

Georg Baselitz

Eroi d'Oro

Curated by Luca Massimo Barbero

6 May—27 September 2026

Fondazione Giorgio Cini

Isola di San Giorgio Maggiore, Venezia

*Now that I'm more or less at the end of my painting activity,
I thought I should draw some kind of conclusion. In other words,
a summation of the paintings I've done over the years.*

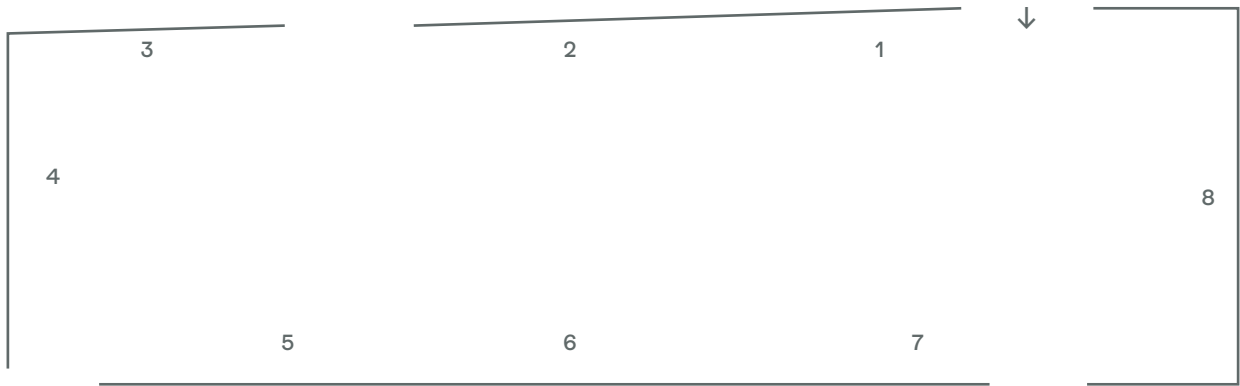
— Georg Baselitz

The Fondazione Giorgio Cini presents an exhibition of new works by Georg Baselitz, curated by Luca Massimo Barbero, Director of the Institute of Art History of the Fondazione Giorgio Cini and supported by Thaddaeus Ropac gallery. The golden planes that form the grounds of the works on view, by their reflectivity, offer no illusion of depth, creating a flatness reminiscent of medieval icons or the gilded backgrounds of Northern Renaissance painting. The painted bodies, executed in sharp lines, lie bare across these grounds as if floating on their surfaces. They include larger-than-life self-portraits, as well as depictions of the artist's wife, Elke, his lifelong companion and recurring model. As the artist remarks: 'Gold absorbs space, absorbs shadows, absorbs spatiality [...]. And on top of that, just a drawing, as if on a piece of paper, a nude drawing [...] as fine as I could manage.'

With this exhibition, Georg Baselitz reflects on a lifetime of work, offering a summation as he approaches the culmination of his practice. The title of the exhibition, *Eroi d'Oro* – 'Heroes of Gold' in Italian – invokes one of the artist's earliest series, the *Hero* paintings. While gold has always held diverse connotations and functions within his practice, 'None of the golden paintings I have made until now have been true gold-ground paintings [...], the overpainting is too intense,' he states. 'It is completely different here. There is a certain harshness, there is also a certain loneliness.' The attenuated bodies appear fragile, emptied out and haunting, qualities that stand in stark tension with the gilded grounds, through which the artist confers on his exalted figures an almost reverent dignity and potency.

The exhibition is accompanied by a fully illustrated catalogue with a text by Luca Massimo Barbero.

Georg Baselitz
Eroi d'Oro



SALA CARNELUTTI



SALA PICCOLO TEATRO

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|--|--|---|
| 1. <i>Auch goldene Strümpfe gibt es</i> , 2025
Oil and gold paint on canvas
450 × 300 cm (177.17 × 118.11 in) | 6. <i>Goldgrund im Bikini</i> , 2025
Oil and gold paint on canvas
450 × 300 cm (177.17 × 118.11 in) | 12. <i>Unruhe auf Gold</i> , 2025
Oil and gold paint on canvas
300 × 215 cm (118.11 × 84.65 in) |
| 2. <i>Kann Gold zuviel Ekstase sein</i> , 2025
Oil and gold paint on canvas
450 × 300 cm (177.17 × 118.11 in) | 7. <i>Goldenes Gold</i> , 2025
Oil and gold paint on canvas
450 × 300 cm (177.17 × 118.11 in) | 13. <i>Entritt geht, keine Frage was tun</i> , 2025
Oil and gold paint on canvas
450 × 300 cm (177.17 × 118.11 in) |
| 3. <i>Die Engel sind ausgefallen</i> , 2025
Oil and gold paint on canvas
300 × 215 cm (118.11 × 84.65 in) | 8. <i>Ein goldenes Ei auf einem Tisch</i> , 2025
Oil and gold paint on canvas
450 × 300 cm (177.17 × 118.11 in) | 14. <i>Man könnte durchaus einen Stuhl malen</i> , 2025
Oil and gold paint on canvas
300 × 215 cm (118.11 × 84.65 in) |
| 4. <i>Türkische Hose auf dem Treppchen</i> , 2025
Oil and gold paint on canvas
460 × 300 cm (181.1 × 118.11 in) | 9. <i>Hält sich in der Mitte auf</i> , 2025
Oil and gold paint on canvas
300 × 215 cm (118.11 × 84.65 in) | 15. <i>Etwas ruhiger</i> , 2025
Oil and gold paint on canvas
300 × 215 cm (118.11 × 84.65 in) |
| 5. <i>Kann ein metaphorischer Maulwurf golden sein</i> , 2025
Oil and gold paint on canvas
450 × 300 cm (177.17 × 118.11 in) | 10. <i>Elke drei Flächen</i> , 2025
Oil and gold paint on canvas
300 × 215 cm (118.11 × 84.65 in) | 16. <i>Die goldene Kittelschürze</i> , 2025
Oil and gold paint on canvas
300 × 215 cm (118.11 × 84.65 in) |
| | 11. <i>Der Fußweg von oben, wieder und wieder</i> , 2025
Oil and gold paint on canvas
300 × 215 cm (118.11 × 84.65 in) | |