

and in 1936 Alfred H. Barr, director of the Museum of Modern Art in New York, included one of Kupka's works in his legendary exhibition *Cubism and Abstract Art*.

Kupka had already established some reputation by this point but it was in the 1930s that he started to become well known and to be acknowledged as a pioneer of abstract art, albeit belatedly. Nonetheless, the artist himself saw his aspirations as lying elsewhere: "Even if I never achieve great success in life, I am happy to think that this will come about after my death. My whole self is not just my body, and by then I will be sailing far away, in the realm of space."

The present exhibition, which has been made possible through the loan of works from the Centre Georges Pompidou and the collaboration of the Fundació Miró in Barcelona, features 91 works that offer a comprehensive overview of the different phases of Kupka's career. It will contribute to an understanding of the artist's role in the development of an abstract artistic idiom that was independent of early Cubism and which passed through Orphism (a variant of Cubo-Futurism) to associate itself with the ideas of the Abstraction-Création group.



**František Kupka (1871–1957)**  
*Traits, plans, espace III / Lines, Planes, Space III*, c. 1921–27  
Oil on canvas, 180 x 128 cm  
Centre Pompidou, Paris. Musée national d'art moderne /  
Centre de création industrielle. Donation by Eugénie Kupka, 1963  
© Collection Centre Pompidou, Dist. RMN / Jean Claude Planchet

#### OPENING HOURS

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

#### ADMISSION FEES

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

#### REDUCED FEES (50%)

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

#### FREE ADMISSION

Youths aged 18 and younger (children 12 and younger accompanied by an adult)  
Holders of EURO< card  
Students of the Universidad de Málaga with valid identification  
ICOM members  
Last Sunday of every month, free entrance from 3 pm

#### ADVANCE TICKET SALES

Tickets may be bought in advance by calling (34) 902 360 295 or online at [www.unicaja.es](http://www.unicaja.es)

Advance tickets are retrieved on the day of the visit at the Museum's ticket desk, upon compulsory presentation of a credit card and a valid identity card or passport. The Museum and Unicaja decline any liability in the event of loss or theft of tickets. Tickets once bought may not be cancelled, replaced or refunded

*Literary Cabaret*, informal discussions in the MPM's Library on the second and fourth Wednesday of each month from 24 February to 21 April 2010. Enrolment: [biblioteca@mpicassom.org](mailto:biblioteca@mpicassom.org) or 952 12 76 12

Lecture Series, *František Kupka. Art Works from the Centre Pompidou Collection*, every Thursday of the month of March [4th, 11th, 18th and 25th] at 8.00 pm. MPM Auditorium

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

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Exhibition organized by: **Centre Pompidou**



Cover [detail]: *Traits, plans, espace III / Lines, Planes, Space III*, c. 1921–27

museo**PICASSO**málaga

**František Kupka**  
Art Works from the Centre Pompidou Collection  
15.02.2010 – 25.04.2010

D.L.: M-

Born in Bohemia in 1871, František Kupka first studied at the School of Fine Arts in Prague where he received a traditional, academic training. This was followed by a period in fin-de-siècle Vienna, at that date the capital of the Austro-Hungarian Empire and the vibrant setting for thinkers and artists such as Sigmund Freud and Gustav Klimt. There, Kupka's early spiritual interests soon led him to become interested in Symbolism, a style that focused on the quest for universal truth, the use of metaphor to express ideals, and a mood of introspection. The artist's profound interest in the metaphysical and his fidelity to his origins would be evident throughout his career. The modern spirit of Paris encouraged Kupka to move there in 1896, and he remained there until his death in 1957.

An artist of his time but one difficult to categorize, in the French capital Kupka became acquainted with the artistic movements that arose during the first half of the twentieth century. He established links with them but still maintained his own personal direction and was consequently described by the painter and theoretician Félix Del Marle as "rebellious, insubordinate and one who pursued his own path". Kupka was never comfortable with the limits imposed by a particular movement, and as a result his painting does not fit within the traditional account



František Kupka (1871–1957)  
*La Gamme jaune / The Yellow Scale*, 1907  
 Oil on canvas, 79 x 79 cm  
 Centre Pompidou, Paris. Musée national d'art moderne /  
 Centre de création industrielle. Donation by Eugénie Kupka, 1963  
 © Collection Centre Pompidou, Dist. RMN / Jean Claude Planchet

of the rise of the early avant-garde movements. Instead, it invites the viewer to adopt new perspectives on the birth and evolution of modern art.

For some time Kupka's independent artistic nature allied itself with the Puteaux Group of artists, alongside the Duchamp-Villon brothers, and with the Section d'Or, whose members were also interested in the existence of a fourth dimension in the sense of mathematical proportions, movement and spiritualism. Within this context (with which Kupka was only briefly associated) his investigations led him by 1911 towards a distinctive type of abstraction that he would go on to develop in two principal directions, evident from that point onwards in his work.

Firstly, Kupka investigated the idea of the organic, in other words, the consonance of forms and harmony and of vibrations and fluid forms. Secondly, he focused on a more geometric type of abstraction that involved a profound exploration of the relationship between planes and the idea of the centre, lines, colours and rhythms. "In my opinion, up to that date the entire focus had been on creating a viable type of painting, which could no longer represent anything, given that Nature had died. And my paintings no longer looked like anything that had been



František Kupka (1871–1957)  
*Le Rouge à lèvres / The Lipstick*, 1908  
 Oil on canvas, 63.5 x 63.5 cm  
 Centre Pompidou, Paris. Musée national d'art moderne /  
 Centre de création industrielle. Donation by Eugénie Kupka, 1963  
 © Collection Centre Pompidou, Dist. RMN / Jean Claude Planchet

seen before [...] I took painting, my painting, towards its constituent parts, its elements, as Poussin would have said. And, as you can see, this was always about the plane, the line and the dot. These are the reasons that explain why I sought flight in complete solitude," the artist explained.

Kupka described his meticulous, systematic and intensely reflective working method in the following terms: "It was just about making a second sketch, a third one and by about the fortieth I began to see it clearly: having closely examined all the elements [...] I finally achieved a morphological whole that 'held together' and thus really knew what I wanted to do."

Kupka's discoveries within both of his two different lines of research aroused the interest of theoreticians and artists such as Theo van Doesburg, who asked him to be involved in the founding of the Abstraction-Création group in 1931. This group defended abstract art in the face of Surrealism's ideas,



František Kupka (1871–1957)  
*En forme de bulbe / Bulb-Shaped*, c. 1911–12  
 Oil on canvas, 114 x 70 cm  
 Centre Pompidou, Paris. Musée national d'art moderne /  
 Centre de création industrielle. Donation by Eugénie Kupka, 1963  
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