibition is centered on the work of Martin Kippenberger (1953–97) and his relation with the figure of Pablo Picasso (1881–1973). Although the two artists never met, Kippenberger was in contact with Picasso's work from childhood, both through the reproductions hanging in his family home, and through visits to nearby museums that he made with his wealthy bourgeois parents with a taste for art.

Kippenberger's interest in Picasso did not focus so much on the postmodern interpretation of the Spanish painter's styles or motifs, but rather on his artistic attitude and the mise-en-scène of himself as a public personage. In the postwar years, Picasso, more than any other artist, was understood as a synonym for modern art, who suffered increasing misunderstanding to the same extent that he enjoyed growing popularity. In this sense, Kippenberger perceived that creativity and popularity can not only be measured as regards to the work or the product, but also in relation to the individual strategies developed by the artist. In Picasso's public figure he recognized his own identity as "producer of himself"; something that could help to sell both his artistic personality and his works.

Kippenberger's enormous creative drive is evident in both traditional media – painting, drawing, and sculpture –

and in his genre-spanning activities. He published many books, created invitation cards and exhibition posters, and published artist's books and catalogues. Similarly, he curated exhibitions, was a founding member of the Lord Jim Lodge artistic group, taught at the academies of Frankfurt and Kassel, set up his own Museum of Modern Art in Syros, Greece, and developed the metaphor of a utopia materialized in a symbolic world-wide network of underground trains (*METRO-Net World Connection*.)

In Germany, Kippenberger became known in the early 1980s as part of the gestural-figurative pictorial trend that arose in reaction to the dominant conceptual art of the seventies, centering on the investigation of the work of art as a product of linguistic ingenuity. But Kippenberger was neither interested in style, which supposedly referred to conventional expressionism, nor themes presented in a casual manner. In the wake of other artists of the immediately preceding generation, such as Jörg Immendorff (1945–2007), Sigmar Polke (1941–2010) or Gerhard Richter (b. 1932), he chose themes linked to the history of Germany and everyday matters, creating his work under the influence of an atmosphere close to the impassioned practices of punk counterculture. As a child he had already shown a nonconformist attitude as

expressed in his youthful conduct, his abandonment of academic study and an enterprising, adventurous spirit which, together with his offensive attitude, earned him a reputation as an *enfant terrible* that was to stay with him all his life.

However, Martin Kippenberger was rather more than an agitator. While in his first publication in 1979 he had already humorously proclaimed himself Picasso's "heir", between 1985 and 1988 the Spanish painter served as catalyst for a profound personal transformation. In his work Kippenberger imitated Picasso's famous heroic gesture wearing underclothes and, by appropriating it, conferred new meaning to it in a series of self-portraits. These paintings, of which a selection can be seen in this exhibition, were done during a long stay in Spain in 1988, when he shared a studio with his artist colleague Albert Oehlen in Carmona, near Seville. The self-portraits reveal his interest in the visual and social effect of Picasso's media presence, staging his own personage, thus helping to build up his own entity as a contemporary artist in the public eye. In this way, the 1988 series gave rise to what was to become a tragic wrench in the 1992 *Hand-painted Pictures* – on the one hand, a provocation, and on the other, a romantic search for a reason why.