

BALTHUS MASTER OF QUIET

Balthus, one of the last great masters of the twentieth century, pursued an artistic path that ran contrary to the Modernist avant-garde movements. In his works, which are as calm as they are full of tension, opposites encounter each other, uniquely combining reality and dream, eroticism and innocence, practicality and mystery, the familiar and the unfamiliar. *Balthus*, the comprehensive monograph accompanying the exhibition at the Fondation Beyeler, is being released.

Berlin, September 3, 2018 – The retrospective at the Fondation Beyeler dedicated to the oeuvre of the legendary artist Balthus (1908–2001), unites around forty prominent paintings from all of his creative phases, reflecting his ambiguous visual images. The show and companion catalogue begin with the monumental and mysterious masterpiece, *Passage du Commerce-Saint-André* (1952–1954), which especially demonstrates Balthus's intense study of the dimensions of time and space in the painting, and their relationship to the figure and the object.

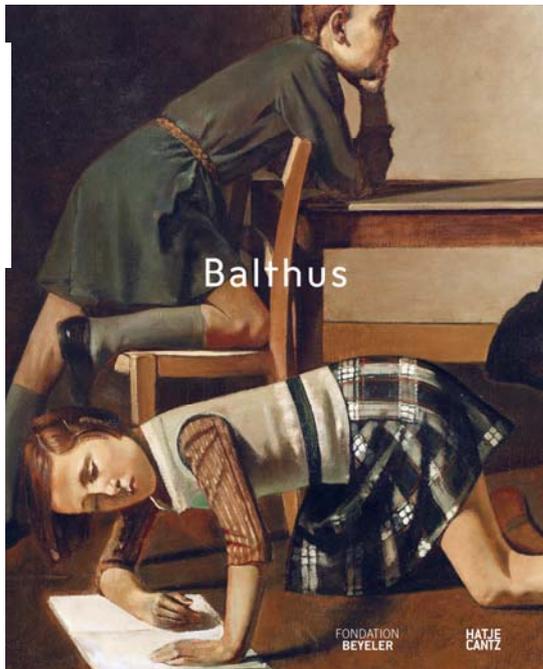
Born in Paris 1908, and raised in a family of artists, Balthus, whose full name was Balthasar Kłossowski de Rola, was a precociously talented child. In 1991 he was awarded the Praemium Imperiale for his life's work. With his distant attitude toward Modernism, which can almost be described as post-modernism, he developed his own kind of avant-garde movement that seems even more current to us today. This perspective illuminates Balthus's strategies for visual presentation—some of them provocative—and hence, the irony and cryptic nature of his art.

“Every great painter teaches us to see. Balthus took us into a realm all his own. He was not a Surrealist, nor a realist, nor did he ever belong to any other ism. His paintings were sheer originals, unique and independent inventions, owing a bit to the past, but only as masterly craftsmanship, a bit to some scandalous subjects, but only as a way to get attention (as he once wrote in a letter), and in the end owing everything to their courageous appearance in our present,” writes the filmmaker Wim Wenders in this richly illustrated volume about Balthus.

Exhibitions:

Fondation Beyeler, Riehen / Basel, September 2, 2018 to January 1, 2019

Afterward: Museo Thyssen-Bornemisza, Madrid



BALTHUS

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Especially in the digital age, Hatje Cantz regards itself an element linking museums, artists, galleries, collectors, and art lovers. Conveying knowledge - in terms of both content and visuals - as well as an enthusiasm for art is always at the heart of our engagement.

In keeping with our ambition to make it possible to experience art beyond the medium of the book, Hatje Cantz has launched the EDITION GERD HATJE as we continue to expand our portfolio of strictly limited, signed editions featuring works on paper, photographic works of art, and art objects.

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