



Held in collaboration with Malmö Konsthall (Sweden), the exhibition *Art vs. History* is the second and largest presentation to take place in Europe of a still largely unexamined aspect of the work of Ad Reinhardt (1913–1967). Although the American artist is predominantly known as an abstract painter and a writer, the exhibition focuses on over three hundred original political cartoons, satirical art comics and collages selected from the archives of the Estate of Ad Reinhardt, New York. These works on paper are accompanied by a slide show of digitised colour photographs by the artist, as well as a number of his travel journals, sketches and pamphlets. Reinhardt's fine art practice is highlighted in fourteen rarely seen fine art collages and three abstract paintings from the 1940s and early 1950s, as well as the complete set of *10 Screenprints* (1966), the only portfolio of prints he ever completed.

*Art vs. History* was originally presented at Malmö Konsthall between 12 June and 6 September 2015, and was curated by Diana Baldon. The exhibition at EMMA is co-curated by Diana Baldon, Director of Malmö Konsthall, Sweden, and Päivi Talasmaa, Chief Curator of EMMA - Espoo Museum of Modern Art.



**Ad Reinhardt, 1943. Photo: Dan Keleher. (c) 2016 Estate of Ad Reinhardt / Artists Rights Society (ARS), New York; courtesy of David Zwirner, New York/London**

**Cover: Ad Reinhardt, *How to Look at Modern Art in America*, 1946. Published in *PM* (newspaper) 2.6.1946. Printed newspaper tear sheet, 34,6 x 28,9 cm. (c) 2016 Estate of Ad Reinhardt / Artists Rights Society (ARS), New York; courtesy of David Zwirner, New York/London**

## CARTOONS

Reinhardt developed an interest in cartooning from a young age, a preoccupation that became a long-standing association. Reinhardt worked professionally as a graphic designer and commercial illustrator alongside his artistic career. Throughout the 1930s and 1940s, his incisive cartoons were published in a wide range of American publications, notably the daily newspaper *PM*, a liberal newspaper published in New York from 1940 until 1948. Reinhardt worked as an artist-reporter for the newspaper from 1943-1947 and created more than one thousand five hundred cartoons in total for the paper. The exhibition displays more than 250 of these original drawings.

In addition, there are dozens of examples of original cartoons drawn from publications as diverse as *The Columbian* and *Every Worker a Voter*, as well as anti-fascist and anti-militaristic images that were published in the Marxist magazine *New Masses* between 1936 and 1942 and in the magazines *The Student Advocate* and *Fight Against War and Fascism*.

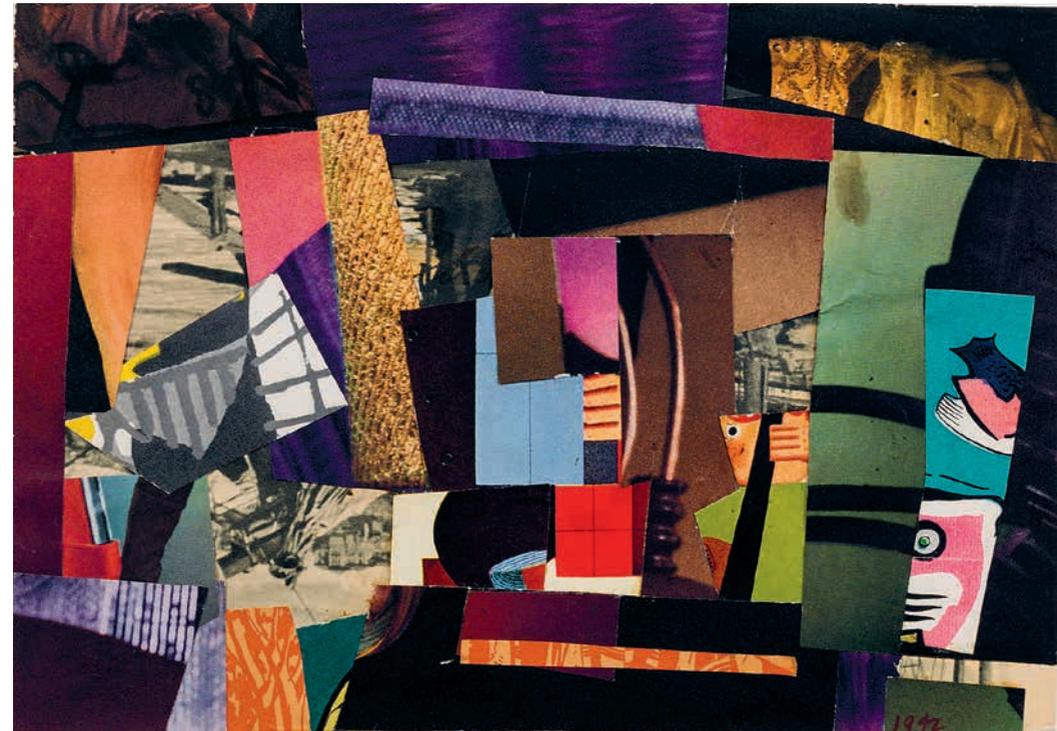


**Ad Reinhardt, *Untitled*, c. 1943-1947.**  
Ink and gouache on paper, 7 x 7 cm.  
(c) 2016 Estate of Ad Reinhardt /  
Artists Rights Society (ARS), New  
York; courtesy of David Zwirner,  
New York/London

## COLLAGES

Reinhardt introduced collage to his fine art practice in 1937 and began applying the technique to his commercial illustration work in 1942. He created his first fine art abstract collages by choosing press photographs from daily newspapers and magazines and cutting them into thin slices to obtain abstract configurations. Related to the photomontages of the German artists Hannah Höch and John Heartfield, his technique departed from the images of the photomechanical source to render the subject illegible. The exhibition features fourteen original collages realised between the years 1939 and 1946.

**Ad Reinhardt, *Untitled*, 1942. Collage on paper, 14,5 x 20,6 cm.** (c) 2016 Estate of Ad Reinhardt / Artists Right Society (ARS), New York; courtesy of David Zwirner, New York/London







## PRINTS

In 1965, in response to Reinhardt's contribution to the portfolio of prints *X+X (Ten Works by Ten Painters)* (1964), artist Robert Rauschenberg remarked to Sam Wagstaff, curator at the Wadsworth Atheneum in Hartford, Connecticut, "Wouldn't it be great if you could screen print six black Reinhardts almost all exactly alike!" The following year, in 1966, the Wadsworth Atheneum published Reinhardt's only complete print portfolio *10 Screenprints*, which coincided with the artist's important retrospective at the Jewish Museum, New York.

Although Reinhardt kept his political activities separate from his artistic endeavors, his views on social and political issues always remained central to everything he engaged in, as seen in the *No War* (1967) lithograph on view. He continued his high-profile social and political activities until the 1960s, and he was one of the first artists to publicly protest the Vietnam War.

***Ad Reinhardt, No.5, from 10 Screenprints, 1966. Edition of 250, AP. Screenprint on paper, 55,9 x 43,2 cm. (c) 2016 Estate of Ad Reinhardt / Artists Rights Society (ARS), New York; courtesy of David Zwirner, New York/London***

# PAMPHLETS, NEWSPAPERS AND MAGAZINES

The exhibition includes a large selection of sketches, travel journals, magazines and books reflecting the artist's involvement in the political debates of the time, as well as his interest in art history and theory.

One of the pamphlets is the controversial anti-racist pamphlet *The Races of Mankind* (1943). Written by Columbia University anthropologists Ruth Benedict and Gene Weltfish, the pamphlet was initially meant to be distributed to U.S. troops to combat fascist racism in Europe: its message of racial equality and Reinhardt's provocative depiction of Adam and Eve caused an uproar in the government. Consequently, the United States Army and the United States Service Organisation ceased its distribution. Nevertheless, the pamphlet became enormously popular, selling over one million copies.

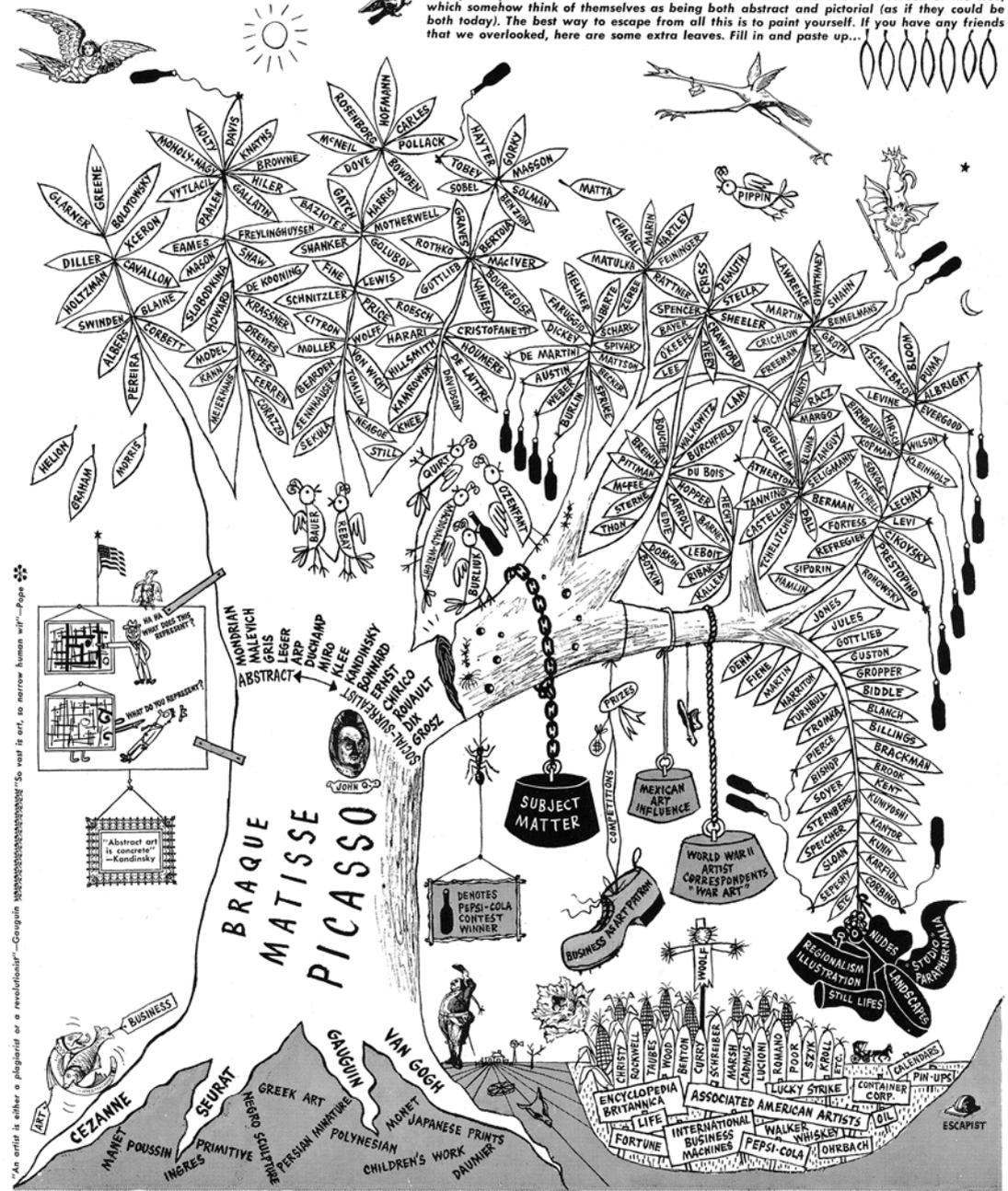
The exhibition also includes several published versions of his celebrated "art trees." One of them, *How to Look at Modern Art in America*, appeared in the newspaper *PM* in 1946, and was reprinted in *ARTnews* in 1961. The rarely seen tree of art titled *Imaginary Museum* appeared in *Art d'aujourd'hui* in 1951, and offers a broad compendium of historical artists and Reinhardt's contemporaries.

Ad Reinhardt, *How to Look at Modern Art in America*, 1946. Published in *PM* (newspaper) 2.6.1946. Printed newspaper tear sheet, 34,6 x 28,9 cm. (c) 2016 Estate of Ad Reinhardt / Artists Rights Society (ARS), New York; courtesy of David Zwirner, New York/London

## HOW TO LOOK AT MODERN ART IN AMERICA

by Ad Reinhardt

Here's a guide to the galleries—the art world in a nutshell—a tree of contemporary art from pure (abstract) "paintings" (on your left) to pure (illustrative) "pictures" (down on your right). If you know what you like but don't know anything about art, you'll find the artists on the left hardest to understand, and the names on the right easiest and most familiar (famous). You can start in the cornfields, where no demand is made on you and work your way up and around. Be especially careful of those curious schools situated on that overloaded section of the tree, which somehow think of themselves as being both abstract and pictorial (as if they could be both today). The best way to escape from all this is to paint yourself. If you have any friends that we overlooked, here are some extra leaves. Fill in and paste up...



"The time is out of joint"—Hamlet (Shakespeare) "Folks are better than angels"—Taylor "Art is long, and (space)-time is fleeting"—Longfellow "Movies are the Best pictures"—Reinhardt

# TRAVEL JOURNALS AND SLIDE SHOW

Having first studied art history and later teaching it for several years, in 1958 Reinhardt stated: "I do not believe in originality, I believe in art history."

From 1952 until his death in 1967 Reinhardt travelled widely throughout Europe, the Middle East, Japan and Southeast Asia. His first trip took him to Europe, where he visited Spain, Greece, Holland, the UK, France, Italy and Germany.

Reinhardt kept detailed journals of his travels, in which he drew maps and kept track of his expenses. He listed all the works of art he saw in museums and made sketches of architectural and visual details, such as ornaments from different cultures that he came across so that he could later analyse them in more depth and classify them.

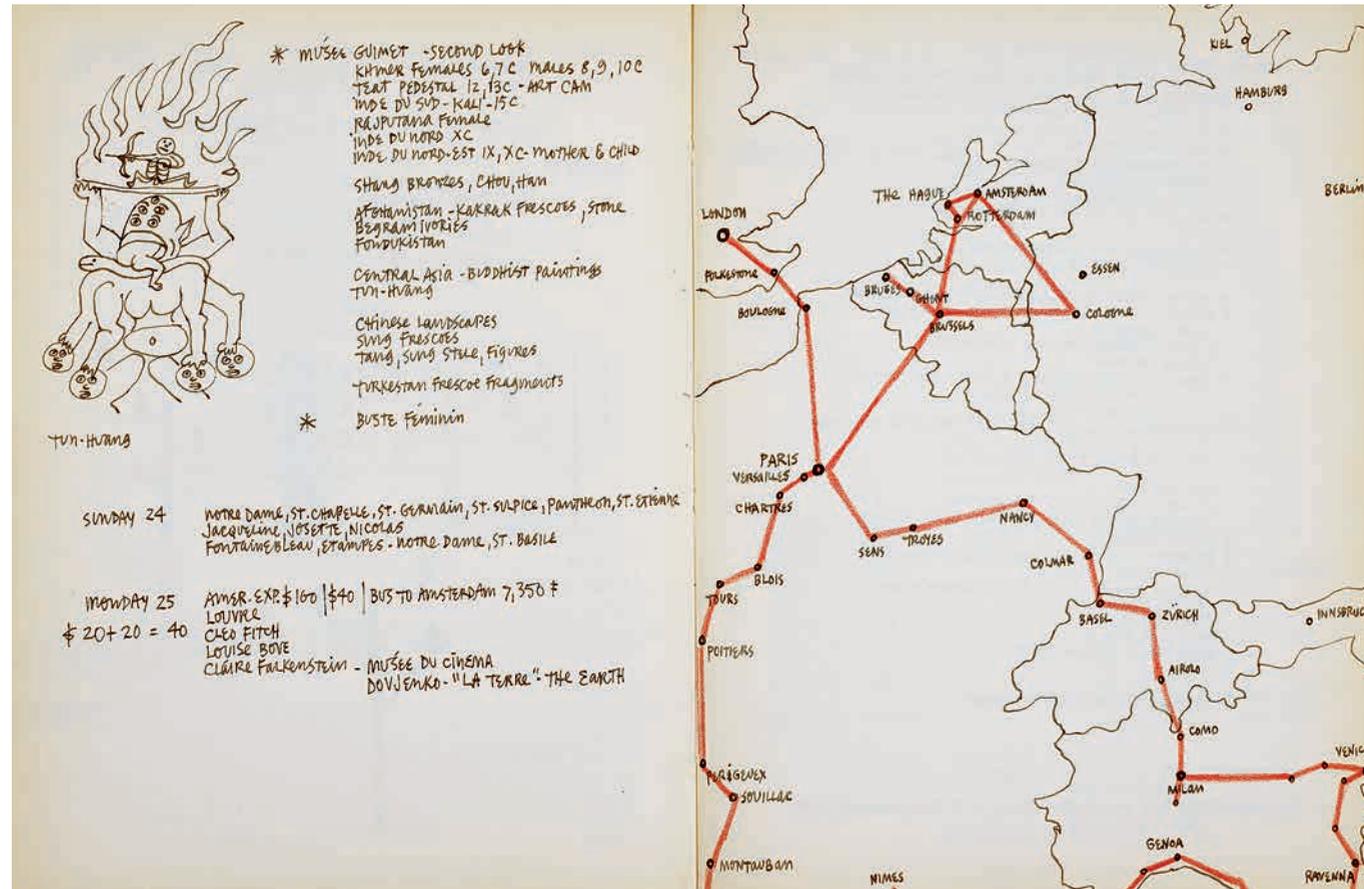
Reinhardt's trusted travel companion was his "magic box," a 35 mm Leica camera. Besides painting, Reinhardt was always interested in photography, a passion that started during the Second World War, when he served as a photographer in the US Navy.

There are more than 12,000 slides in the collection of the Estate of Ad Reinhardt. In addition to travel photos, these include hundreds of pictures he took of his hometown, New York City. Some of these slides show works of art and objects in museum collections, while others show appropriated images from various printed source materials. Reinhardt used photos from his travels when teaching art history at Brooklyn College (1947-1967) and Hunter College (1959-1967) in New York.

Reinhardt also held slide shows for his students and fellow artists that he referred to as "Non-Happenings."

They were slide lectures that critically responded to the university tradition of teaching art history through educational slides, as well as to the emergence of performative "Happenings" in the New York art scene. The "Non-Happenings" could last several hours, during which Reinhardt could show up to 2,000 slides. A digitised presentation of 300 colour photographs is shown in the exhibition.

*Travel journal, 1952-1966, page 26.  
(c) 2016 Estate of Ad Reinhardt /  
Artists Rights Society (ARS), New York;  
courtesy of David Zwirner, New York/  
London.*



# ART IS ART. EVERYTHING ELSE IS EVERYTHING ELSE.

It has been said that Reinhardt's cartoons, art comics and writings served as a way to purify his art of all matters extrinsic to painting. Ad Reinhardt's view of art stemmed from his conviction that "Art is Art. Everything else is everything else," in other words that art and life are completely separate.

**Ad Reinhardt, Abstract Painting, 1943. Oil on canvas, 40,6 x 61 cm. (c) 2016 Estate of Ad Reinhardt / Artists Rights Society (ARS), New York; courtesy of Fondation Gandur pour l'Art, Geneva, Switzerland. Photo: Sandra Pointet.**



It has been a great privilege for us at EMMA to work with the Estate of Ad Reinhardt, New York and the David Zwirner Gallery, New York/London. We also want to extend our warmest thanks to other collections that loaned us works on display: IVAM Institut Valencia d'Art Modern and Fondation Gandur pour l'Art, Geneva.

A special thank you goes to Diana Baldon, Director, and the entire staff of Malmö Konsthall.

The exhibition is realised by EMMA - the Espoo Museum of Modern Art in collaboration with Malmö Konsthall, Sweden, the Ad Reinhardt Foundation, New York, and supported by David Zwirner, New York/London.

The selection of abstract paintings and screenprints have been additionally incorporated into the exhibition by EMMA.

## EXHIBITION PROGRAMME

### **Fri 12 February, 5.30 p.m.**

Lecture: "Kertova kuva" (in Finnish), comics artist Ville Tietäväinen.  
Aitio, EMMA

### **Sat 5 March, 2 p.m.**

Comics artist Heikki Paakkanen and graphic artist and writer Harri Manner. Talk and discussion with an image as the final outcome.  
Aitio, EMMA

### **Sat & Sun 19–20 March, 12 noon – 4 p.m.**

WeeGee Children's Event Panel Capture, open drama workshop in the exhibition space. Nonstop.

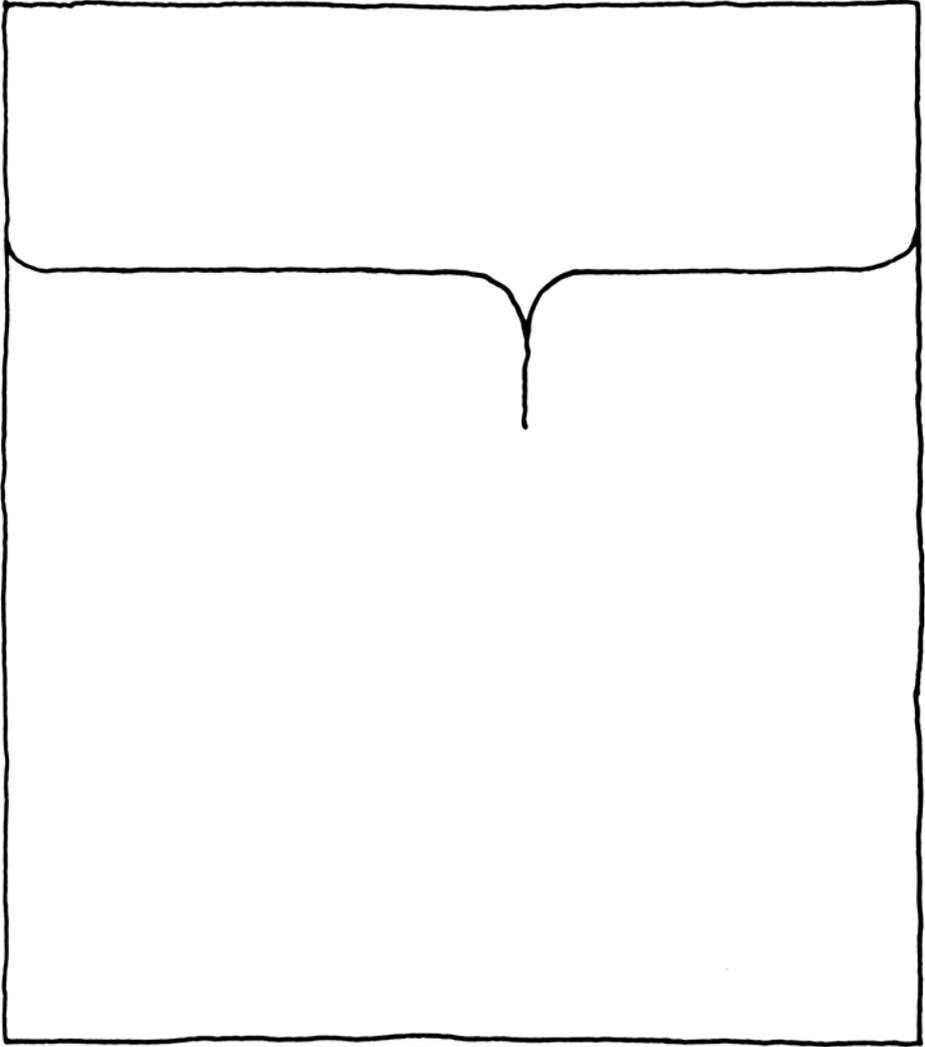
## BOOKABLE GUIDED TOURS

Art Quarter, Art Hour, Art Bridge and Children's Hour, Children's Quarter and Art Workshop for school groups.

Panel Capture on the Veranda. An activity space next to the light box and a workshop for school groups. Combines comics and shadow puppetry.

Read more about the workshops and guided tours on EMMA's website.

EMMA Club offers special programmes and benefits.  
[www.emma.museum/emmaklubi](http://www.emma.museum/emmaklubi)



Draw your own comics panel. What would you like to say or talk about?  
Take a photo of your panel and share it on Instagram @emmamuseum and #emmamuseum

## MALMÖ KONSTHALL



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