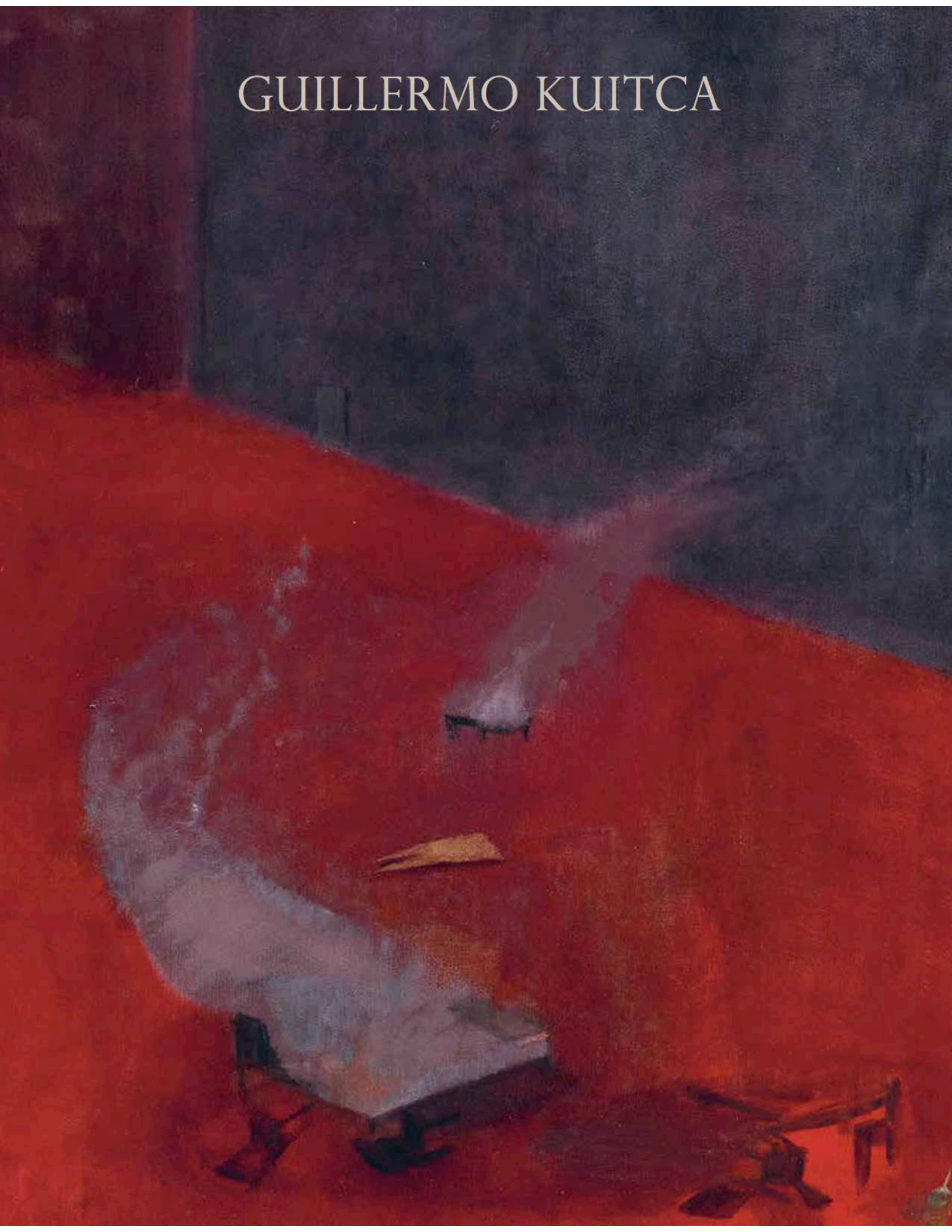


GUILLERMO KUITCA



5 I.
THE FAMILY IDIOT

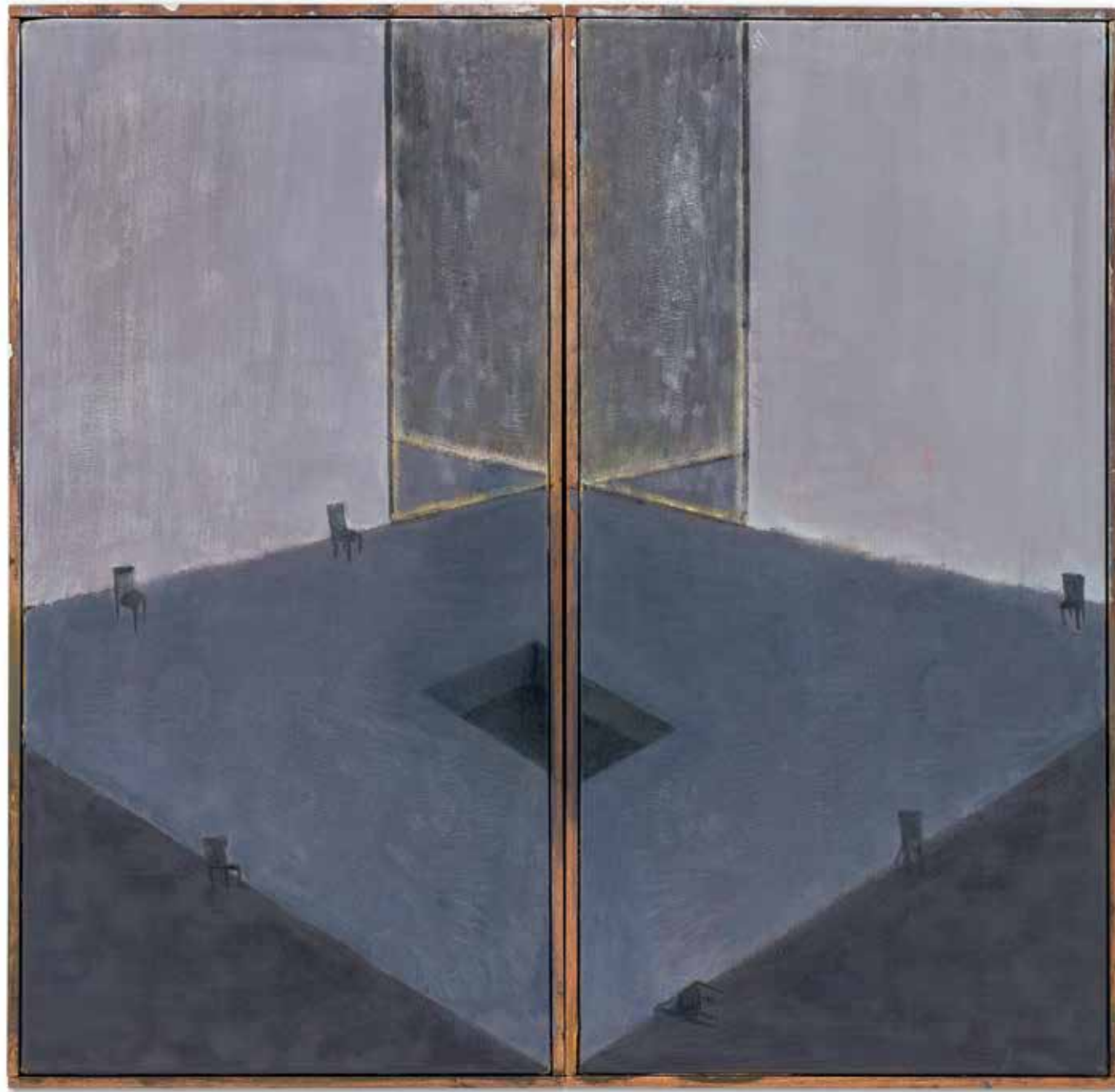
53 II.
HOW TO LOOK AT
GUILLERMO KUITCA'S
"THE FAMILY IDIOT"
CHRISTIAN VIVEROS-FAUNÉ

69 III.
PLATES

121 IV.
THROUGH THE
LOOKING GLASS
CHRIS WILEY

137 V.
MISSING PAGES

168 VI.
LIST OF WORKS



The Family Idiot, 2019
Oil on canvas in artist's frame, diptych
32 ¼ × 33 ½ in. / 82 × 85 cm



The Family Idiot, 2019
Oil on canvas in artist's frame, diptych
32 ¼ × 33 ½ in. / 82 × 84 cm



The Family Idiot, 2019
Oil on canvas in artist's frame, triptych
36 3/8 x 73 1/4 in. / 92.5 x 186 cm





Mark Rothko, *Orange and Yellow*, 1956



Peter Paul Rubens, *Descent from the Cross*, 1611–14

questions—the sort befitting the age-old medium of painting. The other is that Kuitca’s oeuvre is as much about certainty as it is about agonizing doubt. To quote Flaubert: “The author, in his work, must be like God in the universe, present everywhere and visible nowhere.”¹⁶ If you look hard enough it’s possible to spy Kuitca’s artful hand behind his own creations, pulling the strings of tangled intellectual histories while directing his crabbed figures toward dark dramas that, despite their barrenness, always squirm with stubborn life.

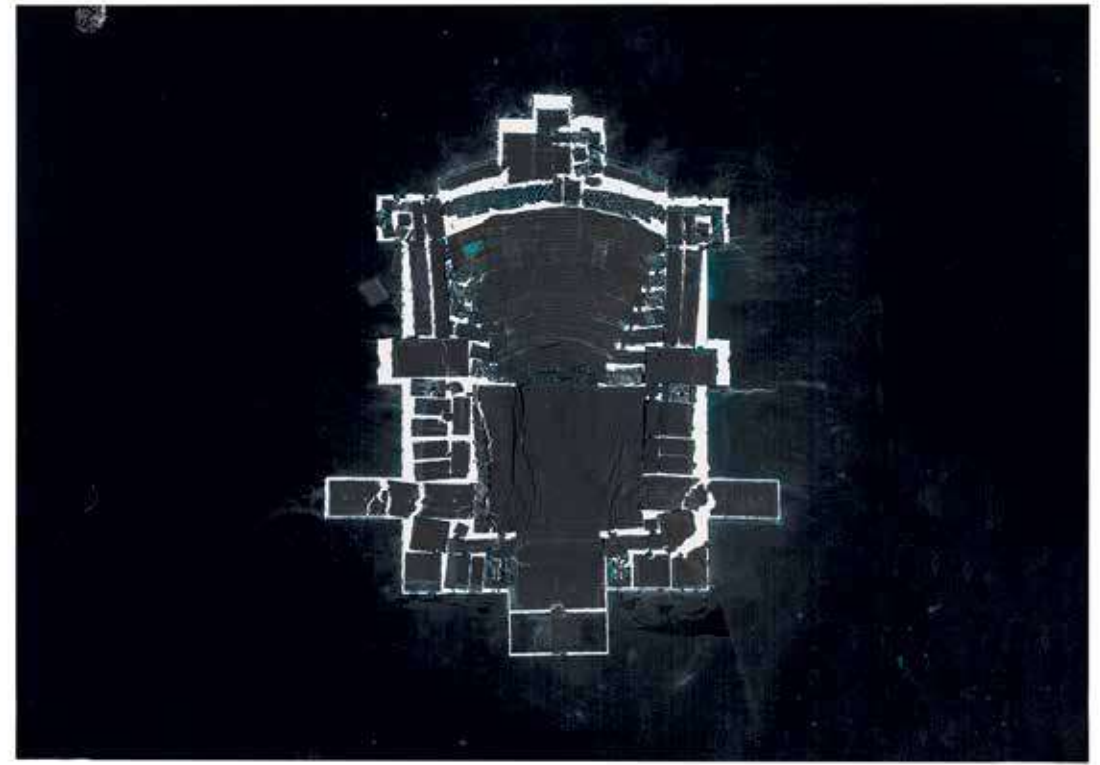
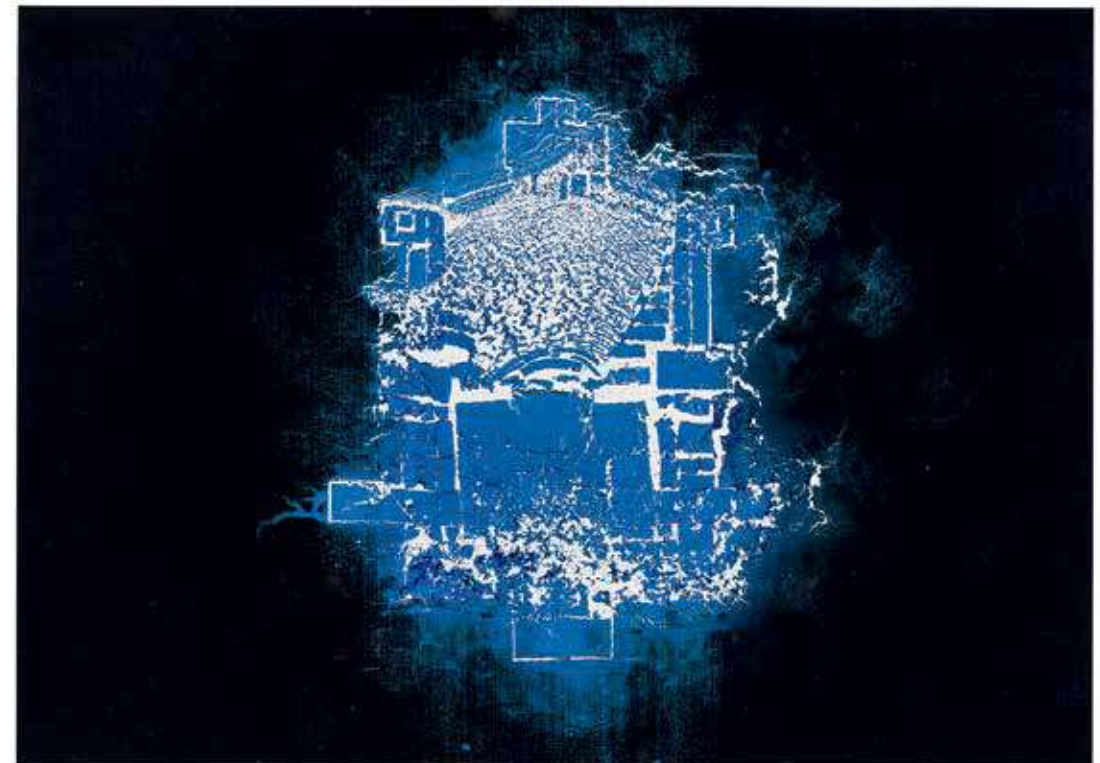
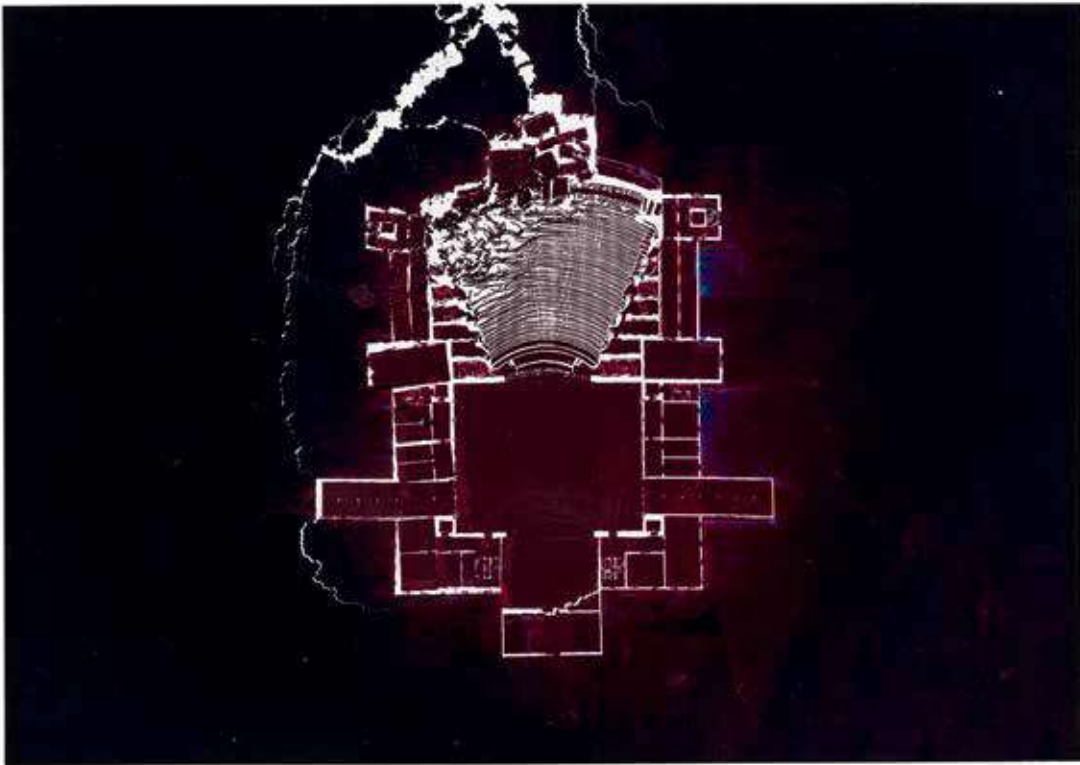
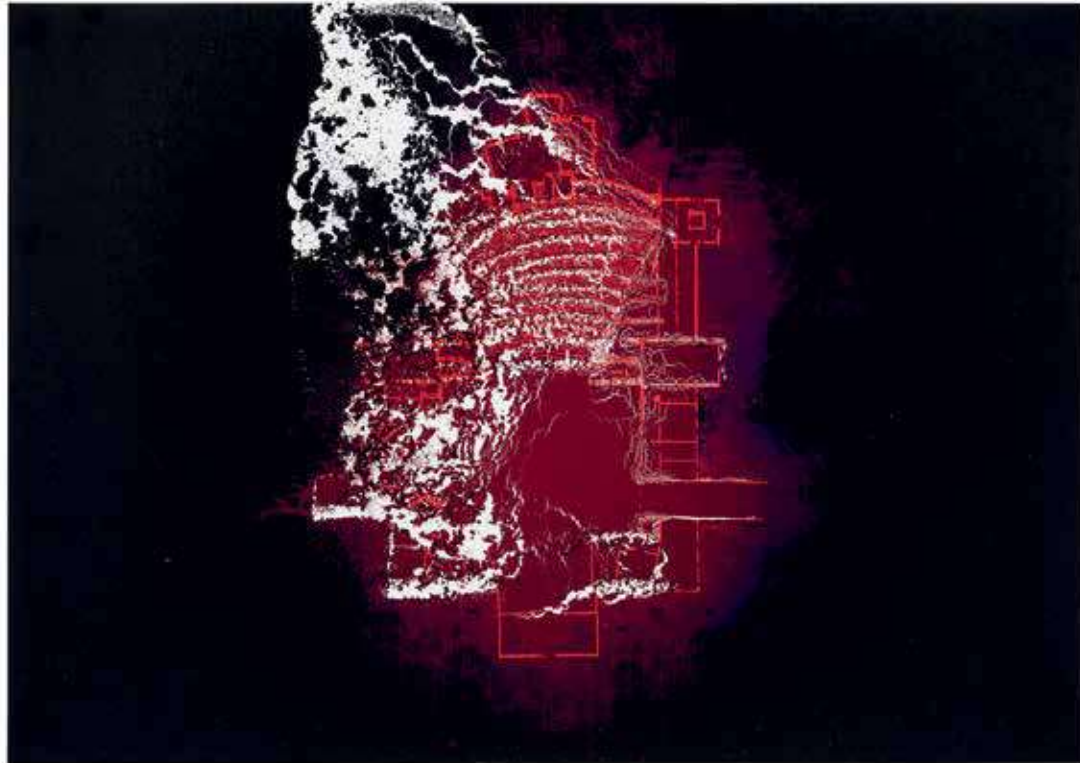




Untitled, 2019
Oil on canvas
11 3/4 x 7 7/8 in. / 30 x 20 cm



Untitled, 2018
Oil on canvas
11 3/4 x 7 7/8 in. / 30 x 20 cm



The Ring Cycle (Bayreuth Festspielhaus), 2018–19
Mixed media on paper, 4 parts
each 11 3/8 x 16 1/2 in. / 29 x 42 cm



Untitled (Covent Garden), 2000/2018
Oil and pencil on canvas
66 7/8 x 88 1/4 in. / 170 x 224 cm

