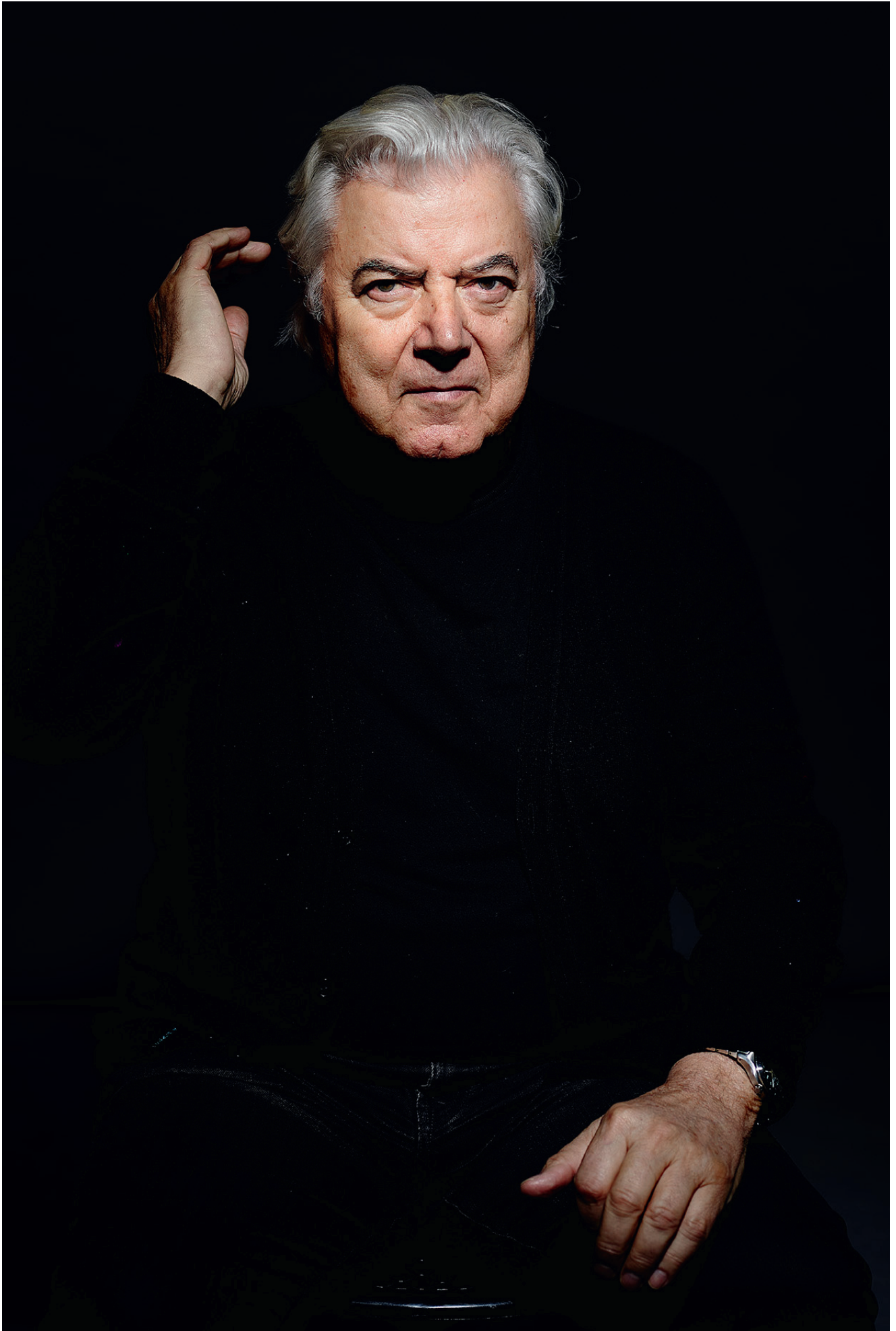




PRESS KIT

JOSÉ 18 JUNE 15 MARCH
2019 2020
DE GUIMARÃES

WÜRTH COLLECTION
AND LOANS



EDITORIAL

José de Guimarães is one of the most extraordinary figures in contemporary art, whose training in engineering, whose artist's eye, whose anthropological approach and whose passion as a collector have, for sixty years, come together to create a graphic idiom with its own colourful chromatic palette.

His discovery of Angola and, later, of Mexico and Japan in particular, launched him on a quest, after his initial works in pop art, for a powerfully expressive outsider art, which brought about a reciprocal dialogue between ancient and modern cultures. José de Guimarães has thus created his own vocabulary, based on paper cut-outs and the fragmentation and dislocation of signs, whose combinations – from his founding African Alphabet (1971–1974), which we are showing here, to the monumental works that espouse the tenets of street art (from the 1990s onwards) – come in all kinds of media down to the present day. His various cycles, shot through with a multicontinental and multicultural syncretism, all interpret, with a strong totemic dimension and a childlike humour, a fierce vital energy and a bewitching incandescence.

Consecrated in the 1980s and 1990s by international recognition, José de Guimarães' oeuvre, little known in France but sought after throughout its territory, testifies to this eternal traveller's profoundly non-conformist vision of a world in perpetual renewal, travelling the planet to draw from its multiple roots.

We are fortunate to be able to trace here, in one of the rare retrospectives offered to him in France, the creative journey of this extraordinary transcultural nomad. It is our wish to reveal the artist anthropologist, which is why we are showing at once a representative selection of his works – from the Würth collection, which owns many of the artist's creations – alongside pieces of African art selected from his vast personal collection.

Marie-France Bertrand,
Director, Musée Würth



Portrait of Reinhold Würth
2003, 92 x 105 x 10 cm
Mixed techniques and neon
Würth Collection, Inv. 6971

JOSÉ DE GUIMARÃES FROM ANTHROPOLOGIST TO ARTIST

Especially famous in Japan, where he has shown regularly since 1989 and undertaken a number of public projects (in Tokyo, Kushiro, Tsumari, Naoshima, etc.) which have received global acclaim, José de Guimarães is still relatively unknown in France. Yet, since 1995, he has lived his life between Paris and Lisbon, and his art without frontiers, archetypal and imbued with a seductive playful dimension, displays a “transcultural nomadism”¹ of universal scope. At home in all techniques, inspired by all media, he has tirelessly drawn on the “reality of the dream”, to use his own expression, nourishing his art with cultures and customs discovered throughout his life in the four corners of the world.

This eminently erudite Portuguese artist is also a collector. In the course of his travels, tens of thousands of pieces, in which African, pre-Colombian and Chinese art are particularly represented, have invaded his labyrinthine Lisbon studio, alongside sundry tools and materials. With his anthropologist’s eye, José de Guimarães collects to try to understand the tribes of Africa, the rites of the Aztecs, the traditions of Japan. Exploring concrete signs of communication, transmission and interpretation, he draws on them to nourish his own idiom.

¹ Pierre Restany, José de Guimarães, *Le nomadisme transculturel*, Éditions La Différence, 2006.

ANGOLA, THE AFRICAN ALPHABET AND THE FIRST MANIFESTO (1967–1974)

In 1967, his discovery of Angola – then a Portuguese colony, where José de Guimarães was sent in the context of his military service as a telecommunications officer – gave a powerful boost to the young man’s artistic ambitions and beliefs. Born in 1939 as José Maria Fernandes Marques, he spent his early years in the small town of Guimarães, with its archaeological museum and a museum of religious art, whose name he took at the age of twenty-two to root his identity in a particular area of land². Fascinated by history and prehistory, he had already observed, analysed and sketched signs, images and shapes to reveal their messages. As of 1957, his field of study broadened in Lisbon where he trained as an engineer and took his first steps in drawing, painting and more especially in etching. The early years of the 1960s were when he travelled to Paris – the city that embodied his approach to modernity and guided his early works in the pop art vein – as well as to Italy and Munich.

In Angola, José de Guimarães was noted for his etchings and for the publication of his *Subversive Art Manifesto*. The most varied materials and utilitarian objects soon replaced painting and the place given to dreaming and the urgency of passing on a message – inspired by ritual tribal communication, notably that of the Ngoyo, whom he studied – found their way into the very heart of his works. José de Guimarães created *The African Alphabet* (1970–1974), the guiding principle behind his style, in which the simplified signs and symbols and stylised anatomical parts would grow in depth and richness throughout his life as he encountered new cultures and whose manifold combinations would take over his entire oeuvre.

² The town now has a museum devoted to the artist.



The African Alphabet
 1971-1974
 Acrylic on wood
 132 pieces
 Würth Collection, Inv. 14677-14808

FLAT SCULPTURES AND THE SECOND MANIFESTO (1974–1988)

The euphoria that overtook Portugal following the fall of the Salazar dictatorship in 1974 breathed fresh vital energy into his works. His themes broadened to include the circus, sport, magic and eroticism. The incandescence of his series, very graphic and vividly colourful, exploded into a quite extraordinary outsider art not without humour and fantasy, based on cut-outs, fragmentation and dislocation of signs and shapes. He produced a formidable output of political and erotic screen prints, often accompanied by photo reportage. From 1979 to 1981, he returned to his native land to recharge his batteries and considerably increased his repertoire of morphemes. He also visited Brazil and exhibited at the São Paulo biennial.

In 1982, following on from his work on fragmentation of shapes, he embarked on his flat sculptures in paper – paper that he manufactured himself to find the material and gauge that best suited his works. The success of those pieces, which embodied the primitive magic at the core of modernity and street culture in the 1980s, was electrifying. José de Guimarães then published his second manifesto, *Is the Future Already Here, Today?* (1984). Then came a period of creative fervour and unanimous recognition which earned him the right to be shown at every international contemporary art museum and fair and won him any number of accolades.



Totem
1971, 112 x 80,5 x 23 cm
Painted wood
Würth Collection, Inv. 6460



Kushiro Civic Core
Kushiro, Japan, 2000

THE MONUMENTAL WORKS, JAPAN AND MEXICO (1988–1996)

Such prosperity encouraged the artist to wonder about the totemic scope of his sculptures and to consider their development on a grander scale. Prompted by a commission from the Seoul Olympic Park, he discovered Japan, whose tradition of objects made of paper was echoed in his own research.

The *Art Kite* exhibition would tour the world. He would return to the Land of the Rising Sun on a number of occasions, in demand for his mural compositions, public sculptures, the interior design of buildings, the design of street furniture and signal sculptures.

In 1992, two major retrospectives were devoted to him in Portugal and he was commissioned to design the interior of a metro station in Lisbon - it would take five years to complete - and to create a new tourism logo for the country. José de Guimarães was now called upon to travel the world, often to oversee the installation of his works in urban settings. Red became his dominant colour.

His discovery of Mexico in 1993 gave him the opportunity to immerse himself in the Indian and pre-Colombian cultures and to get closer to a mythology dominated by Quetzalcoatl, Aztec and Mayan sacrificial rites, the folk crafts of decorative perforated paper and paper cut-outs, and the predominant notion of death. In 1996, Mexico City commissioned him to produce two wall panels in azulejos tiles for a metro station, monumental examples of his transcultural vision.

NEON AND THE THIRD MANIFESTO (1997–2019)

As of the end of the decade, mural compositions using light installations became a natural part of his public art projects: he made use of neon to underline his morphemes and gave his creative impulses a new lease on life, while fully espousing modernity. At sixty years of age, José de Guimarães had lost nothing of his non-conformism, was still on the lookout for new media to work with, and read out his third manifesto at the *Artists and Creators* symposium organised at the National Centre for Culture in Lisbon.

Today, the retrospective proposed by the Musée Würth in Erstein highlights the rich, creative career of this marginal and non-conformist artist, exhibiting pieces from its collections alongside a selection of his own works. The Würth Collection owns approximately three hundred of his artworks, illustrating the long bond of friendship between Reinhold Würth and José de Guimarães, two men from the same generation. De Guimarães is one of the artists who has long been collected by the businessman and a number of solo exhibitions have since been devoted to him in Würth's museums and exhibition spaces in Europe.



Kushiro Civic Core
Kushiro, Japan, 2000



Sculpture *The Birth of spring*
Tokamachi, Japan, 2017

A WORD FROM THE ARTIST

"MY WORK HAS DEVELOPED ACCORDING TO AN ALMOST ORGANIC PROCESS OF ADDITION, WITH NO RADICAL BREAKS"
JOSÉ DE GUIMARÃES

As this retrospective at the Musée Würth in Erstein gets under way, how do you see your oeuvre as a whole?

I'm not about to tell you my life story, but I was born in northern Portugal, in a small mediaeval town, where the only things that interested me when I was young were the archaeological museum and the museum of religious art. My vision started to define itself at that moment. I then set out for Lisbon to pursue my studies as an engineer, but what was most important for me was my involvement with an engravers' cooperative, which gave me the opportunity to come into contact with devoted artists of the time and become acquainted with a very inspirational milieu. I travelled around Europe, especially to Paris, which was then in the midst of the Pop Art and New Figurativism years, so that when I was sent to Africa in 1967, I already had some knowledge of art and the artistic milieu. But I still had to find my own style, my own idiom.

The penny dropped in Angola, where I came face to face for the first time with a non-western culture with an oral but no written tradition. The questions raised by this culture shock prompted me to delve deeper, to study different tribes, particularly their communication methods. What I discovered, especially in northern Angola, fascinated me: members of the same family would communicate through objects and engraved signs that enabled them to tell stories – often proverbs. This ideographic system of communication is a godsend for a visual artist! Studying it more deeply – each sign had a shape, itself a meaning – inspired me to create my own alphabet, a hundred and thirty-two 50 x 40-centimetre pieces. Reinhold Würth bought it a long time ago and it is now exhibited here in Erstein, in its entirety for the first time.

This alphabet therefore formed a kind of base, from the 1970s onwards. It was originally African but, with the passage of time, journeys and encounters with other cultures, I developed it to take in other alphabets (Mexican, Chinese, and so on), enriched it with a number of other pictograms and was thus able to expand my pictorial universe. All of these

alphabets have enabled me to build what we could call my universe. My work today consists in bringing together everything I have done over the decades, always to find new solutions, new paths. My work has thus developed according to an almost organic process of addition, with no radical breaks.

Is this notion of communication through art essential?

I don't know if it is mere chance, but I began to paint at a time when Pop Art was in vogue, which is really an art of communication, that uses advertising and attempts to get a message across. For my part, I wanted to take it further by creating the unique characters of my idiom – in the manner of the Chinese alphabet, which has thousands of independent pictograms whose meaning is immediately comprehensible and which, once combined with each other, result in the creation of thousands of phrases. Unconsciously, I wanted to do the same thing because it seemed to me capable of expanding, releasing the potential of the work of art. If, like the Pop Art artists, we use images already developed, the potential expressions are limited to these finite images. In constructing my alphabet, I allowed myself the option of endlessly creating new artistic theses while renewing the entire range of information and meaning.

This alphabet is fine tool for freedom...

Yes, everyone can ascribe to these symbols and codes the meaning that they want to give to them. I often make references to the "surrealist" artists of the Middle Ages, like Hieronymus Bosch, among others, who littered their canvases with any number of strange creatures to escape the chastisement of the Inquisition. With my symbols, I can say what I want without insisting on a particular interpretation; it's up to each person to read them in his or her own way. What makes a work of art so rich is that it can contain all kinds of potential interpretations...

You have employed every technique, used various media. You even manufacture your own paper. Is this artisanal aspect important to you?

Whatever an artist's chosen medium of expression, be it music, literature, painting, etc., that artist is always looking to come upon the medium that will best suit what he is trying to express. When I started to paint, I wasn't really happy with the paper that was used at the time. I had to find the medium that best matched

what I was trying to do: I usually work with papers of 1000 grams or more, which have a roughness to them, a texture and a hard-wearing quality that can withstand the most violent of strokes.

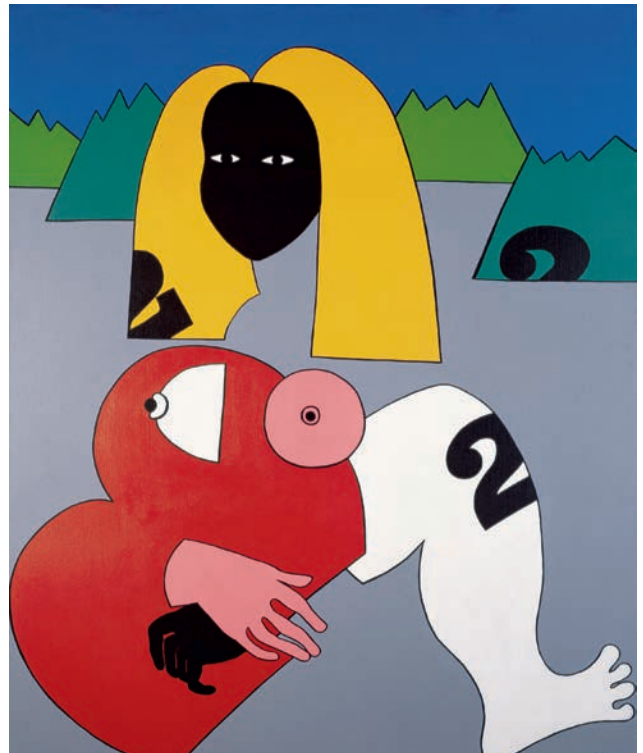
I work with all media – the exhibition at the Musée Würth in Erstein is a clear demonstration of that diversity. More recently, I've taken an interest in neon lights and LEDs, because I feel the necessity to find other means to continue to express new ideas. It's this quest for new media that allows me to move forward. I'm also trying out recycling, of the boxes used to transport my works, for example, when they are shipped to exhibitions: they become, in turn, works of art in their own right and I find the idea of travel in which they are steeped particularly affecting.

You discovered Paris and the artistic avant-garde at the time when you were a student. Who were the artists who left an impression on you?

Yes, I was eighteen or nineteen years old and, for the first time, I was able to see works of art that I'd known only through reproductions. I was particularly moved by the major exhibitions devoted to Picasso, in the 1960s, at the Grand Palais, the Petit Palais and France's Bibliothèque Nationale: his entire oeuvre was on display and I saw some amazing things. The City of Paris's Museum of Modern Art also exhibited Picasso, Yves Klein, Arman, Tinguely, Niki de Saint Phalle... These were the contemporary artists of the time. I learned a great deal from coming into contact with their works.

It gave you permission, as it were, to become an artist yourself?

Yes. Even though I was still young, I already had one or two ideas on which I was keen and which I wanted to develop. Whatever the period, you can see that those painters who have come down to us through the centuries are the ones that reveal a personality and develop it by following their own path. You have to give yourself the wherewithal to follow your own path, but that takes time. For me, I had continually to immerse myself, look and observe to construct a personal universe that wasn't simply a copy of someone else's. I had to garner all kinds of nourishment. So I'm still very curious about what others are experimenting with, especially the younger generations. I'm a great visitor of exhibitions. For a long time too, I read a lot of historians, ethnologists – a field that I've always found fascinating, Lévi-Strauss first and foremost, of course. I am also a member of the Friends of the Musée du Quai Branly and take a very close interest in every exhibition held there.



Giacinta negra (Black Mona Lisa)
1975, 99,5 x 80 cm
Acrylic on canvas
Würth Collection, Inv. 6464



Mexico series: Chac Mool with black head
1997, 180 x 200 cm
Acrylic on canvas
Würth Collection, Inv. 5329



O grande feitiço vermelho
(The big red fetish)
 1989–1990, 300 x 200 cm
 Acrylic and mixed techniques on canvas
 Würth Collection, Inv. 2574

And I have a real passion for the music of Mahler... Everything involved in artistic endeavour affects me, enriches me and nourishes my work.

In the course of your life, you have published three manifestos. Is it necessary, in your view, always to remember where the artist's freedom lies?

Yes, I think it's essential. We are going through a very dark period: as a general rule, governments are cutting the budgets devoted to culture, which makes the work of artists – those who create the works – difficult, but they also have to sell them, allow them to leave their studio in order that they can be seen by the general public. There is a tendency to forget this entire process. Artists must be given the wherewithal to create, but also to make their oeuvre last, otherwise things are lost. The circulation of a visual work of art is much more difficult to deal with than that of a musical or literary work, which we can listen to or read anywhere at all, at home, in the car. Paintings and sculptures need a particular venue, are tricky to ship and involve significant sums in insurance premiums.

Which brings us to the Würth Collection, which includes a fair number of your works. What do this trust, this loyalty mean to you?

Indeed. The Würth Collection must have – if we take all the paintings, sculptures and graphic works together – around three hundred of my pieces. I seem to recall that the first work purchased by Reinhold Würth, in a gallery in Salzburg, was a little car in modelled paper and ground glass, a very colourful piece. I then showed the first works from the Mexico series at the Galería Maeght in Barcelona, and the Würth Collection acquired the largest paintings in that exhibition. These are also in the exhibition in Erstein. Reinhold Würth has been to see me in my studio in Lisbon, I have often been to Germany myself, and a very strong relationship has developed with the passage of time and our various meetings, with him and with the entire Würth Group. Reinhold Würth is not the kind of patron who finds it amusing just to push up the prices of artworks for the pleasure of doing business. He is not part of the *art business*, he has a deep love of art and artists.

What does the general public love in your work do you think?

Let's take the example of my last exhibition, in Japan last October, which was entitled *José de Guimarães and Africa*. To mount the exhibition, the Japanese asked me, in view of my works, to present African pieces – like here in Erstein. I chose to show a series

of works from Gabon on the theme of reliquaries. It is impossible to exhibit African works of art as decorative pieces: those reliquaries brought up the theme of death, when all said and done, and their juxtaposition with my own works gave a certain meaning to that exhibition.

For the Japanese, African art is the work of a distant culture. They therefore viewed the exhibition with the kind of curiosity that they reserve for cultures which are at some remove from their own. In Europe and France, the view would have been completely different, because France's history has close links with Africa's history. So it's difficult to say what will get through to the general public – and how.

Could one say that your oeuvre, the work of a man who has immersed himself in many of the world's cultures, is an exploration of the world?

Yes, I think one could say that. But such exploration forces me to delve more deeply into each new culture, be it African, Mexican or Chinese, as an archaeologist would, seeking out information from the original sources of a culture which has not yet had any contact with other cultures. I'm looking for what is still virgin, pure.

Interview conducted on 15 April 2019



Grande Totem (Big Totem)
1992, 300 x 200 cm
Mixed techniques on canvas
Würth Collection, Inv. 1882



Mask with Tattoos
1973, 100 x 75 cm
Acrylic on canvas
Würth Collection, Inv. 6463

THE EXHIBITION

JOSÉ 18 JUNE 2019 15 MARCH 2020
DE GUIMARÃES

**WÜRTH COLLECTION
AND LOANS**

**"ART IS THE REALITY OF THE DREAM."
JOSÉ DE GUIMARÃES**

The artist's approach in José de Guimarães, whose life and works are punctuated by three manifestos and various series following one on the other in his exploration of continents, is indissociable from the anthropologist's. "We wanted to show this dual aspect", explains Marie-France Bertrand, the Director of the Musée Würth, "Which is why we are showing at once a selection of his works – which belong in large part to the Würth Collection – and pieces of African art (from Angola, as well as Nigeria, Mali, Benin, and so forth) drawn from his huge personal collection – which he has lent to us."

Though the greater part of the exhibition is devoted to the years during which the artist's inspiration was largely African, the Musée Würth sets out to trace his entire career and to show the most significant works from each of his various creative periods – chronologically in the first rooms, in such a way as to shed light on the steps that led to the foundation of his style, and then by theme, without restricting ourselves to the geographical areas explored by José de Guimarães. This retrospective therefore tells us about the development of his graphic idiom over time, from the fragmentation of form and the elaboration of *The African Alphabet* to the more emancipated combinations. It illustrates his profound attachment to colour, alongside a fidelity to a naive and figurative aspect. It demonstrates too the diversity of the materials and media employed, which is typical of outsider art: painting on canvas or wood, acrylic or gouache, but also collages in paper (paper that he makes himself), pigments or sand, the assembly of objects, neon lights, bronze...

A seven-metre long work welcomes visitors: *Baghdad*, painted in 2003 in response to the Abu Ghraib scandal, one of five pieces in a series, but the only one in the Würth Collection. "José de Guimarães really takes a stance with this work in response to a political event", explains Claire Hirner, the exhibition curator, "Which is quite rare for him. This work could refer to *Guernica*, with the same immediacy that Picasso also experienced in relation to current affairs."

ON THE GROUND FLOOR: AFRICA

On the ground floor, "The Pop Years" (1965-1966), the artist's first take on painting, illustrated by works on loan from the artist that do not belong to the Würth Collection, show the artist's budding sensitivity to the sign, the code, the symbol, in the Pop Art vein. This introductory section leads to the culture shock of the Angola period and the section, "From Art to Anthropology" (1967-1974): "The fascination was not immediate", explains Claire Hirner. "José de Guimarães would need to surround himself with ethnologists and researchers, to observe and understand the ethnic groups of the interior." This study brought about the fragmentation of bodies and forms, references to masks and tattoos, and the creation of a true alphabet of signs, which José de Guimarães has continually expanded in subsequent combinations.

The celebrated *African Alphabet* (1971-1974), the end result of those years of research and the birth of a singular language, closes this first section. "It is one of the key works in the exhibition", confides Claire



The Snake Ceremony
2014, 38 x 55 cm
Acrylic on canvas
Würth Collection, Inv. 1624

Hirner. It is presented in its entirety for the first time. It comprises thirty-two small painted wooden panels presented in a predefined order. The only stipulation is that the whole forms a rectangular or square block. It is a free alphabet. We have here the very notion of the morpheme so dear to José de Guimarães.”

Then comes a large section entitled “Totems and Fetishes” (1989-2003) that brings together the large format works that came out of the Angola period and reflections on a certain spirituality. The snake occupies a special place here – in the artist’s entire work in fact – alongside rituals and ceremonial dances.

“We also find *Car Woman and Green and Red Car*”, says Claire Hirner, “which the artist sees as fetishes for the consumer society. And we have also added two reliquaries, which retain a graphic trace of a ritual or a ceremony.”

In light of the works exhibited on the first floor, twenty-six pieces selected from José de Guimarães’ huge personal collection are presented - through masks, sculptures and ritual items - and various ethnic groups from the Congo, Angola, Mali, Nigeria and Gabon are represented.

UPSTAIRS: A FORMIDABLE ODE TO LIFE

We change continents upstairs with the series of works inspired by Mexico, expanded to include the rituals and symbols of the Americas – this section also presents *Favela* (Brazil) and *Snake Ceremony* (2014, inspired by the works and travels of the art historian and anthropologist, Aby Warburg, in the villages of the Hopi native American tribe). “We have here”, explains the curator, “references to the Aztec rain good, to Mexican traditions with the paper cut-outs used for funeral rites as well as baptisms and weddings, the symbolism of the skull. It’s a formidable ode to life, even though it evokes death.”

The final room, with its works related, for instance, to Hong Kong and Asian traditions, refers to the concept of “transcultural nomadism” that José de Guimarães carries within him, from which he has made his own idiom, creating a synthesis of forms, absorbing its cultures and domesticating its rites. “We come to the end of the exhibition in the corridor, with the series inspired by the *Darmstadt Madonna* (2012-2013)”, concludes Claire Hirner. This series, which borrows details from the portrait by Hans Holbein the Younger, brings us back to the powerful connection that unites

José de Guimarães with the Würth Collection.” The original (1526-1528) is one of the dearest paintings acquired in Germany since the Second World War, bought by Reinhold Würth in 2011 and exhibited since then in the Church of the Knights of the Order of Saint John of Jerusalem in Schwäbisch Hall. José de Guimarães explains himself on these works painted in response to that acquisition: “The *Madonna* left such a deep impression on me that I wanted to express that fascination. I made a kind of “deconstruction” of Holbein’s masterpiece into six separate works. They are all bits of the original painting, transposed into my own universe.”



Mexico Series: Papeles Picados
(Mexiko-Serie: Papeles Picados)

1996, 100 x 71 cm

Laminated paper on canvas, acrylic with sand and balls

MUSÉE WÜRTH ERSTEIN EXHIBITIONS AND CULTURAL EVENTS THROUGHOUT THE YEAR

To those whose inclinations lean more towards Do-It-Yourself, the name Würth brings to mind screws and other fastenings with a worldwide reputation. To others, the success story of a young 19-year-old who took over the modest business started by his father in 1954. Over the succeeding decades, the business has grown, and the small family firm has gone global. But Würth's influence is also spread in the form of a rich collection of 18,000 artworks, paintings and sculptures from the Primitives to the twenty-first century, a testimony to the passion and the social convictions of the collector entrepreneur. Reinhold Würth, now 84 years of age, has continued to develop this collection, since the acquisition of an Emil Nolde watercolour in the 1960s, and make it accessible to the general public in places dedicated to the visual arts, as well as to literature and music.

A PLACE OF MODERN AND CONTEMPORARY ART

Since 1991, fifteen Würth exhibition venues have risen up in Europe. The one in Erstein south of Strasbourg, inaugurated in 2008, is one of the three biggest. Its three rooms can accommodate temporary exhibitions on different themes, put together wholly or partly from the collection's modern and/or contemporary pieces. At the same time, its 224-seat auditorium hosts a rich programme in tune with the collection: theatre, classical music (the Autumn Piano Festival at the Musée Würth), song recitals, performances for younger audiences, conferences, workshops. "The museum is a kind of experimental laboratory", confides Marie-France Bertrand, the museum's director since its inauguration. "We can allow ourselves a rich cultural programme because we have that flexibility that only private museums can offer. We can continually adjust our choices and the direction we take in line with the feedback we receive."

HIGH STANDARDS WITHOUT BEING ELITIST

If the Musée Würth is firmly rooted in its region, it is because it has always been committed to quality without being elitist, irrespective of the exhibitions that it offers. "We try to set high standards, but we also consider those who are less familiar with museums. The size of our venue allows us to do that: we are a local venue on a human scale, in which we can allow ourselves to spread the word, as it were. We enjoy this very personal connection that we have with our visitors, it's our richness and our strength. Today, we welcome between 45,000 and 50,000 visitors a year."

A CULTURALLY DIVERSE PROGRAMME

The exhibitions go hand in hand with an extensive cultural programme throughout the year, the high point being the Autumn Piano Festival at the Musée Würth, to be held this year between 15 and 24 November, which has invited Jean-François Zygel, Simon Ghraichy and Martin Stadtfeld, among others.

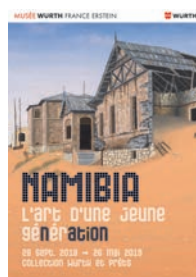
The exhibition devoted to José de Guimarães will bring with it a series of associated events: in October 2019, Roger Somé, senior lecturer at the Institute of Ethnology at the University of Strasbourg, will be giving a lecture on the controversial issue of the restitution of African artworks. Also to be shown is a short film directed by Chris Marker, Alain Resnais and Ghislain Cloquet, *Les Statues Meurent Aussi* (Statues Also Die) (1953), commissioned by the periodical, *Présence Africaine*, prompted by the question "Why is African art to be found in the Museum of Mankind while Greek and Egyptian art is to be found in the Louvre?" (the film was banned in France for eleven years). The 2020 season will open with the Adrien Wild magic show (12 January), the ABC d'Airs by Gérard Rauber and his four female musicians, virtuosi to their fingertips (19 January) and a concert by a harp duo (2 February).



16 EXHIBITIONS IN 12 YEARS!

The exhibitions presented by the Musée Würth in its first twelve years testify to the quality and diversity of its programme:

- ▶ *A World Apart*
27 January – 21 September 2008
- ▶ *François Morellet. Reason and Derision*
3 October 2008 – 1 February 2009
- ▶ *Personal Favourites.*
Works selected from the Würth Collection
19 February – 18 September 2009
- ▶ *The Shadow of Words.*
Gao Xingjian / Günter Grass.
Inks and Watercolours
9 October 2009 – 16 May 2010
- ▶ *Paris-Karlsruhe-Berlin. East and West Winds*
4 June 2010 – 9 January 2011
- ▶ *Anselm Kiefer in the Würth Collection*
28 January – 25 September 2011
- ▶ *Splinters! The Museum through the Contemporary Looking ... Glass*
15 October 2011 – 4 March 2012
- ▶ *Xénia Hausner. In Flagrante Delicto*
23 March – 2 September 2012
- ▶ *The Call of the Forest.*
Trees and Forests in the Würth Collection
19 September 2012 – 5 January 2014
- ▶ *Art Faces. Photographers face to face with Artists*
5 June 2013 – 5 January 2014
- ▶ *Anthony Caro.*
Major Works from the Würth Collection
7 February 2014 – 9 August 2015
- ▶ *Fernando Botero.*
Würth Collection and Loans
20 September 2015 – 4 September 2016
- ▶ *1914-1918: War of Images, Images of War*
28 September 2016 – 8 January 2017
- ▶ *From Head to Foot.*
The Human Figure in the Würth Collection
31 January 2017 – 7 January 2018
- ▶ *Hélène de Beauvoir, artist and committed woman*
30 January – 9 September 2018
- ▶ *Namibia. The art of a young geNeRAtION*
28 September 2018 - 26 May 2019



PRACTICAL INFORMATION

OPENING TIMES

- ▶ Tuesday to Saturday, 10 am to 5 pm
- ▶ Sunday, 10 am to 6 pm
- ▶ Closed on Mondays and on 25 and 26 December, 1 January, 1 May, 14 July and 15 August.

MUSEUM ADMISSION PRICES

- ▶ **ADMISSION TO THE MUSEUM IS FREE**

PRICES FOR THE CULTURAL PROGRAMME

- ▶ Standard: € 18
- ▶ Children: € 7 (for children under 12)

GUIDED TOURS

- ▶ In French, on Sundays at 2.30 pm:
€ 6 per visitor (single price)
- ▶ Groups: from 1 to 11 visitors: € 120 –
from 12 to 25 visitors: € 9 per person
- ▶ School parties: € 80 (50% of which is paid
by the museum, i.e. € 40)

Please make a booking for groups by email
or on +33 (0)3 88 64 79 10

HOW TO FIND US

- ▶ **By car:**
On the D1083 – Erstein exits
Direction Z.I. Ouest – Follow the signs
Parking available
Disabled access
- ▶ **By train:**
SNCF line: Strasbourg – Sélestat – Colmar –
Mulhouse – Basel
Alight at: Erstein station, 10 minutes' walk from
the station to the museum

TICKET OFFICE

The ticket office at the Musée Würth is open from
Tuesday to Sunday, between 10 am and 5 pm
Purchase your tickets online on the museum's internet
site: www.musee-wurth.fr

INFORMATION AND BOOKINGS

+33 (0)3 88 64 74 84 / mwfe.info@wurth.fr

ADDRESS

Musée Würth France Erstein
ZI ouest – rue Georges Besse
67150 Erstein

LIGHT REFRESHMENTS AT THE CAFÉ DES ARTS

Alcohol can damage your health.
Drink in moderation.

AGENCE YSÉE

2, rue Edmond Champeaud
92120 Montrouge

- ▶ **Isabelle Gillouard**
igillouard@agence-ysee.fr
+33 (0)6 60 93 16 23
- ▶ **Valentine Franssen**
vfranssen@agence-ysee.fr
+33 (0)6 72 05 80 32
- ▶ **Hélène Sitbon**
helene@helenesitbon.com
+33 (0)6 84 01 50 49