

The Avant-Garde Won't Give Up: Cobra and Its Legacy
Blum & Poe, New York, September 9 – October 17, 2015

Press compendium Part I

Asian Art News
Magazine
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Page 1 of 4



BLUM & POE

THE UNITED STATES

Never Give Up Legacy

Blum & Poe will present *The Avant-Garde Won't Give Up: Cobra and Its Legacy*, a two-part exhibition taking place in New York and Los Angeles that offers a critical reassessment of Cobra—an essential postwar European movement named for the artists' home cities: Copenhagen, Brussels, and Amsterdam. The exhibition, on view in New York from September 10 through October 24; and in Los Angeles from November 7 through December 23, 2015, will follow the solo exhibition of Karel Appel (1921–2006), one of the movement's key protagonists, presented at Blum & Poe, New York in September 2014. Named after a seminal work by Cobra founder Asger Jorn (1914–1973), *The Avant-Garde Won't Give Up* pays tribute to Jorn's substantial role and to Cobra's enduring aesthetic and conceptual influence on artists working today.

The first part is at Blum & Poe, New York. It begins with the experimental practices and political activities of a group of Danish modernist artists during the Nazi occupation, continuing to the emergence of Cobra in the late 1940s. The second half of the exhibition at Blum & Poe, Los Angeles traces the impact and legacy of Cobra in the art of the 1950s and 1960s through to the present-day by juxtaposing historical work with a selection of contemporary practices. Independent curator and art historian Alison M. Gingeras has organized both exhibitions.

Cobra is frequently remembered as a style of Northern European painting—merging figuration and abstraction—that emerged in the wake of World War II. In an American academic context, Cobra's importance is often measured through the narrow filter of their eponymous journal, which featured the writings of Constant, Asger Jorn, Christian Dotremont, and other members. The exhibition seeks to rectify these reductive understandings of Cobra in the United States through its multi-layered avant-garde reality that spanned three decades and countries other than Denmark, Belgium, and the Netherlands.

The New York exhibition begins with a re-examination of the artist collective Helhesten (The Hell Horse), the precursor to Cobra, which Jorn founded in 1941 during the Nazi-occupation of Denmark. These politically committed, progressive artists seized the Nordic mythical figure the "hell horse" as their emblem. Jorn, along with Sonja Ferlov, Henry Heerup, Egill Jacobsen, and Carl-Henning Pedersen among others, shared an interest in an exploration of ancient folk art, populist art forms, and the legacy of Surrealism in defiance of their anti-Modernist German occupiers. With Jorn's charisma, the Helhesten group spawned the seeds that would animate Cobra.



Asger Jorn, *L'avant-garde se rend pas*, 1962, oil on found painting on canvas, 73 x 60 cm. Courtesy of Blum & Poe, Collection P. and M. Alechinsky. © 2015 Donation Jorn, Silkeborg/Artists Rights Society (ARS), NY/ billedkunst.dk.



Photograph of **Eugène Brands, 1947.** Courtesy of Blum & Poe. © Frits Lemaire/Maria Austria Instituut. Photograph: Frits Lemaire.

The exhibition traces Jorn's collective with other groups, such as the Dutch Experimental Group and the Belgian Revolutionary Surrealists, to Cobra between 1948 and 1951. Unified by a keen interest in Marxism, Cobra saw itself as a "red international" that rejected Western aesthetics, embraced spontaneity, collaborative work methods, and drew inspiration from children's drawings, the art of the insane, and primitivism.

The exhibition features a rereading of key protagonists of Cobra—Pierre Alechinsky, Karel Appel, Constant, Christian Dotremont, and Jorn—as well as lesser-known figures beyond the home countries. In particular, artists such as Ernest Mancoba (a South African artist who had settled in Denmark and later Paris and was married to sculptor Sonja Ferlov) and Shinkichi Tajiri (a Japanese-American sculptor and painter who eventually settled in the Netherlands after serving in WWII).

The exhibition in Los Angeles casts its view beyond the formal ending of Cobra in 1951 by following the political activities and aesthetic experiments of Asger Jorn through the 1950s to his death in 1973. Including later "modification paintings" (interventions or détournements on anonymous paintings bought in flea markets), abstract paintings utilizing unconventional materials,

and experimentations with ceramics and textiles, Jorn's later output shows the fruition of many of the ideas that first germinated in the Cobra period. While maintaining his exchange with Cobra artists, Jorn also widened his circle of collaboration and exchange with members of the Italian neo-avant-garde, such as Enrico Baj and Lucio Fontana, as well as artists such as Jean Dubuffet.

The Avant-Garde Won't Give Up argues that Cobra did not end with the formal disbanding of the group in 1951. In fact, its ideas and aesthetics were only realized in the two decades that followed—blossoming into a relentless multinational, literary, political, and radical polymath exploration of numerous artistic media. In tracing this complex web of artists and ideas, the history that unfolds insists upon a more complex genealogy of one of the least understood, yet important, movements of the past 60 years. This broad understanding of Cobra artists' artistic and discursive output reveals them to be dynamic figures, whose legacy continues to impact the art of today. To this end, the exhibition in Los Angeles proposes a series of historical and contemporary juxtapositions by a range of living artists. This trans-generational presentation will underscore the urgency of this re-examination of Cobra—by viewing its groundbreaking experiments and ideas through the lens of the present day.

Bringing together rarely exhibited works by several artists who have not been seen in the US for decades, the realization of this exhibition has drawn upon the close, generous collaboration of numerous Cobra artists, estates, families, and private collections. *The Avant-Garde Won't Give Up* also pays homage to the visionary work of the Lefebvre Gallery. Established in New York in 1960 by John Lefebvre and closed in 1986, this trailblazing gallery was one of the few to support and promote the Cobra movement in America.

In keeping with the exhibition's assertion that Cobra has particular resonance with contemporary art practice, artist Julian Hoeber has collaborated with the curator Alison Gingerås on an exhibition design that reflects the innovative installations of the first Cobra exhibitions at the Stedelijk Museum Amsterdam in 1949 and at the Palais des Beaux-Arts Liège in 1951—both of these exhibitions were designed in collaboration with avant-garde architect Aldo van Eyck. Hoeber's own research-based practice investigates the intersection of architectural history, narrative, and aesthetics—bringing an additional layer of trans-historical dialogue to this project.

As part of the New York exhibition, there are several events: a book launch for the new monograph *Shinkichi Tajiri: Universal Paradoxes*

(University of Chicago Press, 2015), as well as a book launch and discussion with Jacqueline de Jong, an artist, publisher, and founding member of the Situationist International. Her forthcoming artist book, a collaboration with her romantic partner Asger Jorn, is *The Aesthetic Satyr*.

A catalog that includes new essays by curator Alison M. Gingeras, Marie Godet, Kerry Greaves, and Karen Kurczynski will be co-published by the gallery and DelMonico Books.

Timothy Blum and Jeffrey Poe founded Blum & Poe in 1994. In 2009, they purchased and renovated their current 22,000 square foot complex on La Cienega Boulevard. In 2014, Blum & Poe opened galleries in New York and Tokyo.

Blum & Poe, New York is at 19 East 66th Street, New York, NY 10065. Blum & Poe, Los Angeles, is at 2727 S La Cienega Boulevard, Los Angeles, CA 90034. Blum & Poe, Tokyo is located at 1-14-34 Jingumaeshibuya, Tokyo, 150-0001. Website: www.blumandpoe.com.

“Avant-Gardists in France Won’t Give Up.” *Frenchculture.org*, August 4, 2015.



**FRENCH EMBASSY
IN THE UNITED STATES**

**HIGHER EDUCATION,
ARTS, FRENCH LANGUAGE**

This fall, Blum & Poe will present the exhibition *The Avant-Garde Won't Give Up: Cobra and Its Legacy*, a two-part exhibition taking place in New York and Los Angeles which will offer a broad and critical reassessment of Cobra—an essential postwar European movement that draws its name from the cities where it originated: Copenhagen, Brussels, and Amsterdam.

Named after a seminal work by one of Cobra founders Asger Jorn (Danish, 1914-73), *The Avant-Garde Won't Give Up* pays tribute to Jorn's catalyzing role and to the movements enduring aesthetic and conceptual influence on artists working today. The exhibitions first part at Blum & Poe in New York will begin with the nexus of experimental practices and political activities of a group of modernist artists during the Nazi occupation and will continue with the emergence of Cobra in the late 1940s. The second half of the exhibition at Blum & Poe in Los Angeles will trace the impact and legacy of Cobra in the art of the 1950s and 60s through the present day by juxtaposing historical work with a selection of contemporary practices.

This transgenerational presentation will underscore the urgency of the reexamination of Cobra—by viewing the movements groundbreaking experiments and ideas through the lens of the present day. Many artists are featured in the New York exhibition, such as Karel Appel, Eugène Brands, Constant, Christian Dotremont, and Henry Heerup, among others. The exhibition also focuses on artists Pierre Alechinsky, co-creator of Cobra, Raoul Ubac, as well as artist Ernest Mancoba, who were close to surrealist artists, such as André Breton.

Avant-Gardists in France Won't Give Up



Photograph of Eugène Brands, 1947 Courtesy of Blum & Poe
© Frits Lemaire / Maria Austria Instituut, Photo: Frits Lemaire

BLOUINARTINFO

September's Most Exciting New York Openings

BY SCOTT INDRISEK | AUGUST 07, 2015



"The Avant-Garde Won't Give Up: Cobra and its Legacy" at Blum & Poe from September 10 to October 24.

Photograph of Eugène Brands, 1947

Courtesy of Blum & Poe, © Frits Lemaire / Maria Austria Instituut

**"The Avant-Garde Won't Give Up: Cobra and Its Legacy" at [Blum & Poe](#),
September 9 through October 17**

This is the East Coast leg of this two-part show curated by Alison Gingeras — the second installment opens at the gallery's Los Angeles outpost in November. It examines the Copenhagen-, Brussels-, and Amsterdam-centered group's activities in the 1940s (part II follows Cobra into the following decades). Press materials promise a fresh look at what the gallery terms "a layered and multi-tentacled avant-garde movement, spanning three decades and many more countries than just Denmark, Belgium, and the Netherlands."



East Side Fall Arts Preview

BY GABRIELLE ALFIERO

PUBLISHED AUG 13, 2015 AT 9:12 AM (UPDATED AUG 12, 2015)

GALLERIES

The Avant-Garde Won't Give Up: Cobra and Its Legacy

The post-World War II European art movement Cobra, named for its origin cities of Copenhagen, Brussels and Amsterdam, collectively, took root before the group officially formed in 1948, and a bi-coastal exhibition in New York and Los Angeles examines the beginnings of the movement and its influence on later work and ideas. The New York leg of the exhibition pays special attention to Cobra's founder Asger Jorn, who started artist group Helhesten in 1941, during the Nazi occupation of his native Denmark before going on to found Cobra, a group inspired by Marxist ideals, children's art and collaboration.

The Avant-Garde Won't Give Up: Cobra and Its Legacy

Sept. 9-Oct. 17

Blum & Poe

19 E. 66th St., between Madison and Fifth Avenues

Opening reception: Wednesday, Sept. 9, 6-8 p.m.

Gallery hours: Tuesday-Saturday, 10 a.m.-6 p.m.

For more information, visit blumandpoe.com or call 212-249-2249

French Embassy In The United States
Consulate
Unique Visitors Per Month – 11,928
August 19, 2015
Page 1 of 2



**FRENCH EMBASSY
IN THE UNITED STATES**

Avant-Gardists in France Won't Give Up

When

Sept 9 - Oct 17, 2015

Where

Blum & Poe

19 East 66th Street

New York, NY 10065



Photograph of Eugène Brands, 1947 Courtesy of Blum & Poe © Frits Lemaire / Maria Austria Instituut, Photo: Frits Lemaire

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Named after a seminal work by one of Cobra founders **Asger Jorn** (Danish, 1914-73), *The Avant-Garde Won't Give Up* pays tribute to Jorn's catalyzing role and to the movement's enduring aesthetic and conceptual influence on artists working today. The exhibition's first part at Blum & Poe in New York will begin with the nexus of experimental practices and political activities of a group of modernist artists during the Nazi occupation and will continue with the emergence of Cobra in the late 1940s. The second half of the exhibition at Blum & Poe in Los Angeles will trace the impact and legacy of Cobra in the art of the 1950s and 60s through the present day by juxtaposing historical work with a selection of contemporary practices.

This transgenerational presentation will underscore the urgency of the reexamination of Cobra—by viewing the movement's groundbreaking experiments and ideas through the lens of the present day. Many artists are featured in the New York exhibition, such as **Karel Appel**, **Eugène Brands**, **Constant**, **Christian Dotremont**, and **Henry Heerup**, among others. The exhibition also focuses on artists **Pierre Alechinsky**, co-creator of Cobra, **Raoul Ubac**, as well as artist **Ernest Mancoba**, who were close to surrealist artists, such as **André Breton**.

LOCATION: Blum & Poe

DATES: September 9 - October 17, 2015

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Page 1 of 1



**FRENCH EMBASSY
IN THE UNITED STATES**

Avant-Gardists in France Won't Give Up



Blum & Poe
19 East 66th Street
New York, NY 10065
Sept 9 - Oct 17, 2015

Avant-Gardists in France Won't Give Up

Wall Street International
Online Media
Unique Visitors Per Month 27,385
August 26, 2015
Page 1 of 3

Wall Street International

ART

The Avant-Garde Won't Give Up: Cobra and Its Legacy

5 Nov — 23 Dec 2015 at Blum & Poe Gallery in Los Angeles, United States



Photograph of Eugène Brands, 1947, Courtesy of Blum & Poe © Frits Lemaire / Maria Austria Instituut, Photo: Frits Lemaire

Cobra is frequently remembered as a style of Northern European painting—merging figuration and abstraction—that emerged in the traumatic wake of World War II. In an American academic context, Cobra's importance is often measured through the narrow filter of their eponymous journal, which featured the writings of Constant, Asger Jorn, Christian Dotremont, and other members. The exhibition seeks to rectify these reductive understandings of the movement in the United States by exposing a layered and multi-tentacled avant-garde movement, spanning three decades and many more countries than just Denmark, Belgium, and the Netherlands.

The exhibition will begin in New York with a re-examination of the artist collective Helhesten (The Hell Horse), the precursor to Cobra, which Jorn founded in 1941 in the midst of Nazi-occupied Denmark. This group of politically committed, progressive artists seized the Nordic mythical figure of the “hell horse” as their emblem. Jorn, along with artists such as Sonja Ferlov Mancoba, Henry Heerup, Egill Jacobsen, and Carl-Henning Pedersen among others, shared an interest in an exploration of ancient folk art, populist art forms, and the legacy of Surrealism in defiance of their anti-Modernist German occupiers. With Jorn’s federating charisma, the Helhesten group spawned the form l seeds that would later animate Cobra. Art historian Kerry Greaves has recently written of Helhesten, “they provide a crucial link between the historical and post-war avant-garde, and without [Helhesten] there would have been no Cobra.” The selection of Helhesten paintings, sculptures, drawings, and other ephemera will be one of the few occasions that these Danish artists have been recognized in an American exhibition context.

Moving beyond the formative years of Helhesten, the exhibition will trace the confluence of Jorn’s collective with other groups, such as the Dutch Experimental Group and the Belgian Revolutionary Surrealists, to eventually form Cobra from 1948 to 1951. Unified by a keen interest in Marxism, Cobra saw itself as a “red international” that rejected Western aesthetics, embraced spontaneity, collaborative work methods, and drew inspiration from children’s drawings, the art of the insane, and primitivism. The exhibition will feature a re-reading of the key protagonists of Cobra—Pierre Alechinsky, Karel Appel, Constant, Christian Dotremont, and Jorn—as well as foreground lesser-known figures beyond the home countries for which the movement is named. In particular, artists such as Ernest Mancoba (a South African artist who had settled in Denmark and later Paris and was married to Sonja Ferlov Mancoba, a sculptor and key figure in the Helhesten group), and Shinkichi Tajiri (a Japanese-American sculptor and painter who eventually settled in the Netherlands after serving in WWII).

The latter half of the exhibition, taking place in Los Angeles, will cast its view beyond the formal ending of Cobra in 1951 by following the political activities and aesthetic experiments of Asger Jorn through the 1950s to his death in 1973. Including later “modification paintings” (interventions or détournements on anonymous paintings bought in flea markets), abstract paintings utilizing unconventional materials, and experimentations with ceramics and textiles, Jorn’s later output shows the fruition of many of the ideas that first germinated in the Cobra period. While maintaining his exchange with Cobra artists, Jorn also widened his circle of collaboration and exchange with members of the Italian neo-avant-garde, such as Enrico Baj and Lucio Fontana, as well as artists such as Jean Dubuffet.

The Avant-Garde Won’t Give Up will argue that Cobra did not end with the formal disbanding of the group in 1951. In fact, Cobra’s ideas and aesthetics were only realized in the two decades that followed—blossoming into a relentless multinational, literary, political, and radically polymath exploration of numerous artistic media. In tracing this complex web of artists and ideas, the history that unfolds insists upon a more complex genealogy of one of the least understood, yet important movements of the last sixty years. This broad understanding of Cobra artists’ artistic and discursive output reveals them to be dynamic figures, whose legacy continues to impact the art of today. To this end, the exhibition in Los Angeles will propose a series of historical and contemporary juxtapositions by a range of living artists. This transgenerational presentation will underscore the urgency of this reexamination of Cobra—by viewing the movement’s groundbreaking experiments and ideas through the lens of the present day. Among artists in the New York exhibition are Pierre Alechinsky, Else Alfelt, Karel Appel, Eugène Brands,

Constant, Corneille, Christian Dotremont, Sonja Ferlov Mancoba, Henry Heerup, Egill Jacobsen, Asger Jorn, Ernest Mancoba, Carl-Henning Pedersen, Shinkichi Tajiri, and Raoul Ubac. The Los Angeles exhibition will present work by the core Cobra group from the New York exhibition as well as works by Enrico Baj, Corneille, Mark Flood, Magdalena Suarez Frimkess, Gelatin, Mark Grotjahn, Jacqueline de Jong, Friedrich Kunath, Eddie Martinez, Bjarne Melgaard, Jon Pylypchuk, Reinhoud, Julian Schnabel, Walasse Ting, and more (list of participating artists in formation).

Bringing together rarely exhibited works by several artists who have not been seen in the US for decades, the realization of this exhibition has drawn upon the close, generous collaboration of numerous Cobra artists, estates, families, and private collections. The Avant-Garde Won't Give Up also pays homage to the visionary work of the Lefebvre Gallery. Established in New York in 1960 by John Lefebvre and closed in 1986, this trailblazing gallery was one of the few to support and promote the Cobra movement in America.

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Blum & Poe Gallery

2727 S. La Cienega Boulevard
Los Angeles (CA) 90034 United States
Ph. +1 (310) 8362062
info@blumandpoe.com
www.blumandpoe.com

Opening hours

Tuesday - Saturday
From 10am to 6pm



Captions

1. Corneille Fable païenne, 1949 [Pagan Fable] Oil on canvas, 31 1/2 x 27 3/8 inches, Collection Cobra Museum of Modern Art, Amstelveen, Purchased with the support of de BankGiro Loterij and the Municipality of Amstelveen © 2015 Artists Rights Society (ARS), New York / ADAGP, Paris Courtesy of Blum & Poe
2. Photograph of Eugène Brands, 1947, Courtesy of Blum & Poe © Frits Lemaire / Maria Austria Institut, Photo: Frits Lemaire
3. Asger Jorn, L'avant-garde se rend pas, 1962 © 2015 Donation Jorn, Silkeborg / Artists Rights Society (ARS), NY / billedkunst.dk

Widewalls
Online Media
Unique Visitors Per Month 27,385
August 26, 2015
Page 1 of 3

WIDEWALLS

COBRA MOVEMENT PRESENTED AT BLUM & POE – THE AVANT-GARDE WON'T GIVE UP: COBRA AND ITS LEGACY

Lorenzo Pereira



Blum & Poe is organizing a spectacular show – a two-part exhibition taking place in New York and Los Angeles which will offer a broad and critical reassessment of the famous **Cobra movement**. Dozens of amazing artists are linked with this essential postwar European art movement that had influenced a number of other artistic movements and styles from 1950s. Cobra movement was not only an art movement; it was also a political group of artists who were critical towards Western aesthetics, and who embraced collaborative work methods. Interested in Marxism (Cobra movement was sometimes called *Red International*), artists that were part of the Cobra had significantly influenced aesthetical and conceptual developments in the Postwar art. During the *The Avant-Garde Won't Give Up: Cobra and Its Legacy* exhibition at Blum & Poe, visitors will be able to see some of the masterpieces by artists of the Cobra movement.



Left: (c) Frits Lemaire Maria Austria Instituut / **Right:** Right: Corneille – Fable païenne, 1949 [Pagan Fable], detail. Oil on canvas. 31 1/2 x 27 3/8 inches. Collection Cobra Museum of Modern Art, Amstelveen. Purchased with the support of de BankGiro Loterij and the Municipality of Amstelveen. © 2015 Artists Rights Society (ARS), New York / ADAGP, Paris Courtesy of Blum & Poe

Cobra Movement

Cobra movement is often linked to the Northern European painting [style](#); to merging figuration and abstraction. Its style and approach are usually perceived as a consequence of the traumatic experiences from the World War II. The whole movement is named after three home cities: Copenhagen, Brussels and Amsterdam. Although it was formed by [Karel Appel](#), Constant, Corneille, Christian Dotremont, Asger Jorn, and Joseph Noiret (in the Café Notre-Dame, Paris, in 1948), it is usually Danish artist Asger Jorn who is perceived as an official founder of the group. One of the characteristics of the Cobra movement was an interest in an exploration of ancient folk art, populist art forms, and the legacy of Surrealism. All of these interests Cobra inherited from the artist collective called *Helhesten*, which Jorn founded in 1941 in Nazi-occupied Denmark. Often perceived as the last avant-garde movement, Cobra was crucial in the development of the European abstract expressionism.



Left: Photograph of Eugène Brands,, © Frits Lemaire / Maria Austria Instituut. Photograph of Eugène Brands, 1947 // **Right:** Photograph of Eugène Brands, 1947. Courtesy of Blum & Poe. © Frits Lemaire / Maria Austria Instituut Photo: Frits Lemaire

Cobra and Its Legacy

The Avant-Garde Won't Give Up: Cobra and Its Legacy, as a two-part exhibition will cover all major works by the members of the Cobra movement. The exhibition will begin in New York, with a re-examination of the artist collective Helhesten. Among artists in the New York exhibition are Pierre Alechinsky, Else Alfelt, Karel Appel, Eugène Brands, Constant, Corneille, Christian Dotremont, Sonja Ferlov Mancoba, Henry Heerup, Egill Jacobsen, Asger Jorn, Ernest Mancoba, Carl-Henning Pedersen, Shinkichi Tajiri, and Raoul Ubac. The second part of the exhibition will take place in Los Angeles, and it will present the works by the core Cobra group from the New York exhibition as well as works by Enrico Baj, Corneille, [Mark Flood](#), Magdalena Suarez Frimkess, Gelatin, [Mark Grotjahn](#), Jacqueline de Jong, [Friedrich Kunath](#), [Eddie Martinez](#), Bjarne Melgaard, Jon Pylpchuk, Reinhoud, [Julian Schnabel](#), [Walasse Ting](#), and others.



Left: Asger Jorn, *L'avant-garde se rend pas*, 1962. © 2015 Donation Jorn, Silkeborg / Artists Rights Society (ARS), NY / billedkunst.dk

Right: Corneille – *Fable païenne*, 1949 [Pagan Fable]. Oil on canvas. 31 1/2 x 27 3/8 inches. Collection Cobra Museum of Modern Art, Amstelveen. Purchased with the support of de BankGiro Loterij and the Municipality of Amstelveen. © 2015 Artists Rights Society (ARS), New York / ADAGP, Paris. Courtesy of Blum & Poe

The Avant-Garde Won't Give Up

The Avant-Garde Won't Give Up: Cobra and Its Legacy show at **Blum & Poe** will be a unique opportunity for art lovers to see all the masterpieces of the Cobra movement at one place. The exhibition will offer a broad and critical reassessment of Cobra, one of the most important art movements in contemporary art. The first part of the exhibition will be on view from September 9 until October 17, 2015, at Blum & Poe in New York. The second part of the exhibition will be on view from November 5 until December 23, 2015 at Blum & Poe in Los Angeles.

The Art Newspaper
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Page 1 of 1



THE ART NEWSPAPER

CALENDAR

September 2015

U: United States

Blum & Poe

• **Cobra and Its Legacy**

9 SEPTEMBER-17 OCTOBER

www.blumandpoe.com



Red Carpet City: A New Fall Season of Marquee Art World Events

By Shana Nys Dambrot

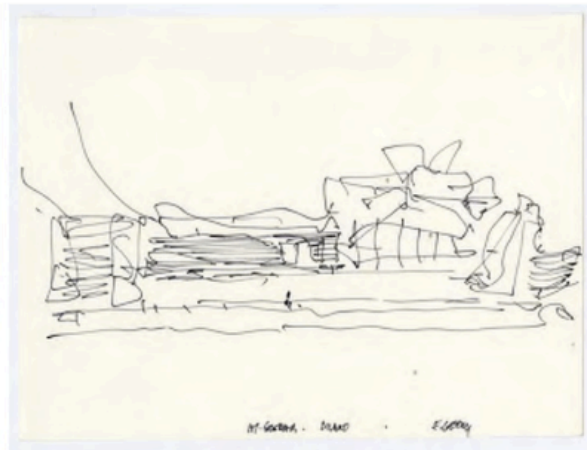
It's not like the Los Angeles art world ever really slows down anymore — not even in summer. Like everything else these days, galleries and museums are in 24/7/365 mode. But even so, the convention of saving particularly high-profile exhibitions or new-venue inaugurals for the fall art season holds truer than ever. In September and October alone, art lovers will attempt to navigate some 300 exhibitions, auctions and benefits. But amid this exuberant fray, certain big-ticket cultural events are generating enough broad-spectrum glitterati buzz to count as de rigueur social events as well. We picked a dozen of the most anticipated and fanciest, among them the celebration of Matthew Barney, Frank Gehry, LA><ART's 10th anniversary, the LACMA Film Department, and even art-historical heavyweights like Giorgio Morandi — and of course the holy grail of prestigious invitation-scoring: The Broad. Because, after all, important art deserves important parties.

SEPT. 13

LACMA presents a timely and innovative survey of the life's work and creative process of megastar builder Frank Gehry. Gehry is an architect with the mind of a sculptor. Since founding his L.A. firm in 1962, his peers have indeed been the visual artists of his generation — Ed Ruscha, John Baldessari and the entire light and space pantheon, who all embraced his eccentric vision and appreciated his insatiable curiosity about materials and technologies. (Note: The members opening is Sept. 9, and you can be sure this mid-century who's who will be out in force.) But this exhibition, which includes hundreds of drawings and scores of 3-D models from the whole of his career, is more than a retrospective; Gehry's vision remains as vital and relevant as ever as he embarks on a radical transformation of a central stretch of the L.A. River and thereby showing, once again, that his is the face of the city itself. www.lacma.org



Frank Gehry
Frederick R. Weisman Art and Teaching Museum, view of the west elevation,
1990-93, 2009-11, Minneapolis, Minnesota
©2015 Gehry Partners, LLP, photo ©2015 Don F. Wong



Frank Gehry
Guggenheim Museum Bilbao, design sketch of the riverfront elevation,
Bilbao, Spain, c.1991
9 x 12 in. (22.9 x 33.05 cm)
Collection Frank Gehry, Los Angeles
©2015 Gehry Partners, LLP, image courtesy Gehry Partners, LLP

64 • www.westhollywoodlifestyle.com •

NOV. 5

Blum & Poe (no self-respecting art world society calendar would be complete without them!) offers a bicoastal history lesson with *The Avant-Garde Won't Give Up: Cobra and Its Legacy*, a two-part exhibition taking place in New York and Los Angeles. Building on its reputation as more of a museum than a gallery, Blum & Poe puts forward "a broad and critical reassessment of *Cobra* — an essential postwar European movement named for the home cities Copenhagen, Brussels, and Amsterdam." The exhibition's first part at Blum & Poe New York starts with the movement's direct response to coping with the Nazi occupation and the start of WWII, while the second half, here in Los Angeles, looks at the international influence of *Cobra* from the 1950s and '60s right through to today, by folding contemporary artists, many from their own stable, into the conversation. www.blumandpoe.com



Corneille
Fable paienne, 1949 [Pagan Fable]
Oil on canvas
31 1/2 x 27 3/8 inches
Collection Cobra Museum of Modern Art, Amstelveen.
Purchased with the support of de BankGiro Loterij and the Municipality of Amstelveen.
© 2015 Artists Rights Society (ARS), New York / ADAGP, Paris
Courtesy of Blum & Poe

NOV. 6

Kohn Gallery makes a return appearance to the schedule with *Dutch Masters*, a new exhibition from Simmons & Burke. Known for their digital collage technique — and a specific penchant for floral wonders — Simmons & Burke make kaleidoscopic works of fractal, supersaturated beauty that is almost too much to take in. Now they've turned their attention to an exploration of the digital archives of the Rijksmuseum in the Netherlands and have deconstructed and reengineered botanical masterpieces of the Northern Renaissance into not only new images but a new art history. www.kohngallery.com

NOV. 7

LACMA's dominance of the red carpet continues with the return of its wildly popular Art + Film Gala benefiting the museum's flagship film department and giving a nod to the Hollywood home team, which regularly turns out in force to support this endeavor. This year's edition honors light and space land artist James Turrell, whose recent exhibition at the museum broke attendance records and Instagram, and groundbreaking director Alejandro G. Iñárritu, known to American audiences for the Academy Award-winning *Birdman* and a staunch practitioner of a kind of magic realism that owes much of its stylistic power to the influence of the surrealist visual art of Europe and Latin America. www.lacma.org



James Turrell
Breathing Light, 2013
LED light into space
Dimensions variable
Los Angeles County Museum of Art, purchased with funds provided by Kayne Griffin Corcoran and the Kayne Foundation, M. 2013.1
© James Turrell
Photo © Florian Holzherr

NOV. 16



Neon sign by Warren Neidich, called *Equal Not Equal*

68 • www.westhollywoodlifestyle.com •

LA><ART's 10-year anniversary benefit party celebrates not only this forward-thinking nonprofit *kunsthalles*' 10th birthday but also the expansion of its programming and most importantly, its move to a new home base along the burgeoning Highland Avenue/Santa Monica Boulevard gallery axis that already includes Regen Projects, Diane Rosenstein, Kohn Gallery, and LAND. It's an important moment for the nonprofit public-space sector of the cultural landscape such as LA><ART, whose gallery programs, membership-based design annex and offsite projects support essential, artist-driven experimentation and unique interdisciplinary conversations responsive to the present cultural moment — whose curatorial visions are protected from the vagaries of market economics by a broad range of supporters including the donors, artists, scholars and collectors who are bound to make this event one for the records. www.laxart.org

THE HUFFINGTON POST

Revisiting The Radically Avant-Garde Movement Art History Forgot

It's called Cobra, like the snake.

Priscilla Frank

Arts Writer, The Huffington Post

Posted: 09/01/2015 10:09 AM EDT | Edited: 09/01/2015 10:59 AM EDT



Have you heard of Cobra, the 20th century, post-war art movement privileging all things folk, kitsch, lowbrow, populist and "primitive"? Don't feel bad, I hadn't either. For today's edition of revisiting the forgotten gems of art history, read on.

Cobra -- or CoBrA, if you prefer -- is an art movement merging figuration and abstraction, named after the cities of Copenhagen, Brussels and Amsterdam. Despite the clean and tidy way the movement is framed in (or excluded from) history books -- as a North European movement existing from 1948 until 1951 -- the reality is much more complex.



In the words of Alison M. Gingeras: "Cobra was wonderfully messy, cacophonous, and multi-tentacled." The multivalent movement, without a defining origin or aesthetic, revolved around a shared interest in improvisation, collaboration and freedom from Western cultural tradition. Instead of honoring the art historical classics, Cobra lauded what dwelled on the fringes: camp, folk art, children's art, and the art made in psychiatric hospitals.



PHOTOGRAPH OF EUGENE BRANDS, 1947 © FRITS LEMAIRE / MARIA AUSTRIA INSTITUUT, PHOTO: FRITS LEMAIRE

In part because of the radically expansive orbit of the movement -- its lack of clear beginning or end, its nonpartisan acceptance of media and materials, its seemingly endless bounty of inspiration culled from all times and places -- Cobra was never fully embraced by the marketplace or the history books.

But gallery [Blum & Poe](#) is set to bring Cobra out of relative obscurity and into the art conversation, revisiting the figures who shaped the international art scene. Titled "[The Avant-Garde Won't Give Up: Cobra and Its Legacy](#)," the group exhibition features multimedia works from the movement's key players. Some worked in sculpture, others paint; some idolized the naive scrawl of a child's hand, others the sophisticated curl of Chinese calligraphy. The only thing tying the following artists together is their mutual desire to create new and radical art, together, by any means necessary.

Today, though the word Cobra remains largely unspoken, its influence is everywhere: from the widespread popularity of "[outsider art](#)" to the ever-growing appreciation of [bad taste](#). In anticipation of the exhibition, we've compiled a brief primer on the artists on view. Read on to learn more about the creative minds behind your new favorite art movement.

1. Asger Jorn (Denmark, 1914 – 1973)



ASGER JORN L'AVANT-GARDE SE REND PAS, 1962 Å©2015 DONATION JORN, SILKEBORG / ARTISTS RIGHTS SOCIETY (ARS), NEW YORK / BILLEDKUNST.DK

Jorn was the charismatic and intelligent force at the center of the Cobra storm, without whom the entire movement would probably never have flourished. Believing art was "a fundamental human expression of community and an oppositional tactic rather than an individualist statement," Jorn's artwork was constantly entwined with politics and theory.

Working in a wide spread of media including painting, sculpture, drawing, tapestry, ceramics, printmaking, *décollage* and graphic design, Jorn was not interested in crafting a single, legible style. He was interested in ushering in a new art movement, culling from low-brow and kitsch wells including tattoo designs, mainstream magazine illustrations and children's art. His piece above, from which the exhibition takes its name, features a thrift store painting of a bourgeois girl with a mustache doodled on, with the words "the avant-garde won't give up" jotted in the background.

Despite his immense influence in the art world, Jorn's accomplishments remain largely overlooked. This may or may not have something to do with the fact that when Jorn was awarded the Guggenheim Prize in 1963 he responded: "Go to hell with your money, bastard."

2. Ernest Mancoba (South Africa, 1904 – 2002)



ERNEST MANCOBA UNTITLED, 1963 ©GALERIE MIKAEL ANDERSEN

Mancoba was born in South Africa during the Apartheid era, and became interested in artwork that combined African imagery -- South African textiles and West African mythical figurines -- and religious themes. His most notable early work, perhaps inspiring Chris Ofili later down the line, is a representation of the Virgin Mary as a black African woman in 1929.

Later in his career, Mancoba shifted from the non-Western motifs and decorative masks that defined his work to a more abstract style. The entire time, however, the artist worked to transcend binaries of white and black, insider and outsider, primitive and modern through his work. In part due to the rampant racism in South Africa during Mancoba's lifetime, his legacy as an artist is tragically under-acknowledged.

In an interview during the final year of his life, Mancoba commented on being one of the only black artists in the Cobra movement: "The embarrassment that my presence caused to the point of making me, in their eyes, some sort of 'Invisible Man' or merely the consort of a European woman artist -- was understandable, as before me there had never been to my knowledge any black man taking part in the visual arts 'avant garde' of the Western World."

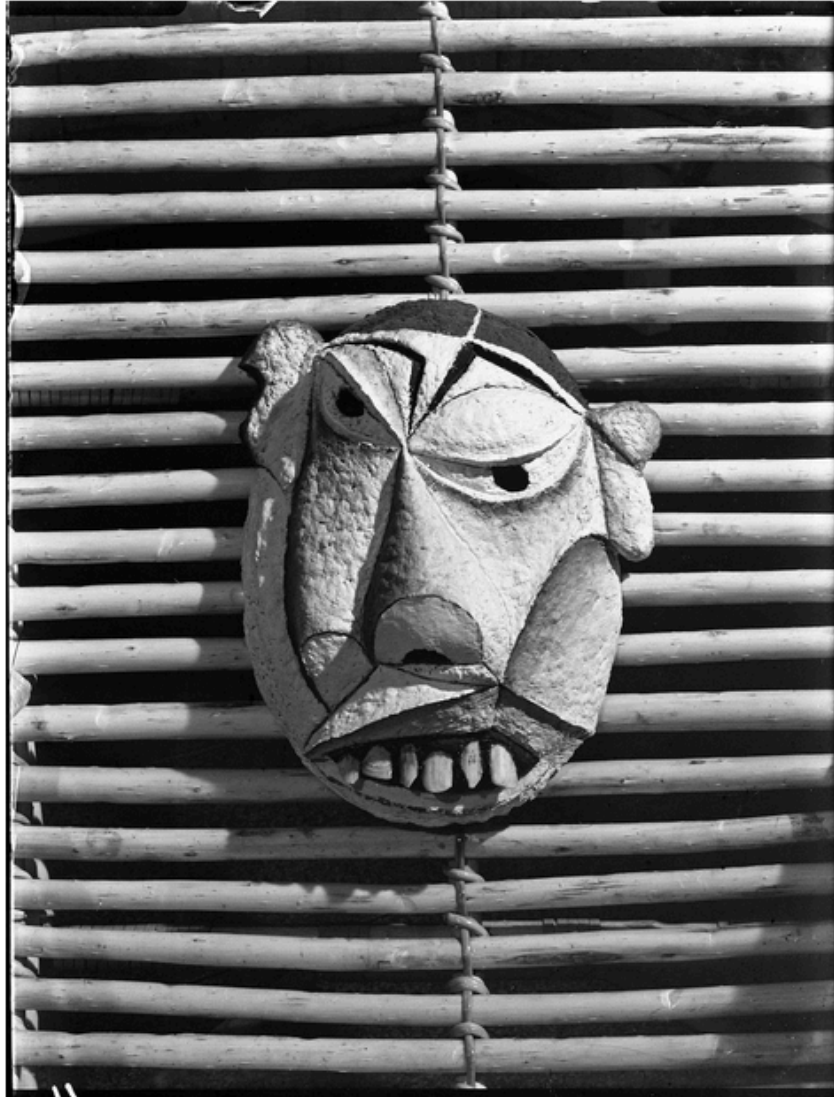
3. Sonja Ferlov Mancoba (Denmark, 1911 – 1984)



SONJA FERLOV MANCOBA SCULPTURE (UNTITLED), 1958 ©2015 ARTISTS RIGHTS SOCIETY (ARS), NEW YORK / SABAM, BRUSSELS

Ferlov, who eventually married Mancoba (hence the quote above), grew up in Copenhagen, where she became interested and involved with Surrealist aesthetics. She met Mancoba in Paris, when the two were captivated by ethnographic and non-Western objects as artistic inspiration. Later in life, she devoted more time to her sculptural practice, interweaving aspects of African, Pre-Columbian, Nordic and Greenlandic art throughout.

4. Eugene Brands (Netherlands, 1913 - 2002)



EUGENE BRANDS MASK, 1947 PHOTO: FRITS LEMAIRE ©FRITS LEMAIRE / MARIA AUSTRIA INSTITUUT

Brands' main artistic obsessions were ephemeral masks, most of which only exist today via the performative photographs snapped of the objects in action. The reasoning behind Brands and others' immense fascination with masks was outlined by the Helhesten artists in their "New Realism" manifesto: "Primitive peoples ... in order to express psychic experiences in dramatic form ... bring before the face a mask, which is something wholly different than a face. A totally new creature comes into being, neither animal nor human, created by the artist's fantasy and in accord with human psychic needs."

5. Henry Heerup (Denmark, 1907 – 1993)



HENRY HEERUP DEN GLADE PIGE, 1950 ©2015 ARTISTS RIGHTS SOCIETY (ARS), NEW YORK / BILLEDKUNST.DK

Heerup's work, distinct from the dominant Cobra style of gestural brushstrokes, is at once personal and universal, bound up in his unique experience and as if belonging to another time and place altogether. Inspired by ancient folk art, Heerup adopted a naive style despite being highly educated and trained.

As Christian Dotremont expressed in a letter: "You must imagine this painting that is BOTH deliberate and naive like its author, this crude and Surrealist painting, this simple and complicated painting made up of infinite allusions and finite illusions, this sad and joyful, lively painting, in a word, these are indeed talking paintings."

6. Constant (Netherlands, 1920-2005)



CONSTANT KAT, 1949 ©2015 ARTISTS RIGHTS SOCIETY (ARS), NEW YORK / C/O PICTORIGHT AMSTERDAM

Constant Anton Nieuwenhuys, better known as Constant, was an avid artist since he was a child -- immersing himself in drawing, poetry and many musical instruments. In 1946, Constant met Asger Jorn, and the friendship between the two became the impetus for Cobra.

At the core of the movement was the belief that high, classical culture was a hindrance to freedom and should thus be destroyed. In a Cobra manifesto titled "Reflex," Constant wrote: "A painting is not a structure of colours and lines, but an animal, a night, a cry, a man, or all of these together."

7. Christian Dotremont (Belgium, 1922 – 1979)



CHRISTIAN DOTREMONT HIVER LAPON (...), 1974 ©CHRISTIAN DOTREMONT

Dotremont, a poet, is often regarded as the glue who kept the Cobra artists together. As the man responsible for the Cobra Review, Dotremont consolidated ideas and united artists located far away from each other. He was also responsible for a series of one-word paintings he called "logograms" -- words scrawled on large pieces of paper, at once conveying a message and presenting an image. Chinese calligraphy too played a large role in Dotremont's work, notably the swift fluidity of the black brushstrokes.

8. Karel Appel (Netherlands, 1921 – 2006)



KAREL APPEL ENFANTS QUEIMANDANT, 1951 ©2015 ARTISTS RIGHTS SOCIETY (ARS), NEW YORK / C/O PICTORIGHT AMSTERDAM

Appel banded together with artists including Constant and Jorn in the aftermath of World War II. Perhaps some of the political turmoil of the time contributed to the naive aesthetic artists like Appel gravitated toward. "We wanted to start again like a child," he said. "The child in man is all that's strongest, most receptive, most open and unpredictable."

Appel later became interested in art produced in psychiatric hospitals and made his own work inspired by inmates' visions. He covered medical texts in colorful scribbles and spontaneous drawings, juxtaposing the authoritative and procedural base texts with something utterly primitive and instinctual.

"I never try to make a painting, but a chunk of life," Appel said in a 1953 interview. "It is a scream; it is a night; it is like a child; it is a tiger behind bars."

9. Shinkichi Tajiri (U.S., 1923 – 2009)



SHINKICHI TAJIRI ST. GEORGE AND THE DRAGON, 1949 ©SHINKICHI TAJIRI ESTATE

Japanese-American Tajiri, born in Los Angeles, proves the international nature of a movement too often falsely categorized as insular. At 22 years old, Tajiri was placed with his parents in an internment camp for people of Japanese descent. He then joined the American army, serving in Italy, and when in Europe dove into his artistic education.

In "St. George and the Dragon," Tajiri takes on the allegorical subject of the knight slaying the dragon, imbuing it with personal meaning from his own victory overcoming racism in America and forging an artistic identity. This intimate and political work also touched on the idea of man as a "human animal," a common thread throughout many Cobra works.

"The Avant-Garde Won't Give Up: Cobra and Its Legacy" runs at Blum & Poe in New York from September 9 until October 17, 2015 and at Blum & Poe in Los Angeles from November 5 until December 23, 2015.

OCULA

BLUM & POE
New York, USA



**Cobra Group *The Avant-Garde Won't Give Up: Cobra and Its Legacy*
10 Sep 2015 - 17 Oct 2015**

Press release courtesy Blum & Poe.

Photograph of Eugène Brands, 1947

© Frits Lemaire / Maria Austria Instituut, Photo: Frits Lemaire

Blum & Poe announces *The Avant-Garde Won't Give Up: Cobra and Its Legacy*, a two-part exhibition taking place in New York and Los Angeles which will offer a broad and critical reassessment of Cobra—an essential postwar European movement named for the home cities Copenhagen, Brussels, and Amsterdam. The exhibition will follow the solo exhibition of Karel Appel, one of the movement's key protagonists, presented at Blum & Poe, New York in September 2014. Named after a seminal work by Cobra founder Asger Jorn (Danish, 1914-73), *The Avant-Garde Won't Give Up* pays tribute to Jorn's catalyzing role and to the movement's enduring aesthetic and conceptual influence on artists working today.

The exhibition's first part at Blum & Poe, New York will begin with the nexus of experimental practices and political activities of a group of Danish modernist artists during the Nazi occupation and will continue with the emergence of Cobra in the late 1940s. The second half of the exhibition at Blum & Poe, Los Angeles will trace the impact and legacy of Cobra in the art of the 1950s and 60s through the present day by juxtaposing historical work with a selection of contemporary practices. Independent curator and art historian Alison M. Gingeras has organized both exhibitions.

Cobra is frequently remembered as a style of Northern European painting - merging figuration and abstraction—that emerged in the traumatic wake of World War II. In an American academic context, Cobra’s importance is often measured through the narrow filter of their eponymous journal, which featured the writings of Constant, Asger Jorn, Christian Dotremont, and other members. The exhibition seeks to rectify these reductive understandings of the movement in the United States by exposing a layered and multi-tentacled avant-garde movement, spanning three decades and many more countries than just Denmark, Belgium, and the Netherlands.

The exhibition will begin in New York with a re-examination of the artist collective Helhesten (The Hell Horse), the precursor to Cobra, which Jorn founded in 1941 in the midst of Nazi-occupied Denmark. This group of politically committed, progressive artists seized the Nordic mythical figure of the “hell horse” as their emblem. Jorn, along with artists such as Sonja Ferlov, Henry Heerup, Egill Jacobsen, and Carl-Henning Pedersen among others, shared an interest in an exploration of ancient folk art, populist art forms, and the legacy of Surrealism in defiance of their anti-Modernist German occupiers. With Jorn’s federating charisma, the Helhesten group spawned the formal seeds that would later animate Cobra. Art historian Kerry Greaves has recently written of Helhesten, “they provide a crucial link between the historical and post-war avant-garde, and without [Helhesten] there would have been no Cobra.” The selection of Helhesten paintings, sculptures, drawings, and other ephemera will be one of the few occasions that these Danish artists have been recognized in an American exhibition context.

Moving beyond the formative years of Helhesten, the exhibition will trace the confluence of Jorn’s collective with other groups, such as the Dutch Experimental Group and the Belgian Revolutionary Surrealists, to eventually form Cobra from 1948 to 1951. Unified by a keen interest in Marxism, Cobra saw itself as a “red international” that rejected Western aesthetics, embraced spontaneity, collaborative work methods, and drew inspiration from children’s drawings, the art of the insane, and primitivism. The exhibition will feature a re-reading of the key protagonists of Cobra - Pierre Alechinsky, Karel Appel, Constant, Christian Dotremont, and Jorn - as well as foreground lesser-known figures beyond the home countries for which the movement is named. In particular, artists such as Ernest Mancoba (a South African artist who had settled in Denmark and later Paris and was married to Sonja Ferlov, a sculptor and key figure in the Helhesten group), and Shinkichi Tajiri (a Japanese-American sculptor and painter who eventually settled in the Netherlands after serving in WWII).

The latter half of the exhibition, taking place in Los Angeles, will cast its view beyond the formal ending of Cobra in 1951 by following the political activities and aesthetic experiments of Asger Jorn through the 1950s to his death in 1973. Including later “modification paintings” (interventions or détournements on anonymous paintings bought in flea markets), abstract paintings utilizing unconventional materials, and experimentations with ceramics and textiles, Jorn’s later output shows the fruition of many of the ideas that first germinated in the Cobra period. While maintaining his exchange with Cobra artists, Jorn also widened his circle of collaboration and exchange with members of the Italian neo-avant-garde, such as Enrico Baj and Lucio Fontana, as well as artists such as Jean Dubuffet.

The Avant-Garde Won’t Give Up will argue that Cobra did not end with the formal disbanding of the group in 1951. In fact, Cobra’s ideas and aesthetics were only realized in the two decades that followed - blossoming into a relentless multinational, literary, political, and radically polymath exploration of numerous artistic media. In tracing this complex web of artists and ideas, the history that unfolds insists upon a more complex genealogy of one of the least understood, yet important movements of the last sixty years. This broad understanding of Cobra artists’ artistic and discursive output reveals them to be dynamic figures, whose legacy continues to impact the art of today. To this end, the exhibition in Los Angeles will propose a series of historical and contemporary juxtapositions by a range of living artists. This transgenerational presentation will underscore the urgency of this reexamination of Cobra - by viewing the movement’s groundbreaking experiments and ideas through the lens of the present day.

Among artists in the New York exhibition are Pierre Alechinsky, Karel Appel, Eugène Brands, Constant, Christian Dotremont, Sonja Ferlov, Henry Heerup, Egill Jacobsen, Asger Jorn, Ernest Mancoba, Carl-Henning Pedersen, Shinkichi Tajiri, and Raul Ubac. The Los Angeles exhibition will present work by the core Cobra group from the New York exhibition as well as works by Enrico Baj, Corneille, Mark Flood, Magdalena Suarez Frimkess, Gelatin, Mark Grotjahn, Friedrich Kunath, Eddie Martinez, Bjarne Melgaard, Jon Pylpchuk, Reinhoud, Julian Schnabel, Walasse Ting, and many other artists.

Bringing together rarely exhibited works by several artists who have not been seen in the US for decades, the realization of this exhibition has drawn upon the close, generous collaboration of numerous Cobra artists, estates, families, and private collections. *The Avant-Garde Won't Give Up* also pays homage to the visionary work of the Lefebvre Gallery. Established in New York in 1960 by John Lefebvre and closed in 1986, this trailblazing gallery was one of the few to support and promote the Cobra movement in America.

In keeping with the exhibition's assertion that Cobra has particular resonance with contemporary art practice, artist Julian Hoeber has collaborated with the curator Alison Gingeras on an exhibition design that reflects the innovative installations of the first Cobra exhibitions at the Stedelijk Museum Amsterdam in 1949 and at the Palais des Beaux-Arts Liège in 1951 - both of these exhibitions were designed in collaboration with avant-garde architect Aldo van Eyck. Hoeber's own research-based practice investigates the intersection of architectural history, narrative and aesthetics - bringing an additional layer of transhistorical dialogue to this project.

As part of the run of the New York exhibition, there will be several events, including a book launch for the new monograph *Shinkichi Tajiri: Universal Paradoxes* (University of Chicago Press, 2015), as well as a book launch and discussion with Jacqueline de Jong, an artist, publisher, and founding member of the Situationist International. Her forthcoming artist book *The Aesthetic Satyr* was a collaboration with her romantic partner Asger Jorn. Event details are forthcoming.

In conjunction with the exhibition, Blum & Poe will publish a catalog that will include new essays by the exhibition's curator Alison M. Gingeras and three leading scholars who represent a new generation of art historians specialized in Asger Jorn, Helhesten, Belgian Revolutionary Surrealism, and Cobra -Marie Godet, Kerry Greaves, and Karen Kurczynski. The book will be co-published by DelMonico Books • Prestel and will be available in Spring 2016.

Exhibition **Nest**

“The Avant-Garde Won’t Give Up: Cobra and Its Legacy” Exhibition

At Blum & Poe, New York, NY, Sep 9 - Oct 17, 2015

Opening: Sep 9, 2015 at 6:00 PM



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ARTNEWS

9 ART EVENTS TO ATTEND IN NEW YORK CITY THIS WEEK

BY *The Editors of ARTnews* POSTED 09/08/15 12:16 PM

WEDNESDAY, SEPTEMBER 9

Opening: “The Avant-Garde Won’t Give Up: Cobra and Its Legacy” at Blum & Poe

Cobra may be the most unfairly overlooked avant-garde of the past century. With this two-part show at Blum & Poe’s two locations, curator Alison M. Gingeras seeks to rectify that. The first part focuses on the smaller avant-gardes that led to the formation of Cobra in Northern Europe, in the ’50s. Collectives and groups like the Dutch Experimental Group and the Belgian Revolutionary Surrealists gave way to the Marxist, anti-establishment attitudes of Cobra, which stood in opposition to traditional Western aesthetics and wanted to do away with them. The show will be followed by a second exhibition about Cobra’s impact on art at Blum & Poe’s Los Angeles branch.

Blum & Poe, 19 East 66th Street, 6–8 p.m.



Frits Lemaire, *Photograph of Eugène Brands*, 1947.

©FRITS LEMAIRE/COURTESY THE ARTIST AND MARIA AUSTRIA INSTITUUT



THE ART NEWSPAPER

Back to school: top seven gallery shows in New York this week

From Anne Truitt to Christian Marclay, these are the exhibitions you won't want to miss

by CHARLOTTE BURNS , PAC POBRIC | 8 September 2015

After a summer respite, commercial art galleries in New York are preparing for the start of a busy new season. Numerous galleries will host openings this week, but six shows in particular are worth seeing. Here, The Art Newspaper's New York editorial staff presents a preview of what to look out for this fall.



Photograph of Eugène Brands (1947). Courtesy of Blum & Poe, © Frits Lemaire / Maria Austria Instituut. Photo: Frits Lemaire

Cobra at Blum & Poe

Blum & Poe opens a two-part show this week, in its New York and Los Angeles spaces, exploring the history of the mid-century Cobra movement (The Avant-Garde Won't Give Up: Cobra and its Legacy, 9 September-17 October). In New York, the show includes works by artists such as Asger Jorn, Karel Appel and Pierre Alechinsky and focuses on the core history of the movement, which was founded in 1941 by Jorn. (Cobra stands for Copenhagen, Brussels and Amsterdam.) In Los Angeles, the exhibition traces Jorn's experiments after the formal dissolution of the group in 1951. The show is organised by the independent curator Alison Gingeras.



A Field Guide to NYC's Biggest Week of Gallery Openings

Over 120 of this fall's gallery shows are opening this week in New York City. Don't leave home without our street-by-street, day-by-day guide to the exhibitions opening on Wednesday, Thursday, Friday, Saturday, and Sunday.

ARTSY EDITORIAL
SEP 9TH, 2015 5:27 AM



Chelsea & Uptown



19th Street

A. "Sam Falls with Hart of Gold and Old News: September Spring" opens at The Kitchen

20th Street

B. "Gordon Matta-Clark: Energy & Abstraction" opens at David Zwirner

57th Street

C. "Adrián Villar Rojas: Two Suns" opens at Marian Goodman Gallery; "Eugene Lemay: Building Absence: New Paintings" opens at 57 STUX + Haller Gallery

Fifth Avenue

D. "Danny Lyon: Conversations with the Dead | Vintage Prints" opens at Edwynn Houk Gallery

E. "Global Citizen: The Architecture of Moshe Safdie" opens at National Academy Museum & School

66th Street

F. "The Avant-Garde Won't Give Up: Cobra and its Legacy" opens at Blum & Poe

Madison Avenue

G. "Johan Cretien: God is a Stranger" opens at Galerie Perrotin; "Gego: Autobiography of a Line" opens at Dominique Lévy

H. "Katherine Bernhardt: Pablo and Efrain" opens at Venus Over Manhattan



重访被艺术史遗忘的先驱运动Cobra：一大批有趣的绘画来了

凤凰艺术 2015-09-09 15:56

听说过Cobra吗？这场20世纪的战后运动，崇尚一切民间、媚俗、文化浅薄和“原始”的东西。不要觉得这很糟糕，站在当下立场上，让我们重新回顾这块艺术史上被遗忘的宝石。

Cobra，或者乐意的话你也可以叫它叫做CoBrA，是一场融合了形象与抽象的艺术运动，以哥本哈根（Copenhagen）、布鲁塞尔（Brussels）和阿姆斯特丹（Amsterdam）城市的首字母而命名。尽管在历史课本里，这场1948至1951年的北欧运动方式显得简单干净，事实却更加复杂。



借用艾莉森·M·金格拉斯（Alison M. Gingeras）的话，Cobra凌乱、不和谐，却达到了极致完美。这场有着多重意义的运动，没有确定性的起因，是对西方文化传统即兴演绎、合作和自由的兴趣催生出来。Cobra并没有对这些艺术史经典大唱赞歌，而赞美了边缘化的事物：扎营、民间艺术、儿童艺术，以及在精神病院诞生的艺术。

部分因为这场运动极易扩张的边界，它缺少了明确的起点和终点，对媒体和各种材料无党派主义的接收，从不同时代、不同地方源源不断的灵感，因而也从未被市场和历史书籍全盘接收过。

但布卢姆·坡画廊(Blum & Poe)依然决心要让Cobra脱离之前的晦暗状态，进入人们关注的中心，再度拜访那些成就了国际艺术界的大人物们。这场组合展出以 "The Avant-Garde Won't Give Up: Cobra and Its Legacy" 为题，集合了运动中关键人物们的不同种类的代表作品：有人专攻雕塑，有人专攻绘画，还有人喜爱孩童天真的涂鸦笔迹，以及中国书法。下面列举的这些艺术家们的共同点，就在于他们每一个人都渴望创造出新颖而根本的艺术，以任何可能的方式去完成。



PHOTOGRAPH OF EUGENE BRANDS

如今，尽管Cobra这个词很少被提到，但其影响却无处不在：从“界外艺术”的广泛流行，到对坏品味与日俱增的欣赏。

1. 阿斯葛·琼(asger jorn) (丹麦, 1914—1973)



阿斯葛·琼作品，ASGER JORN L'AVANT-GARDE SE REND PAS, 1962 Â

琼是Cobra风暴中智慧超群的中心力量，如果没有他的存在，这场运动可能永远不会走向繁荣。相信艺术是一种“对社区最基本的人类表达，而不是个人陈述”，他的作品总是充满了政治和理论的意味。

琼的创作领域十分广泛，绘画、雕塑、写生、织锦、治陶、版画、图表设计等等，他不愿意塑造单一而且过于直白的作品。琼对新艺术运动很感兴趣，从各种所谓的缺少文化修养的低级趣味中挑选出来灵感，比如纹身设计。他的作品也正是本场展出取名的来源，描画了一个被涂鸦上小胡子的资产阶级女孩，身后背景写有“先锋派永不放弃”（the avant-garde won't give up）的字样。

尽管琼对艺术界影响巨大，但他的作品成就却依然被轻视。1963年他获得了古根海姆奖，当时回应说：“带着你们的钱下地狱吧！”这件事是否对他作品被轻视有影响，还不得而知。

2. 欧内斯特·曼可巴 (Ernest Mancoba) (南非, 1904—2002)



曼可巴作品《无题》ERNEST MANCOBA UNTITLED, 1963

曼可巴在种族隔离期间诞生于南非，对结合了非洲想象与宗教主题的作品很感兴趣，包括南非的纺织品、西非的神话雕像。他最著名的早期作品是将圣母玛利亚描绘成非洲黑人女性的画像，创作于1929年，后来还给克里斯·奥菲利 (Chris Ofili) 带来了灵感。

在他的职业生涯后期，曼可巴将自己的作品风格转换到了非西方化的文学手法上，更为抽象。不过这位艺术家整个时期都在致力于超越黑白肤色、当局人与旁观者、原始和现代之间的界限。由于曼可巴生活时期南非种族歧视十分猖獗，他的遗产没有得到承认。

在生命最后一年的采访中，曼可巴针对自己作为Cobra运动里唯一一位黑人艺术家作出了回应：“我的存在对于有些人来说是完全无视的，或者只被看作是欧洲女性艺术家的同伴。这种想法实在无法理解。在我之前，没有任何一位黑人参与到了西方世界的先锋视觉艺术运动中。”

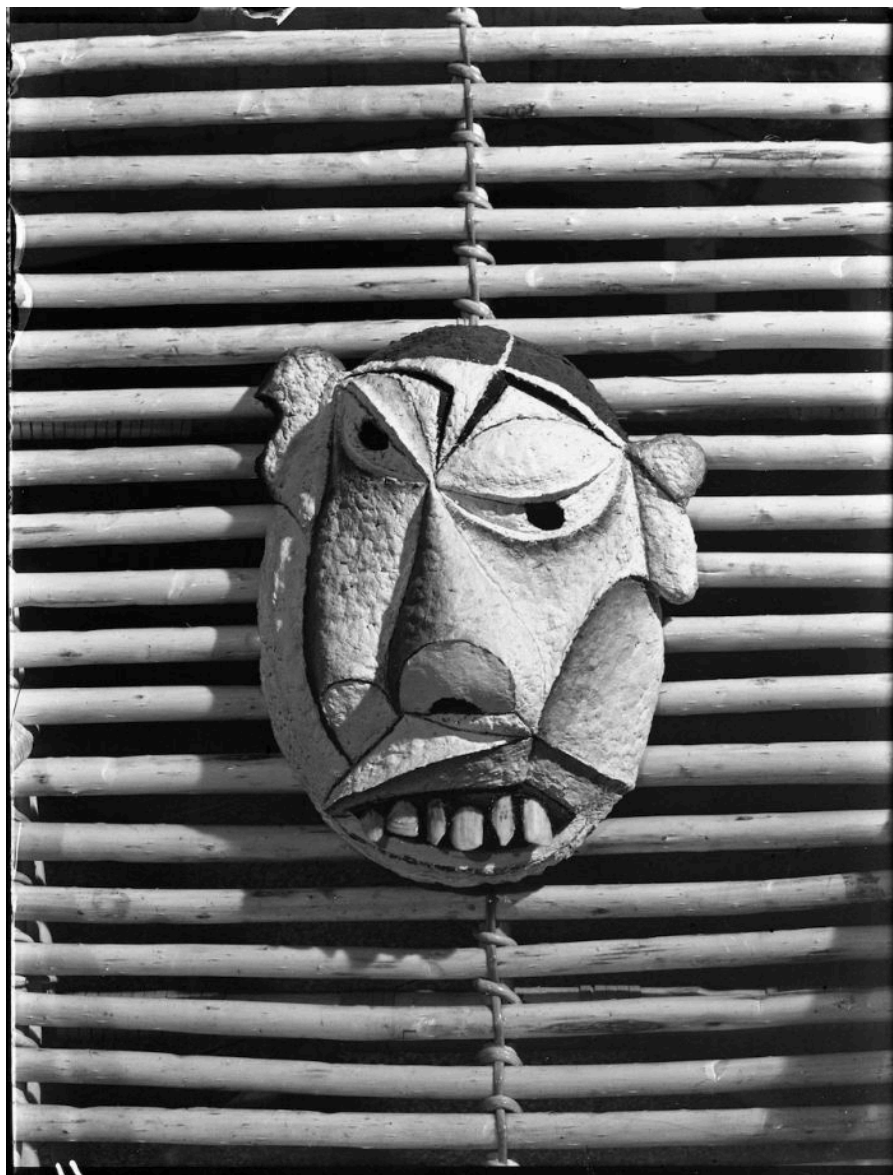
3.索尼娅·斐乐·曼可巴 (Sonja Ferlov Mancoba) (丹麦, 1911—1984)



索尼娅·斐乐·曼可巴 (SONJA FERLOV MANCOBA) 的雕塑作品, 1958 Å

斐乐与曼可巴结为夫妇，她在哥本哈根长大，对超现实主义美学产生了浓厚兴趣。她在巴黎与曼可巴相遇，当时这两人都被人种学和非西方化的物品深深吸引。后来，斐乐将主要精力投诸雕塑，将非洲、前哥伦布时期、北欧和格陵兰岛地区的艺术进行了融合。

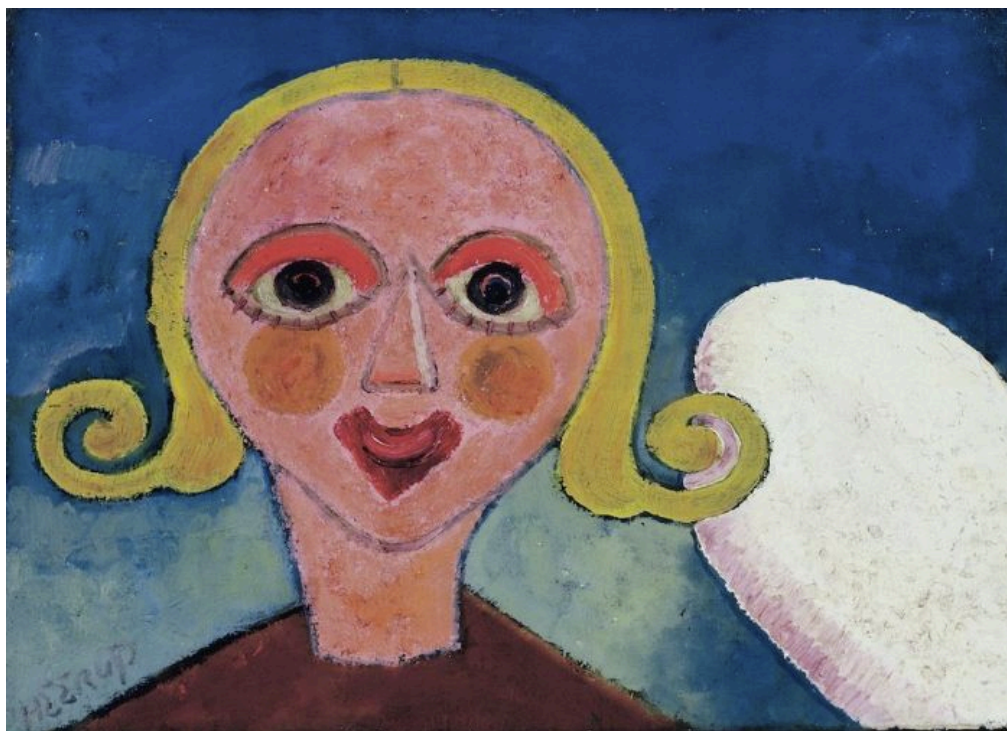
4.尤金·布兰茨 (Eugene Brands) (荷兰, 1913—2002)



布兰茨作品, EUGENE BRANDS MASK, 1947

布兰茨特别钟爱面具艺术。他和其他人偏爱面具的主要原因, 是“新现实主义”宣言里曾写道:“原始人类为了以戏剧化的形式表达精神体验, 戴上了面具, 这是和脸庞完全不同的东西。一种全新的生物诞生了, 既不是动物, 也不是人类, 它源自艺术家的幻想, 和人类的精神需求。”

5.亨利·赫拉普 (Henry Heerup) (丹麦, 1997—1993)

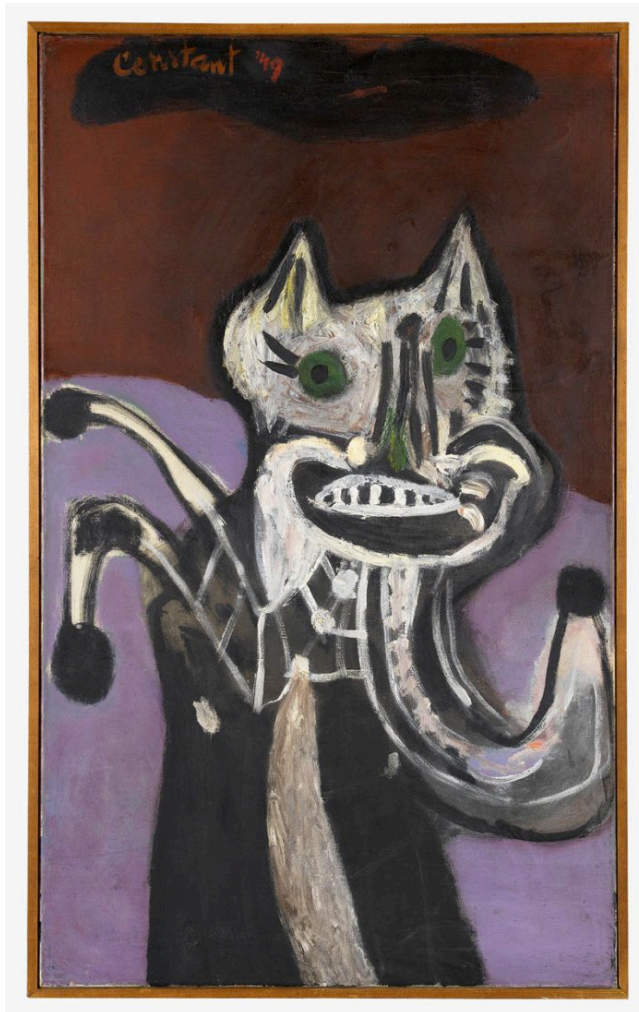


赫拉普作品, HENRY HEERUP DEN GLADE PIGE, 1950 Å

赫拉普的作品与Cobra的主流风格不同, 既有个人因素又有一般化特征, 这与他的独特经历紧密相关, 仿佛属于另一个失控。赫拉普受到古代民间艺术的启发, 采取了一种天真风格, 尽管他本人接受过高等教育和训练。

正如:克利斯汀·多托蒙 (Christian Dotremont) 在一封信中表达的一样:“你必须要把这幅画想象的和作者一样深思熟虑而又天真, 这幅粗糙而超现实主义的画作, 简单又复杂, 由无限的暗喻和有限的幻想组成; 既欢乐又悲伤, 还富有生气的画, 一句话说, 是会讲话的作品。”

6.康斯坦特 (Constant) (荷兰, 1920-2005)



康斯坦特·安东·纽文华作品，CONSTANT KAT, 1949 Å

康斯坦特·安东·纽文华 (Constant Anton Nieuwenhuys)，以康斯坦特的名字更为人们熟知，自孩童时期就是充满野心的艺术家，沉迷在绘画、诗歌和很多乐器中。1946年，康斯坦特遇到了阿葛斯·琼，这两人的友谊成为了Cobra运动的推动力。

这场运动的核心就在于，认为高等古典艺术是对自由的阻碍，应当被摧毁。一份名为“Reflex”的运动宣言里写道：“画不是由色彩和线条勾勒起来的结构，而是一种动物，一个夜晚，一个男人，或者是这所有的一切。”

7. 克里斯蒂安·迪特蒙特 (Christian Dotremont) (比利时, 1922—1979)



克里斯蒂安·迪特蒙特作品, CHRISTIAN DOTREMONT HIVER LAPON (...), 1974 Å

诗人迪特蒙特, 经常被认为是Cobra运动里将艺术家们连接起来的胶水。作为负责回顾本次运动的人, 他努力使互相远离的艺术家们走进彼此。他还负责一系列只有一个单词的绘画, 称之为“简写”, 这些画上只有一个词语写在纸张中央, 传递信息, 展示图像。中国书法也在迪特蒙特的作品里起到了重要作用, 尤其是黑色笔调的转换流动。

8. 卡雷尔·阿佩尔 (Karel Appel) (荷兰, 1921—2006)



卡雷尔·阿佩尔 (Karel Appel) 作品, KAREL APPEL ENFANTS QUEIMANDANT, 1951 Å

阿佩尔在二战后期和康坦斯特、琼等艺术家们绑在一起。当时的政治混乱可能反而为阿佩尔一类的艺术家们提供了前进的驱动力。“我们想像小孩子一样重新开始。成人心中的孩童是最强大、接受性最好、最开放也最难以预测的。”

后来,阿佩尔开始对诞生于精神病院的艺术感兴趣,从狱友们的视觉受启发进行艺术创作。他将医学文字覆盖在色彩斑斓的随手涂鸦文字和绘画上。

阿佩尔在1953年采访中说道:“我从来没想要做一幅画,而是一份生活。它是尖叫,是夜晚,是孩童,是栏杆背后的猛虎。”

9.新吉·田尻 (Shinkichi Tajiri) (美国, 1923—2009)



新吉·田尻 (Shinkichi Tajiri) 作品《圣乔治与龙》, 1949 Å

美籍日本人田尻出生于洛杉矶，他证实了一场运动的国际化本质常常被误认为是孤立隔绝。22岁时，田尻被他父母安置在专门收容有日本血统人的拘禁所。随后又加入美国军队，在意大利服役，欧洲的艺术元素自此渗入了他的教育之中。

在“圣乔治与龙”里，田尻化身为具有讽刺意味的骑士，屠杀了龙，还给她灌输个人思想，在美国成功克服种族歧视，锻造出艺术身份。这份作品还触及到了人作为“人类动物”的观点，这是贯穿Cobra运动始终的一条线索。

(编译：尚智)

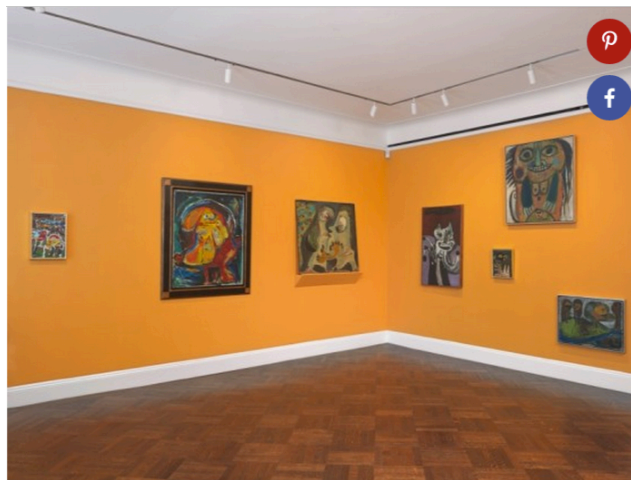
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Alison Gingeras Hits Both Coasts

The guerilla curator discusses her new two-part Cobra exhibition at Blum & Poe.

September 10, 2015 5:37 PM | by [Kat Herriman](#)



The Avant-Garde Won't Give Up: Cobra and Its Legacy Installation View, 2015. Photo by Genevieve Hanson.

This fall, curator [Alison Gingeras](#) is bringing to light one of the Avant-Garde's most overlooked collectives—the Cobra artists of the late 1940s and early 1950s—with a two-part show at [Blum & Poe](#)'s New York and Los Angeles galleries. The culmination of years of research, the exhibition operates as a kind of introduction to the forgotten movement, but also as an insightful lens through which contemporary art's recent obsession for primitivism and childhood might be viewed. Here, the Gingeras gives us a rundown of the first installment, which opened Wednesday, September 9th.

What is the focus of the New York show? The L.A. show?

New York is exclusively historical—it really tells the story of Cobra starting with the Helhesten group in Denmark in 1940 and it goes all the way through the sixties. It is primarily a reintroduction to Cobra, or for some maybe a complete primer. The L.A. show will take the core of this material and will jumble it together in dialogue with contemporary art. It will be more thematic in order to draw out different points of dialogue between living artists and these historical works.

What sparked your interest in Cobra?

I studied in Belgium 20 years ago, which is when I first encountered this work through both studying art history and traveling around. Later, when I came back to the States and was doing my graduate work, I was aware of Cobra through more political manifestations. It always stuck in the back of my mind—*why isn't there a more holistic understanding of this?* So, it has been a longstanding dream to find a reason to do a Cobra show. It also seems very appropriate right now because there are a lot of intuitive connections with living artists—who are dealing with the some of the same themes.

Where did you source the works?

We have a few loans from the Cobra museum in Amsterdam, but most of them are from private collections. Cobra was not pervasively collected in the US, so I had to go meet with a lot of people in Europe.

How did you design the New York show?

One should really start on the top floor in the red Helhesten room and work their way down. The Cobra artists had two official exhibitions. For each those exhibitions they asked an Avant-Garde architect Aldo van Eyck to do the install with them, so they did a lot of unconventional things: They hung paintings at all different heights, they had a cage for poets to perform in, they played African music, they painted the walls crazy colors. So I worked with Julian Hoeber, who is an artist at Blum and Poe, and has a longstanding interest in the history of architecture, to research Aldo van Eyck's work as well as that of Constant in order to come up with a palette that was authentic.

SEE MORE

Alison Gingeras Blum & Poe Los Angeles





Los Angeles Times

Datebook: A Frank Gehry retrospective, art of death and rebirth, images from YouTube



Carolina A. Miranda
LOS ANGELES TIMES
carolina.miranda@latimes.com
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Artist Doug Rickard has spent several years combing YouTube for bizarre and intriguing images that are going on display at Little Big Man Gallery in downtown Los Angeles. Seen here: "9zoW9," a still from 2011. (Doug Rickard / Little Big Man Gallery)

SEPTEMBER 11, 2015, 1:04 PM

It is the official beginning of the arts season and Los Angeles is awash in exhibitions — from a Frank Gehry retrospective to the latest epic video by Matthew Barney to a show of Japanese ceramics curated by Takashi Murakami. Plus: a fine art film festival, African spirits reconceived, and an L.A.-born painter's early perceptual works. Lots of hot stuff going on. Pray that everyone's air conditioning is working...



A scene from Matthew Barney's epic film "River of Fundament," made in collaboration with Jonathan Bepler. The film is at the heart of a new exhibition of the artist's work at the Museum of Contemporary Art in Los Angeles. (Hugo Glendinning / Matthew Barney / MOCA)

Matthew Barney, "River of Fundament," at the Museum of Contemporary Art. One of the art world's biggest darlings is getting his first solo museum show in Los Angeles. Barney is a video and performance artist known for producing lush works inspired by fantastical mythologies. His latest (which includes an epic six-hour film) reimagines the birth and death cycles of the Egyptian Book of the Dead (or at least Norman Mailer's take on the Egyptian Book of the Dead). Should be decadent. *Opens Sunday and runs through Jan. 18. The Geffen Contemporary, 152 N. Central Ave., downtown Los Angeles, moca.org.*

Matthew Barney, "Water Castings: Fourteen Pieces," at Regen Projects Hollywood. And, because too much Barney is never enough, Regen is showing a number of related "River of Fundament" sculptures crafted from bronze. *Opens Friday at 6 p.m. and runs through Oct. 24. 6750 Santa Monica Blvd., Hollywood, regenprojects.com.*

“Frank Gehry,” at the Los Angeles County Museum of Art. Featuring more than 200 drawings, 65 models, as well as countless photographs and video, this retrospective looks at the life and career of one of L.A.’s most celebrated architects. Totally worth it just to see [the original design for downtown’s Disney Hall](#). (Glad they went for the option that was built.) *Opens Sunday and runs through March 20. 5905 Wilshire Blvd., Mid-Wilshire, Los Angeles, lacma.org.*



Blum & Poe is showcasing the work of Cobra, a postwar avant-garde movement of artists working in Copenhagen, Brussels and Amsterdam. Seen here: Dutch artist Eugene Brands and one of the many masks he would employ in performances and photos. (Frits Lemaire / Maria Austria Instituut / Blum & Poe)

“The Avant-Garde Won’t Give Up: Cobra and Its Legacy,” at Blum & Poe. A two-part exhibition taking place at Blum & Poe’s New York and Los Angeles spaces looks at the legacy of the European postwar movement with roots in Copenhagen, Brussels and Amsterdam. The L.A. portion will look at the movement’s influence by integrating historical work from the ‘50s and ‘60s with a range of contemporary works. *Through Oct. 17 in New York, 1966 E. 66th St., Manhattan. Opens Nov. 7 in Los Angeles, 2727 S. La Cienega Blvd., Culver City, blumandpoe.com.*

ARTFORUM

SCENE & HERD

New to You

NEW YORK 09.14.15



Left: Artist Adrián Villar Rojas. Right: MoMA curator [Ann Temkin](#) (right) with her daughter Rachel Hendrickson. (All photos: [Linda Yablonsky](#))

EVERY SEASON PROMISES the discovery of what's new. But what can be new in art today? We seem to be in a holding pattern. The new bubbles up from what we missed before, or it introduces the unfamiliar. Both were visible in New York last week, when the fall season opened in a sweat.

That was partly due to an unseasonable heat wave. The calendar made a contribution too, when Labor Day arrived a week later than usual. Instead of a gradual climb to peak form, well over a hundred galleries opened at the same time as Fashion Week, in the middle of the US Open. As if this convergence weren't feverish enough, the Museum of Modern Art blew its lid off with "Picasso Sculpture." By 9/11, a day most dealers consider off-limits to the market, it was more apparent than ever that New York has more places for more kinds of art than any other city in the world.

Here's a sketch of what I can recall from an intense (and pleasurable) seventy-two hours with the resuscitated, reimagined, or reemergent forces that combined with the unfamiliar to welcome the new.

On Tuesday, the 8th—the thirtieth anniversary of Ana Mendieta's still suspicious death—dealer Mary Sabbatino hosted a memorial tribute to the artist at Galerie Lelong. Raquel Cecilia, the artist's niece, screened a touching eight-minute documentary for at least one of her aunt's former lovers (Hans Breder) and a number of loyal friends (Carolee Schneemann, Ruby Rich, Dottie Attie), just as Joan Jonas, art attorney John Silberman, and [Helen Tworikov](#) spilled out of the fresh bump that dealer [Alexander Gray](#) is giving the late Jack Tworikov, whose estate he now represents.



Left: Artist [Hermann Nitsch](#). Right: Dealer [Jeff Poe](#) and curator [Alison Gingeras](#).

Meanwhile, [Jeffrey Deitch](#) marked his official return to Grand Street with such selflessness that he wasn't even present to distract from the opening of "Cameron: Cinderella of the Wastelands," a show of witchy drawings and collages that recalled the dealer's fractious tenure as director of MoCA in Los Angeles, where he first presented some of this material. Attendance was weirdly sparse.

Farther east, another small group was gathering at [Marc Straus](#) for a panel on the notorious Viennese Actionist [Hermann Nitsch](#). He is a large man with a long white beard. Dressed in a three-piece black suit, a black straw hat pulled low over his mischievous eyes, he sat in the front row surrounded by spattered paintings from past and recent performances. "There's more upstairs," he said.

Outside, artist [Matt Mullican](#) and his wife, the curator [Valerie Smith](#), had a spontaneous sidewalk conference with dealer [Janice Guy](#) about the difficulties of nailing an Uber during Fashion Week, before heading up to [Nathalie Karg](#) a few doors away. There, the seventy-something potter [Wayne Ngan](#) was having his first show in New York, organized by the Vancouver-based curator and former dealer [Lee Plested](#) in tandem with new works by [John Riepenhoff](#), the artist-dealer from Milwaukee. Up a white ladder and through a hole at the bottom of a white box bolted near the ceiling one could spy another exhibition—of drawings by one [Gordon Payne](#), an untrained artist that [Riepenhoff](#) discovered while making his plein air paintings of the night sky above [Ngan's](#) studio on Hornby Island in British Columbia. "This is the smallest gallery I could make," he said of the latest in a series of "[John Riepenhoff Experiences](#)." If nothing else, it's intimate, all right.



Left: Artist David Lamelas (right). Right: Artist Ron Nagle and New Museum associate director Massimiliano Gioni.

Newness showed up on Wednesday morning with Adrián Villar Rojas's quiet—very quiet—and site-specific, daytime solo debut with Marian Goodman Gallery. The show's title, "Two Suns," refers to the double spots of daylight streaming through parted, sound-absorbent, silvery gray blackout curtains blanketing every wall and window, rendering the otherwise unlighted gallery's infrastructure (including its offices, personnel, and reception desks) invisible. A man delivering flowers was completely disoriented in the dim hush. "Hello? Hello?" he called out. "Anyone here?"

Throughout the long gallery, the Argentinean artist had also installed a new floor of handmade concrete tiles that he embedded with cigarette butts, an iPod, feathers, peach pits, coins, burnt wood, and other detritus from what he said was "typical of an Argentine barbecue." Awaiting intruders at the gallery's southern end was Michelangelo's *David*, which Villar Rojas has re-created to scale in cracked, raw clay. Only his "David" is a sleeping giant with erect nipples, its enormous body resting uncomfortably, one leg atop the other to hide its privates, on low plinths supporting only head and knees. "I wanted it to be deformed," Villar Rojas said. It felt like a mortuary in there, or a secret chamber for witnessing the death of classicism in the womb of its rebirth. I liked it.

From there, wandering uptown past Alicja Kwade's towering clock with an unstable face—a project for Public Art Fund—I knocked at Michael Werner for a peek at Gianni Piacentino's first show there. Piacentino was the youngest in Germano Celant's original group of Arte Povera artists, and also the first to split. "I hear he can be difficult," dealer Gordon VeneKlasen confided. Perhaps that's because he disdains fabrication. "I make everything myself, by hand," he said when he arrived with Andrea Bellini, director of the Centre d'Art Contemporain in Geneva and chief instigator of Piacentino's revival. In fact, the artist was positively jocular.

After that pleasant diversion, and another with the elegant historical matchmaking at Dominique Lévy that brought together Gego and Senga Nengudi, I came to Blum & Poe's New York outpost, thinking I knew what I would see in "The Avant-Garde Won't Give Up: Cobra and Its Legacy." Not even close.



Left: Artist [Jeff Koons](#). Right: [Bernard Ruiz-Picasso](#).

On three floors was a group show of hardly new but quite surprising work by artists associated with these postwar AbExers from Copenhagen, Brussels, and Amsterdam (hence Cobra), who are little-known here. "I've been obsessed with them for ages," Alison Gingeras, the show's curator, told me during a dinner at Alsace that evening attended by about fifty people, including the daughters of the late Cobra artist Shinkichi Tajiri (a Japanese American who settled in Amsterdam), NSU Museum director Bonnie Clearwater, and Julian Schnabel. "I feel like I crashed a party," dealer Jeff Poe said during his toast to "magical thinking." The show really should have been in a museum, he said. "But this is how things go now."

I was surprised that Schnabel had not been at MoMA, where I touched down after flying through a few Lower East Side galleries, including Jackie Saccocio's romantic abstractions at Eleven Rivington, Nari Ward's homage to copper at Lehmann Maupin, and Takura Kuwata's "crazy cake" ceramic sculptures at Salon 94 Freeman's.

"I think it's good to shake things up now and then," the Whitney Museum's Donna De Salvo was saying, as I hit the Picasso show at MoMA. She must be right. Not only does the show affect prevailing perceptions of the artist—for the better—but it actually changes one's experience of the museum itself. Curators [Ann Temkin](#) and [Anne Umland](#) took a radical step by removing the permanent collection works normally installed on the museum's fourth floor and replacing them with a solo show of 140 sculptures that Picasso made for fun, not profit. (Imagine.)

Their scale fits each of the dozen galleries like the proverbial glove. One work is a small metal hobbyhorse that Picasso made for his grandson, [Bernard Ruiz-Picasso](#), a small boy at the time. He loaned it to MoMA. "In the catalogue, there's a picture of me riding it," he said with a grin. [Diana Picasso](#) was also spilling personal anecdotes about one work or another. [Jeff Koons](#), who looked closely at everything, loved the show's clarity. To him, the work felt liberating. "I know it sounds trite," the beaming Temkin said, "but it was really an honor to do this show."



Left: Artist Rachel Feinstein with filmmaker Sofia Coppola. Right: Dealer Andrea Rosen with Whitney Museum chief curator Scott Rothkopf and publisher Jonathan Burnham.

Upstairs, on six, was "Transmissions: Art in Eastern Europe and Latin America, 1960–1980," a collection show organized over the past five years by Stuart Comer, Roxana Marcoci, and Christian Rattemeyer. Nearly all the works had been in MoMA's storage till now, even though half of them came into the collection when they were new. It's a big show, a little messy, as contemporary art is wont to be, and hard to absorb after so substantial an experience as "Picasso Sculpture." "I think it's fantastic," said writer Lynne Tillman, who started the evening there. "People don't know or understand what we did," observed the Argentinean radical Marta Minujin, one of several artists in the show—David Lamelas was another—who came for the opening.

Thursday brought a deluge to Chelsea, in more ways than one. After weeks of clear skies, the heavens opened and it rained, rained, rained. After the summer hiatus, the fifty or more openings clogged the streets with people and umbrellas. It was hard to get around—but worth it! The installation of Ron Nagle's exquisite ceramic sculptures at Matthew Marks was breathtaking. "I've wanted this my whole life!" the artist exclaimed.

Dana Schutz was happy with her new paintings at Friedrich Petzel. Will Ryman was happy with his elemental new sculptures at Paul Kasmin. Christian Marclay was happy with the installation of his silent, dizzying, film installation at Paula Cooper. ("It's a musical composition is what it is," he said.) Josiah McElheny was happy with his Hilma af Klint– and Maya Deren–inspired show at Andrea Rosen, who was happy to meet Scott Rothkopf's new flame, Go Set a Watchman publisher Jonathan Burnham.



Left: Artists Angel Otero, Rashid Johnson, and McArthur Binion. Right: Artist Marta Minujín.

There simply wasn't time to take in everything. At Tanya Bonakdar there wasn't even room, so long was the line to get into Sarah Sze's new exhibition, made on site over the past several weeks and including a sound piece, an elegiac video of a bird in flight, and an uncanny waterfall of white paint that hung from the ceiling like frozen rain.

Dinner for Sze at the HotelAmericano went late and brought out quite an extended family: Sofia Coppola, John Currin and Rachel Feinstein, the Burning Man-obsessed Yvonne Force and Leo Villareal, Jenna Lyons and Courtney Crangi—friends from school, Sze said, though she wasn't talking about art school but the one their children all attend.

Chelsea also felt like a family estate on Thursday afternoon, when I returned to catch up on shows I'd missed the night before, like Mike Kelley (at Hauser & Wirth) and the Flavin/Matta-Clark combo at David Zwirner. Wolfgang Tillmans, Clarissa Dalrymple, Christopher Williams, and Ann Goldstein all had the same idea, now that the weather was brilliant and the sidewalks were empty. I found Liz Glynn standing in Paula Cooper's display-window gallery with her show of anguished, black clay masks derived from a very ancient source, Aristotle. "It's the other side of the argument," she said. "Pathos."

— *Linda Yablonsky*



Left: Artist Liz Glynn. Right: Author Siddhartha Mukherjee with artists Sarah Sze and Robert Gober.



Left: Artist Dana Schutz. Right: Art Production Fund's Yvonne Force Villareal and artist John Currin.



Left: Dealers Nathalie Karg and Josee Bienvenu. Right: Artists Laurie Simmons and Jackie Sacoccio.



Left: Artists Eli Sudbrack and Judith Eisler. Right: Artist Josiah McElheny.

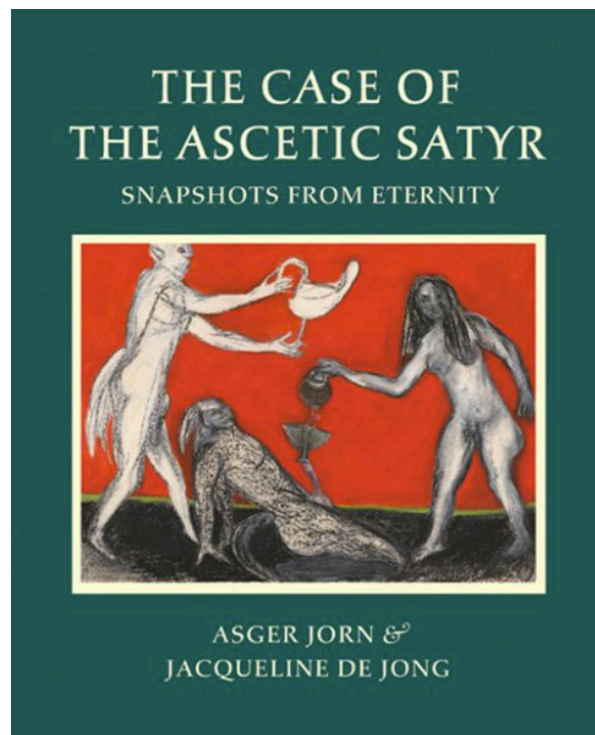
The New York Observer
Online Media
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September 14, 2015
Page 1 of 1

OBSERVER

10 Things to Do in New York's Art World Before September 18

By Paul Laster | 09/14/15 3:18pm

WEDNESDAY, SEPTEMBER 16



Asger Jorn & Jacqueline de Jong: *The Case of the Ascetic Satyr*. Published by JDJ/D.A.P. (Photo: Courtesy Artbook)

Talk / Book Launch: "Asger Jorn & Jacqueline de Jong: The Case of the Ascetic Satyr" at Blum & Poe

In conjunction with the exhibition "The Avant-Garde Won't Give Up: Cobra and Its Legacy," a group show that focuses on the art of the Cobra movement in Europe in the 1940s and '50s, Artbook | D.A.P. and Blum & Poe present artist Jacqueline de Jong in conversation with Kevin Repp, curator of Modern European Books & Manuscripts at the Beinecke Rare Book and Manuscript Library, Yale University. The talk is followed with a book signing by the contributors to Mr. Jorn and Ms. De Jong's "erotic novel" *The Case of the Ascetic Satyr*.

Blum & Poe, 19 East 66 Street, New York, 5-7 p.m., RSVP required

“The Avant-Garde Won’t Give Up: Cobra and its Legacy.” *New Yorker*, September 2015.

THE NEW YORKER

“THE AVANT-GARDE WON’T GIVE UP: COBRA AND ITS LEGACY”

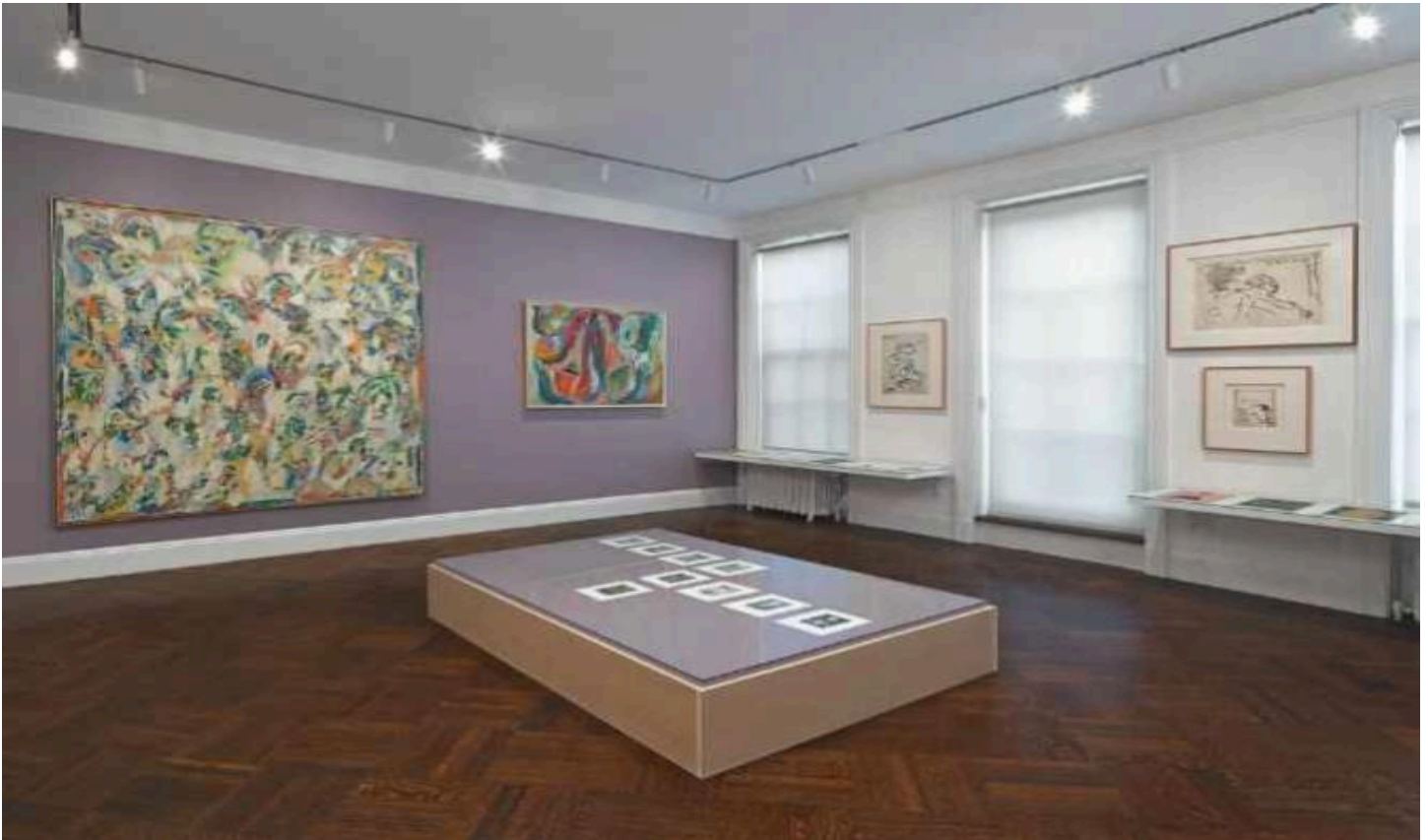
September 10 2015 – October 17 2015

The curator Alison Gingeras reevaluates the art of the painters Asger Jorn, Karel Appel, and the other northern-European members of the avant-garde Cobra movement, whose work from the late forties and early fifties was influential on their side of the Atlantic. Carnavalesque tableaux by members of the collective Helhesten (a Cobra precursor almost unknown outside Denmark) paved the way for proudly tawdry, sometimes primitivist postwar paintings by Jorn, the more calligraphic abstractions of the still active Pierre Alechinsky, and the inscrutable bronze totems of Sonja Ferlov. (Her husband, Ernest Mancoba, one of South Africa’s first black modern artists, is featured here, too, with impressive runic works on paper.) New York’s museums, still reluctant to let the grit of postwar Europe intrude on the triumphant narrative of postwar American painting, should take note. Through Oct. 17.



'The Avant-Garde Won't Give Up: Cobra And Its Legacy' At Blum And Poe

Copenhagen, Brussels, and Amsterdam revolutionized the art world from 1948 to 1951 with the Cobra art movement. Now exhibited at Blum and Poe's *The Avant-Garde Won't Give Up: Cobra and Its Legacy*, Cobra is presented in a cohesive manner, using works that were previously kept in private collections – and thus providing viewers with a unique opportunity to experience this incredible art movement.



The Avant-Garde Won't Give Up: Cobra and Its Legacy Installation View, 2015. Blum & Poe, New York | © Genevieve Hanson

Pierre Alechinsky's *Avec Lewis Carroll* represents atypical Blum and Poe's revelatory show *The Avant-Garde Won't Give Up: Cobra and Its Legacy*. At first glance, the large canvas is a swirl of colors. A closer look reveals profiles of The Mad Hatter and his creator Charles Lutwidge Dodgson. Cobra artists liked picture games, and the other objects on display are equally whimsical and intricate.

Cobra is the acronym for Copenhagen, Brussels and Amsterdam where artists involved in the movement were located and most active from 1948 to 1951. The Leftist coalition went on to depict postwar Eastern Europe in child-like, primitive forms and colors. Blum and Poe's guest curator, Alison Gingeras, contends in the exhibit catalogue that Cobra's relative obscurity is from its loose affiliation, Marxists sympathies and resistance to the status quo. It probably did not help that Cobra's central figure, Danish painter/sculptor/ceramic artist Asger Jorn (1914-1973), refused the 1966 Guggenheim Prize, telling Henry Guggenheim and his committee to 'go to hell.' Thus, much of the artwork is on display in North America for the first time.

Visitors to Blum and Poe will come away from *The Avant-Garde Won't Give Up* learning a great deal about Cobra with appreciation. The 'Catalogue and Exhibit Checklist' is essential because the artwork (on loan from museums and private collections), journals, monographs, and archival photographs are unidentified. Placards can be a distraction and more carefully studied than the item described. Eliminating them suits the exhibit's iconoclastic spirit and the attractive gallery space.

The Avant-Garde Won't Give Up uses three floors (starting on five in ascending chronological order), beginning appropriately with Jorn's *The Avant-Garde Won't Give Up* (*L'avant-garde se rend pas*, 1962). Jorn found the anonymous painting in a thrift shop and gave the proper young Miss a goatee and the exhibit its manifesto.

There is another piece by Jorn in the show titled *Couple amoureux interplanétaire*, (*Interplanetary Couple*, 1954). Held in a private collection, the Italian owners loaned the painting to Blum and Poe for a rare public viewing. The lip-locked duo is human, but their out-of-this-world love takes them exploding, starry-eyed fabulous fifties Sputnik heights. No wonder the owner's treasure it — this painting surely must shine in whichever room they keep it.

The fifth floor's Gallery South is devoted to *Helhesten* (*Hell-Horse*), the first Cobra art created during the German occupation of Denmark. The Nazis censored and denounced non-representational art, which *Helhesten* mocked with cartoonish abstraction — for in Norse mythology, the fairy tales collected by The Brothers Grimm, and in Richard Wagner's *Ring Cycle*, the horse is a messenger of death. As seen in other rooms, Cobra artists continued depicting animals in less-menacing ways after the war.

Unfortunately, some pieces did not survive, including some works by Dutch painter Eugène Brands (1913-2002). In addition to paintings, Brands made a series of masks that now only exist in photographs; however, they are fantastic photographs of wearers enjoying themselves.

Through Cobra officially disbanded in 1951, founding artists remained active and influenced others. Among them is Japanese-American sculptor Shinkichi Tajiri (1923-2009), who settled in the Netherlands after World War II. Two of his works stand out. *Lament for lady (for Billie Holiday)* (1953) is a mixed-media sculpture Tajiri built — a symbolic gramophone out of a Strange Fruit of copper and bronze along with Ms. Holiday's photograph. Part of the bottom is shaped like a trumpet. Placed above that is a meshed circle in the shape of gramophone's sound piece, the horn. Over the horn is her photo, singing her eternal song.

Tajiri also made experimental films. Shown on continuous video stream is the 1955 Cannes Film Festival-winning short 'The Vipers,' which is about smoking pot. The artist cannot be faulted for research — he shot the film high. Cobra's continuing legacy is featured in a second exhibit, also curated by Ms. Gingeras, at Blum and Poe's Los Angeles gallery from November 5 through December 23, 2015.



Mask photograph | © Frits Lemaire/Maria Austria Instituut

The Avant-Garde Won't Give Up: Cobra and Its Legacy runs through October 17, 2015.

Blum and Poe, 19 East 66th Street, New York, NY, USA, +1 212 249 2249vv

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Page 1 of 1

ARTFORUM

artguide

Must See

ENDS OCTOBER 17TH 2015

Curator Alison Gingeras makes an audacious claim in this transgenerational, bicoastal exhibition: Cobra, the avant-garde movement that united under a mandate of total freedom of color, form, and enmity toward Surrealism, did not end in 1951, when the group disbanded. Compiling a genealogy of modern and contemporary works, Gingeras illuminates the way the group's tenets manifested in ensuing decades, while emphasizing how our current moment makes Cobra's object more urgent than ever.

The Avant-Garde Won't Give Up: Cobra and it's Legacy
Sep 9 - Oct 17, 2015

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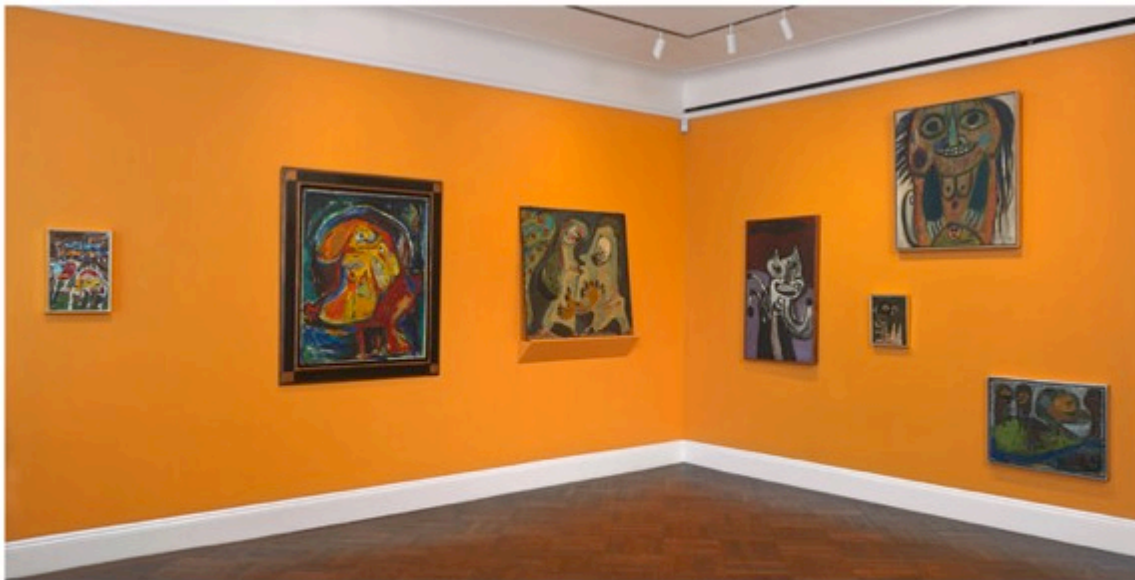
International New York Times
Online Media
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October 8, 2015
Page 1 of 4

International New York Times

ART & DESIGN | ART REVIEW

Cobra Artists Worked With a Passionate Style to Match Their Name

By ROBERTA SMITH OCT. 8, 2015



Cobra works by Asger Jorn and Constant.

2015 Silkeborg/Artists Rights Society (ARS), New York, billedkunst.dk; 2015 Constant/Artists Rights Society (ARS), New York, c/o Pictoright Amsterdam; Asger Jorn/Artists Rights Society (ARS), NY, billedkunst.dk; 2015 Silkeborg/Artists Rights Society (ARS), New York, billedkunst.dk, Genevieve Hanson, Blum & Poe, Los Angeles/New York/Tokyo

Cobra, one of the least-known of postwar Europe's avant-garde movements, came together in Denmark in 1948 and disbanded by 1951. Its prime movers included Asger Jorn, a brilliant, restless Dane; Pierre Alechinsky of Belgium; and three Dutch artists: Karel Appel, Corneille and Constant. They named themselves using the first letters of the cities where most members resided: Copenhagen, Brussels and Amsterdam. But Cobra also fits the vehemence and flexibility of the style, which, during its brief life, breathed fire and shape-shifted like crazy.

You sense this volatility in "The Avant-Garde Won't Give Up: Cobra and Its Legacy," a remarkable [exhibition](#) at Blum & Poe, organized by the independent curator Alison M. Gingeras. It's stylishly installed in five rooms painted in saturated hues perfectly keyed to the group's wildness. (Designers of museum exhibitions should visit for the wall colors alone.)

But, mainly, there are the freedom and irreverence of the art itself — the bright, thickly painted surfaces; the often slurry hybrid creatures inhabiting them; as well as the masklike sculptures. Neither exactly human nor animal, these beings speak of the devastation of World War II but also of the determination, fueled by acidic humor and joy, to survive it.



Carl-Henning Pedersen's *Flimerede Lanskab (Glittering Landscape)* from 1949
2015 Carl-Henning Pedersen/Artists Rights Society (ARS), New York, via billedkunst.dk

The exhibition reflects new research, but as the largest Cobra show in New York City in several decades, it is automatically a jolting re-evaluation. Its cache of around 80 works — painting, sculpture, drawing and photography — represents nearly 20 artists, many of them unknown in the United States. Despite the movement's official brevity, Cobra's reverberations continued in its members' work. Note Alechinsky's terrific painting on paper of a kissing couple on the diagonal, from 1959-62.

It's easy to see why Cobra has been neglected. Unlike more studied postwar art movements here and abroad — Group Zero, Gutai, Art Informel — Cobra does not point ineluctably toward Minimal and Conceptual Art. It's an outlier: painting-centered, expressionistic and Northern European, in addition to being rather theory-averse. It looked to outsider, children's and non-Western art for inspiration, as had the German Expressionists, Picasso and Paul Klee. Today, it reaffirms the connection of psyche, hand and eye that a lot of today's artists — from Brian Belott to Josh Smith to Nicole Eisenman — seem to be searching out.

Paralleling the rise of American Abstract Expressionism, Cobra also offered a less austere version of action painting and allovercomposition, while melding figuration and abstraction, as Jackson Pollock and Willem de Kooning did in the early 1950s.

The show even nods to Cobra's Danish precursor: the country's underground resistance artists, known as Helhesten or Hell-Horse, formed during the dark days of the war in opposition to the social realism imposed by the Nazis. Several Helhesten members segued into Cobra — not only Jorn, but also Henry Heerup, Egill Jacobsen, Else Alfelt and Carl-Henning Pedersen. Their efforts, ranging from 1936 to 1949, start the show with a bang, against red walls. Pedersen's "Glittering Landscape," from around 1949, is an allover slab of white and yellow paint incised with faces that seems to have been painted atop van Gogh's "Starry Night."

One of the lesser-known names is Eugene Brands, a Dutch artist whose exceptional masks are familiar only from handsome photographs, taken by Frits Lemaire, that sometimes show the artist wearing them (cue the Cindy Sherman reference). They are shown on a wall with small bronze heads by Sonja Ferlov Mancoba. Their robotic boxiness presages digital presences, starting with the video arcade phenomenon Pac-Man. Her husband, the South African artist Ernest Mancoba, who died in 2002 at the age of 96, contributes a delicate, all-over work from 1963.

Jorn is ubiquitous, portraying the punch-like wanderer Melmoth in oil in 1955 and collaborating with other artists. He would go on to help found the conceptually inclined Situationist International and then his own Scandinavian Institute of Comparative Vandalism. Also here is his well-known example of such high jinks, from 1962: a found 19th-century thrift store painting of a little girl, accented with mustache and goatee, à la Duchamp's Mona Lisa, and seemingly defaced with the rallying cry that is this show's title.

It's a lot to absorb, and there's a second installment, opening at Blum & Poe's Los Angeles flagship on Nov. 5. It will emphasize Cobra's legacy, which would seem to begin with so-called Neo-Expressionism in the 1980s. It's also time for a thorough Jorn retrospective in New York. The last was in 1982 at the Guggenheim.

"The Avant-Garde Won't Give Up: Cobra and Its Legacy" runs through Oct. 17 at Blum & Poe, Manhattan; 212-249-2249, blumandpoe.com.

