



Museo Nacional
Thyssen-Bornemisza

A WALK THROUGH THE HISTORY OF ART

exhibitions

2020-2021

German Expressionism

27/10/20 – 14/03/21

When Baron Hans Heinrich Thyssen-Bornemisza acquired a watercolour by Emil Nolde in May 1961 he initiated a change of direction in collecting by the Thyssen family. While during the inter-war period his father, Henrich Thyssen, had assembled a remarkable collection of Old Masters, between the 1960s and 1990s the Baron was extremely active as a collector of the principal 20th century art movements, among which German Expressionism occupied a key position.

In 1993 the Spanish State acquired most of the Thyssen collection and a significant selection of German Expressionist art - a school previously almost absent from Spanish collections - thus passed into the possession of the Museo Nacional Thyssen-Bornemisza. For the first time in decades, the exhibition German Expressionism from the Baron Thyssen-Bornemisza Collection now reunites those works with the group of Expressionist paintings that remained with the Baron's wife, Carmen Thyssen-Bornemisza, and his children

Curated by Paloma Alarcó, the exhibition will modify the habitual chronological display of Expressionism in the museum's galleries in order to offer a new vision structured around three concepts: the paintings' creative process, their success with the public and critics, and the relationship between Baron Thyssen and his art dealers and the exhibition projects that he organised to promote knowledge of his collection internationally.

Erich Heckel

House in Dangast (The white house) (detail), 1908 Carmen Thyssen-Bornemisza Collection on loan at the Museo Nacional Thyssen-Bornemisza

With the
collaboration of:



How to Tread Lightly. st_age expanded, an exhibition

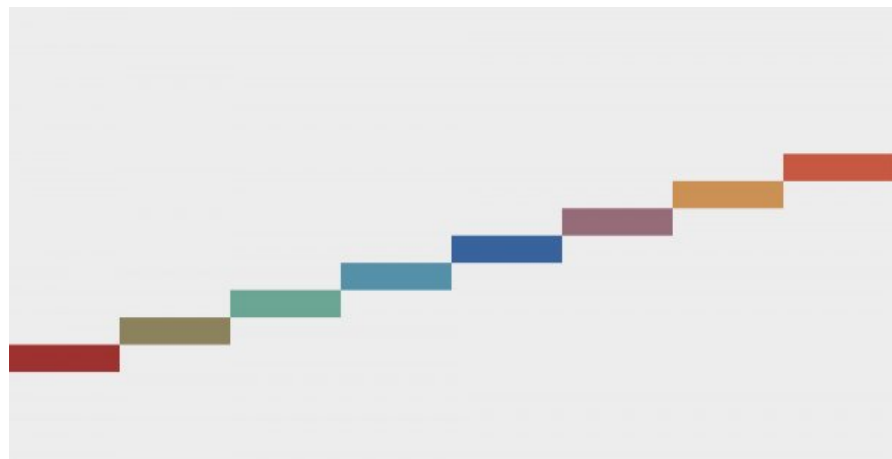
06/10/20—13/12/20

The exhibition *How to Tread Lightly* is a unique opportunity to re-frame the challenges raised by the COVID-19 crisis in terms of supporting artistic practice. It asks how commissioning can be developed in a more caring and meaningful manner, and whether we might challenge the idea of the institution by transforming and adapting it to emerging scenarios.

The Museum and TBA21 will explore the above mentioned issues in an exhibition that engages with a series of newly commissioned works: those specifically produced for the galleries in Madrid, together with those produced for st_age, a digital platform launched in September. This project is a physical expansion of the online st_age: an invitation to artists, institutions, practitioners, and activists to engage together with the current moment, and the many urgent issues that it has made more visible. It is a platform to present newly produced works and to generate critical discourse as a mitigation against cultural loss in the current climate, while raising awareness of the most relevant and pressing issues of our times. We can offer refuge and support within this new digital site. It aims to establish ground for discussion and collaboration between different disciplines and generations so that together we can build the foundations of a new cultural space.

At the same time, the exhibition provides a wide overview of contemporary artistic practice by working with a new generation of artists within their communities and from diverse geographies. st_age invites them to imagine potential futures and how we all might resituate ourselves. It is a call for change and a call to action. Following the collaborative thinking that triggered st_age, we have joined efforts with a range of inventive international partners and peers—from the Shanghai Biennale in China, to FLORA ars+natura in Colombia, and NTU CCA Singapore. We are all facing similar challenges and we want to continue talking and exploring ideas together. The voices of these partners will be present in the exhibition through the works they have curated, as well as through the public programmes.

List of artists on the exhibition: Dana Awartani, Patricia Domínguez, Dorine Mohka, Courtney Desire Morris, Naufus Ramírez Figueroa, Christian Salablanca Díaz, Yeo Siew Hua, Himali Singh Soin, and Daniel Steegmann Mangrané (amongst others).



Georgia O'Keeffe

20/04/21 – 08/08/21

The museum is presenting the first retrospective in Spain on Georgia O'Keeffe (1887-1986). Through a selection of approximately 80 works visitors enter the pictorial universe of a creative figure considered one of the leading representatives of 20th century American art.

The exhibition offers a complete survey of O'Keeffe's career, ranging from the works produced between 1910 and 1920 that made her a pioneer of abstraction to her celebrated flower paintings and views of New York, which led to her recognition as one of the key figures in modern American art, and culminating with her paintings of New Mexico that arose from her fascination with the landscape and cultural mix characteristic of that remote region.

Georgia O'Keeffe is a project organised by the Museo Nacional Thyssen-Bornemisza, the Centre Pompidou, Paris, and Fondation Beyeler, Basel. The exhibition travels to the latter two venues after it has been seen in Madrid. It also benefits from the collaboration of the Georgia O'Keeffe Museum in Santa Fe, New Mexico.

Georgia O'Keeffe

New York Street with moon
(detail), 1925

Museo Nacional Thyssen-Bornemisza.



The Magritte Machine

14/09/21—30/01/22

The concept of mechanising creative activity has been present in modern art and literature from Edgar Allan Poe to Andy Warhol. In *La Manufacture de poésie* (1950) the Surrealist painter René Magritte (1898-1967) also offered an imaginary catalogue of appliances intended to automatise processes of thought and creation, among them a “universal machine for making paintings”. Taking this invention as a reality, the exhibition sets out to reveal how *The Magritte Machine* worked.

The exhibition is curated by Guillermo Solana, the museum’s artistic director, and will include around 65 canvases and a selection of photographs and films. This material is presented in six sections which correspond to the catalogue of interrelated devices that make up the “Magritte Machine”: the museum as an instrument that catalogues and exhibits; the silhouette, which functions to cut out and fill in; the window, which frames and covers; the mechanism that alters size and weight; mimicry, which allows for camouflage in the surrounding environment; and the mask, which erases and projects the face.

René Magritte
La Clef des champs
(detail), 1936
Museo Nacional Thyssen-Bornemisza.

