

THE 80s

Art of the Eighties

10.10.2021 to 13.2.2022



ALBERTINA modern

Exhibition Facts

Duration	17 October 2021 – 13 February 2022
Virtual Opening	9 October 2021 6.30 PM on Facebook-Live & YouTube
Venue	ALBERTINA MODERN
Curator	Angela Stief
Assistant Curator	Martina Denzler
Works	165
Catalogue	Available in German (EUR 29,90) onsite at the Museum Shop as well as via www.albertina.at
Hashtags	#albertina80s #AlbertinaMuseum
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DERSTANDARD

The 80s.

Art of the Eighties

The exhibition "The 80s" at ALBERTINA MODERN presents over 160 works by artists who not only defined this decade, but whose work reaches far into the art of the 21st century.

Shrill and colorful

The 1980s: It is the age of (neo-)liberalism, which has now finally arrived in society, politics and the economy. Margaret Thatcher and Ronald Reagan rule the Anglo-American world with conservative forces. The advent of the first PCs, video games, globalization, the opening of national borders and increasing mobility suggest a world in relative harmony. Cinema attendance records, technical progress and the lure of consumption promise a rosy future. There is also talk here and there of the end of history, of a saturated, Western-dominated world view.

And yet: the end of the Second World War is only a young human life away. A generation is pushing forward that has had enough of the post-war stuffiness. A generation for whom prosperity and comfort are by no means enough. Those who are not too distracted recognize a world in East-West conflict, feel the pressure of permanent nuclear armament or are shaped by the peace movement and German reunification. It is a decade of rebellion, electro music with senseless lyrics resounds from the radios, wave and punk openly show their displeasure to society. An avant-garde emerges from the underground, experimenting, questioning and holding up a mirror. The art of the 1980s is colorful and multifaceted. It can be anything, but not one thing: boring.

In the eighties, everything suddenly became possible. The great social and political upheavals are also clearly visible in art. Groups of artists break with the entrenched art establishment, dethrone the avant-garde: the "Junge Wilden" rediscover the visual arts and exhibit - as self-confident as they are socially committed - under the term "Heftige Malerei" (fierce painting).

Celebration of diversity

Not one story, but many small narratives define the 1980s. Diversity in thought and action, knowledge and belief are booming. Boundary expansions in many respects and networking are among the essential characteristics of this time. Like hardly any other decade, the eighties have burned themselves into the memory of those who experienced this decade. But the shrill retro visions that experience a revival at cyclical intervals continue to inspire younger generations today. After the barren years of conceptual art and minimalism, the Neue Wilde are now expressing themselves in

colorful and, above all, highly experimental ways. Discovery and the joy of the new are in the foreground. An experimental laboratory that is not afraid of kitsch and pathos. Even more: as a sure sign of self-reflection, perhaps also as a wink, the finger is put where the mass-produced society takes itself a little too seriously.

In the visual arts, the "Anything Goes" of the anarchist-minded Austrian Paul Feyerabend makes itself felt through stylistic richness. The so-called hunger for images that heralded this decade, reflected in the expressive gestures of the Junge Wilde on large-format canvases, can only be understood as a countermovement to the minimalist and conceptual currents of the 1960s and 1970s. "Art proliferates, begets shoots and filiations, forms nodes and ramifications," wrote the editor of the then hip art magazine *Wolkenkratzer* Wolfgang Max Faust. Now abstraction stands next to tangible figuration, emotion next to rational coolness. The new media, the dawning digital age bring forth a new art of cipher, fiction and copy.

Cradle of today's art

The 1980s, ranging from Jeff Koons and Jenny Holzer to Jean-Michel Basquiat and Keith Haring to Cindy Sherman and Richard Prince, are the cradle of today's art. Questions of appropriation and authorship are discussed as well as criticism of consumer culture.

The oeuvre of Austrian artists such as Brigitte Kowanz and Erwin Wurm, Herbert Brandl and Maria Lassnig, Franz West and Peter Kogler is effortlessly integrated into the canon of an international star line-up in the exhibition *The 80s*.

Representatives include Jean Michel Basquiat, Jeff Koons, Keith Haring, Robert Longo, Cindy Sherman, Sherrie Levine and Jenny Holzer. Their art marks an important turning point in recent art history.

But not only the main representatives of the American Picture Generation and Appropriation Art are shown in the exhibition about the 80s, but also the most important exponents of the Italian Transavantgarde, such as Francesco Clemente and Sandro Chia, and also the German contribution of this decade, Martin Kippenberger and Albert Oehlen, which is still influential today, as well as the most important Austrian artists of the 80s, Brigitte Kowanz and Isolde Joham, in addition to Brandl, Schmalix, Scheibl and Moosbacher. As the main representatives of the Neue Wilden, Rockenschaub and Peter Kogler as representatives of Neo Geo and installation art. Individual figures such as Franz West, Erwin Wurm and Maria Lassnig will play a prominent role in this overview of a decade whose significance for contemporary art cannot be overestimated.

Exhibition Texts

Room 1

The 80s

The 1980s are the most important decade for the art of our time. Not a metanarrative but rather many small stories characterize this decade. Diversity of thought and action, of knowledge and belief, is booming. Globalization, networking, and expanding boundaries in many respects are among the essential features of this period. Growing mobility, the rise of the first PCs and of the Internet bring the big, wide world within reach with just a few clicks. In 1980s, suddenly, everything becomes possible. First, no one all-determinant style, such as abstraction or Pop Art, dominates everything any longer; influential art currents belong to the past; instead, diversity and networking are the order of the day: "Art is growing rampantly, putting out shoots filiations, forming knots and branches," writes Wolfgang Max Faust in the legendary magazine *Wolkenkratzer*.

The decade is marked by a stylistic pluralism never seen before, which draws on the store of images of past eras and places. The simultaneity of the nonsimultaneous defines the *zeitgeist*: The 1980s see the birth of Postmodernism, which is characterized by a culture of quotation rather than the fetish of originality and innovation that for centuries determined the understanding of art. After the visually barren years of Minimalism and Conceptual Art, the *Neue Wilden* (New Wild Ones or neo-Fauves) with the neo-Expressive painting satisfy the hunger for images. An unrestrained pleasure in telling stories, the free expression of feelings, a new sensuality and visual effusiveness now persuade us. Jeff Koons discovers kitsch. The Italian Transavantgardists like Francesco Clemente and Sandro Chia make the world poetic again concern themselves with ancient myth, while Julian Schnabel smashes the idea of the pure image with his material collages. Cindy Sherman and Robert Longo disappoint the expectations of permanent artistic innovation and attack the fetish of the originality of art. The art of the quotation and of Appropriation are booming. Jean-Michel Basquiat and Keith Haring become the epitome of art nonconformist art, go into the streets and into public spaces and thereby democratize the understanding of art. The feminist art of Barbara Kruger and Jenny Holzer declares war on male dominance and on consumption-fixated American society. And for the first time the Austrian art Franz West, Brigitte Kowanz, and Erwin Wurm seamlessly joins the international art of its time.

Room 2

Art on Display

The first generation of exponents of Commodity Sculpture, to which Haim Steinbach also belongs, was initially motivated by protesting the commercialization of and boom in the art market. Combatting the latter with its own means—namely, company logos and the signature that increases the price but also with the trappings of mass products for sale—is their top priority. So-called Commodity Art regards art's commodity form as a given and oscillates between commerce and critique of capitalism. In the USA it is closely associated with Neo Geo and artists such as Ashley Bickerton, Peter Halley, Jeff Koons, and Meyer Vaisman. The para-religious or mythical dimension of the artwork underscores, recalling Marcel Duchamp's ready-mades, the close relationship of art and the everyday object, design and kitsch, irony and concept. First and foremost, these artists want to elucidate the essence of the glorification of commodities and hence the economic driving force of capitalism. This still-current mix of institutional exhibition activity not oriented around profit and the art trade reaches a critical zenith at the time.

Room 3

Street Art

Precisely because the 1970s were so artificial, intellectual, and distanced, in the 1980s people search for a genuine, authentic art, and they find it in the subculture of graffiti. Art smeared on building walls is seen as a force aimed at the white cube, that aesthetic ivory tower with its radiantly white walls. Keith Haring with his Subway Drawings, Jean-Michel Basquiat, and Kenny Scharf with his psychedelic comic utopias but also Jenny Holzer and Lady Pink want to productively disturb public spaces beyond their increasing commercialization. They want to leave traces behind and call into question the elegance of urban façades. The widespread rise of street art and graffiti—it took some time before graffiti found its way from façades onto canvases—declares itself above all through its authenticity. The underdog tone of graffiti, a form of art subject to fines for vandalism; the do-it-yourself attitude; the speed and spontaneity with which it is made; and the spray can as drawing tool have ordained graffiti the art that does not conform and violates all convention.

When Kitsch Becomes Art

In his Banality group of works, Jeff Koons uses colorfully painted wood, glass, and porcelain and enlarges toys and devotional objects to the size of sculptures. By doing so he counters the basic tendency to reduce and trivialize into a toy or knickknack. He also considers it important to work with Tyrolean woodcutters, who normally produce regional kitsch. He ennobles kitsch, which causes angry reactions: aesthetic "pollution" encounters moral scruples and old purity laws when Koons produces his Made in Heaven series, for example, in which he presents himself having sex with his then-wife,

the porn star Cicciolina. The Fall is thus declared to be a marketing enhancement—a cheeky disregard of religious items used as devotional kitsch. But both art and kitsch are concepts reached by agreement, as the art historian Werner Hofmann emphasizes. In the exhibition he organized for the Wiener Festwochen in 1987, *Zauber der Medusa*, he regarded replacing art by the trivial as avant-garde. The Austrian border crossers who subversively cite kitsch include Franz West, especially in his collages swathed in pink, and Erwin Wurm, who defamiliarizes petit-bourgeois worlds. In a hyperrealist post-Pop painting, Isolde Maria Joham, too, integrates a reworked film still as a citation of kitsch.

Room 4

The Return of Myths

Italian Transavanguardia—a narrative, poetic, metaphorical, and mythical art that is also known as *Arte Cifra*—celebrates its international breakthrough in 1980 at the thirty-ninth Venice Biennale. Its chief exponents include Sandro Chia, Francesco Clemente, Enzo Cucchi, Nicola De Maria, and Mimmo Paladino. For the art theorist Achille Bonito Oliva, who founded Transavanguardia, it was the only avant-garde still possible. This Postmodern art strives to build a bridge between the past and present, depth of subject matter and superficial effect. These artists see the slowness with which their paintings are made as a contrast to images from advertising and television which rush past ephemerally. The ideas of the avant-garde of the early twentieth century such as the break with tradition and the spiritualizing of art should not be transformed by mixing styles, techniques, and media, influences from archaic eras and distant cultural spheres. It is about eclecticism and resolving opposites. In *Verso Damasco*, for example, Chia reinterprets the Christian iconography of the experience of religious transformation and brings the past into the present, while in *Hermaphrodite* Clemente eliminates gender duality.

Room 5

Hunger for Images

The sensual, narrative vacuum and rigorous reductionism of theory-heavy currents such as Minimalism, Conceptual Art, and Institutional Critique of the 1960s and 1970s causes a “hunger for images,” a fundamental, powerful, tension-filled reorientation in the visual arts. It creates validity in the multicultural allusions of Italian Transavanguardia, the expressive yearning of the *Neue Wilden* in Austria and Germany, and the French protagonists of *Figuration Libre*. With great vehemence, garish colors, and spontaneity, the generation of artists born around 1950 plunges with dedicated physical effort and without asking about meaning, into the medium of painting, which has once again been declared dead. The rebellious *zeitgeist* unceremoniously declares the avant-garde dead and makes the old the new. The loose groupings of artists of the German *Neue Wilden* in Berlin, Düsseldorf, Hamburg, Cologne, and Munich take their

lead above from the anarchic manner of Dadaism, which in many works is reflected not only in the form but also, as in *Junge mit Messer* by Jiří Georg Dokoupil, in the content.

Room 6

Neo Fauve Painting

In public, in exhibitions, and on the art market a great interest in painting spread in Austria too in the early 1980s. Young artists and painters were presented relatively quickly by public museums. Exhibitions such as *Neue Malerei in Österreich* in Graz in 1981, *Einfach gute Malerei* at the Wiener Museum des 20. Jahrhunderts in 1983, and *Hacken im Eis* at the 20er Haus in 1986 introduced young painters, at least a quarter of whom are still represented in the rankings of the most important artists in the country—and a few even beyond its borders. In 1991, the 1980s are called the *Jahrzehnt der Malerei* (Decade of Painting) in the title of an exhibition at the Wiener Kunstforum. Whether figurative or abstract, all these artists are linked by a pastose, immediate application of paint, whereas the construction of the compositions differs considerably. As if the modernist break with the past and figuration never existed, they cite without reservation from the most diverse epochs; work, like Alois Mosbacher, with great thematic freedom from the still life to the landscape and, like Siegfried Anzinger, from the nude to the portrait; or, like, Hubert Schmalix, they rule out neither corporeality nor violence.

Room 7

Abstraction and Materiality

The tendencies of the painting of the *Neue Wilden* (New Wild Ones or neo-Fauves) to transgress boundaries and the impetus of this impulsive art are due to a neo-Expressionist formal idiom familiar in modern art history above all from Fauvism. In the early 1980s artistic spontaneity is borne by an inner drive that is as unbridled as possible. The haste, exaggeration, and rawness are intended to lend materiality, substance, and dynamics to the power of the subjective imagination. Several Austrian artists, such as Herbert Brandl, Gunter Damisch, and Hubert Scheibl, initially work with pastose masses of paint and largely abstractly. The studios of those artists are more reminiscent of kindergartens than of the antiseptic laboratories of an innovative aesthetic. The art of the *Neue Wilden* is suspicious of any hierarchy or claim to absoluteness. The more recent past and a saturation with a bourgeoisie and its rampant affluence was countered playfully by an excess of visualizations, narratives, and freely flowing paints. Turning toward the world means divesting oneself and exploring individual artistic spaces. The chaotic, infinite webs of lines of Otto Zitko, for example, also stand for an increasingly globalizing and networking world.

Franz West and the Anarchy of Art

That art does not derive from ability has already been celebrated since the turn of the twentieth century. In the 1980s every effusive gesture underscores the individual creative act which occurs as an edification in the collective. Do-it-yourself strategies find expression in the papier-mâché works of Franz West as well as in his cooperative works; he works with Herbert Brandl, for example, but also with Otto Zitko and Heimo Zobernig and with irony goes against the grain of conceptual questions of presentation. Cooperation with others, later including younger artists, represents his specific form of networking. In Germany, too, artists do collaborative work, including such friendships as those of Albert and Markus Oehlen, Jiří Georg Dokoupil, and Walter Dahn; Werner Büttner and Martin Kippenberger; Salomé, Luciano Castelli, and Rainer Fetting. The fact that they are able choose to produce collectively makes it clear that what mattered was not a return to subjectivity in art but a new consciousness that goes beyond a preserving, isolating me, myself, and I of the individual.

Room 8 New Image Painting

In the United States, with recourse to the “Bad Painting” theories of the art critic Marcia Tucker and in parallel with neo-Fauve painting in Europe, the concept of New Expressionism or New Image Painting emerges. The new zeitgeist of postmodernism can be summed up as a renunciation of the search for utopias and visions, in talk of the end of grand narratives, and in the appreciation of the fragment, and it becomes established in the visual arts as well. Modernism’s struggle against the image as fiction has been forgotten— illusionism and pleasure in narrative flourish. Tucker subjects the idea of “good” painting to new parameters for judgment. “Bad Painting” ironically and provocatively turns classical conventions of representation and depiction into their opposite. Numerous artists, from Julian Schnabel by way of Jean-Michel Basquiat to David Salle, integrate set pieces from historical source material, quotidian fragments, kitsch, traditional images, archetypal and personal fantasies into their works. The artist reaching into the dusty drawers of the past, the eclecticism of the bygone, sampling, and art of the citation are the new old. In the United States, too, the present becomes a cyclically recurring fragment of history.

Collaborations

In contrast to the Neue Wilde artists, Andy Warhol, Jean-Michel Basquiat, and Francesco Clemente make no effort to make their styles more similar in their legendary collaborative paintings, the fifteen so-called Collaborations—Collabs for

short—of 1984–85. The impersonal, mechanical method of Warhol and his allusions to the visual emblems of a world of commodities and the quotidian meet the spontaneously expressed openness of Basquiat’s graffiti and the sensuous, corporeal plasticity of Clemente, who often contributes to the painting low-lying eyes and a dimension of psychological depth. The collaboration of the European Clemente and two American immigrants, Basquiat and Warhol, who belong to different generations—Warhol’s career begins in the 1960s—also reflects the zeitgeist of a networking and globalizing world. In the 1980s the art world is becoming far more international. Artists travel a great deal and influence one another across continents and national borders.

Room 9

Pictures Generation

Artists such as Troy Brauntuch, Jack Goldstein, Sherrie Levine, and Robert Longo are among the first representatives of the so-called Pictures Generation. This loose grouping of artists goes back to the legendary Pictures exhibition curated by Douglas Crimp at Artists Space in New York in 1977. At the time it is no longer about depicting the perceived world; instead, they are making pictures of pictures: usually new pictures are created with and after (existing) pictures by others. Sherrie Levine, who pursues this practice of Appropriation extremely resolutely, cites Jorge Luis Borges and his short story “Pierre Menard, Author of the Quixote” of 1939, in which the Argentine storyteller creates a fictitious writer. Borges’s story of the Knight of the Sad Countenance is identical with that of Miguel de Cervantes—word for word. Sherrie Levine’s pictures of pictures are, however, not exactly the same; her reproductions of great masters of modernism differ from the originals in size, materiality, and technique. Mike Bidlo also makes deceptively similar copies of existing works of art using historical or contemporary models, as exemplified by the work *Not Picasso (Les demoiselles d’Avignon, 1907)*.

Room 10

Appropriation Art

If one looks back at the practice of Appropriation, whose most important common feature is the strategic appropriation of others’ imagery, one recognizes an evolutionary strand in twentieth-century art that peaks in the 1980s: beginning with Marcel Duchamp’s ready-mades by way of the hybrid material, assemblage, and collage techniques of the Dadaist to the engagement with the emblems of the mass media and mixing high and low in Pop Art, it becomes more and more a matter of course for contemporary art in the twenty-first century. Appropriation Art no longer claims to interpret reality but rather sees itself as coming to terms with a world of omnipresent images. It asks about the essence of autonomous art. In a wake of the

mediatization of society, artists make use of an expanding universe of images. Like Franz Gertsch, Jack Goldstein, and Isolde Maria Joham, they make use of photographic or cinematic models, or, like Richard Prince and Cindy Sherman, introduce a visual idiom of forms familiar from advertising and the mass media, or, like Robert Longo and Cindy Sherman, draw on a rich store of existing *mise-en-scènes*.

Room 11

Spiritual America

The process of Appropriation comes to a head in a radical way in *Spiritual America* by Richard Prince. He reproduces for it a nude photograph by Garry Gross of the actress Brooke Shields taken when she was ten. Prince gives it a gold frame and presents it as the only work in a room in New York rented for that purpose. This photograph by Gross was the occasion for an earlier legal dispute. Shields sued him for violating her privacy, but she lost because her mother had sold the rights to the photograph. Whether Prince is revealing in a critical way the entanglement of thirst for fame, self-market, and abuse in celebrity culture or merely thematizing voyeurism with an underage girl as the object of sexual desire is the subject of ongoing debate. The choice of the title, *Spiritual America*, provides a clue. It is from the modernist photographer Alfred Stieglitz, who used it as the title of a detail photograph of a castrated stallion he took in 1923 to comment ironically on a bigoted American culture dominated by material interests. Prince will photograph Brooke Shields in the same pose as an adult woman—reappropriation as self-empowerment.

Room 12

Art as Resistance

Women artists such as Jenny Holzer use new exhibition venues and the streets of large cities as the site for their sociocritical mission in order to reach a wide audience. With targeted interventions and slogans at once borrowing from and rejecting advertising and promotion, Holzer's text works such as *ad Truisms*, the *Inflammatory Essays*, and the *Survival Series* provoke and rouse. The artist uses LED signs, benches, stickers, and T-shirts to address themes such as AIDS, politics, violence, sex, the environment, feminism, and male-dominated power structures. Mike Kelley is already experimenting with the closing the ranks between subculture and public sphere is his rock (or antirock) band *Destroy All Monsters*, of which he was a member until 1976. In the ten-part textile work *Pansy Metal/ Clovered Hoof*, he denigrates the genre of hard rock with its skulls and images of Satan as well as his own Irish roots and the swastika. On large silk banners made as part of a cooperation with the choreographer Anita Pace, in which she uses them as costumes, he renders these motifs in an emblematic, defamiliarized way, adding male genitalia and texts.

Room 13

The Crisis of Geometry

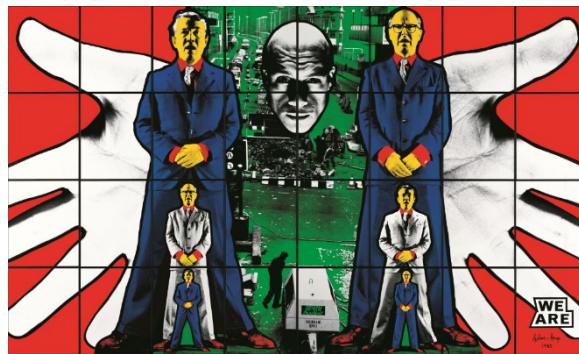
In parallel with the boom in neo-Expressionist painting, Austrian art undergoes a paradigm shift in the mid-1980s. By paraphrasing and trivializing what was once high art, such as that of the Constructivist and Concrete artists, it pushes ahead to the series design of an ornamentalizing abstraction. Gerwald Rockenschau, Heimo Zobernig, and Brigitte Kowanz, all of whom studied at the Hochschule für angewandte Kunst in Vienna, reevaluated the spirit of Kinetic Art, Form Art, and Op Art into the impersonal citation. The clamor for originality is followed by a denial of authorship and reaching for labels or doubles. The silkscreen, as an industrially produced surface, also replaces the artist's signature style. This blurs the lines between media. Interest shifts to the cool lighting design with neon tubes and mirrors of Kowanz and artistic work at the computer as in Peter Kogler's work, in which motivic repetitions on wallpaper spread out in space. Narrative is reduced to a visual language of pictograms. The surrogates for pedestals in Zobernig create hybrid forms between art and design in the tradition of the ready-made.

Press images

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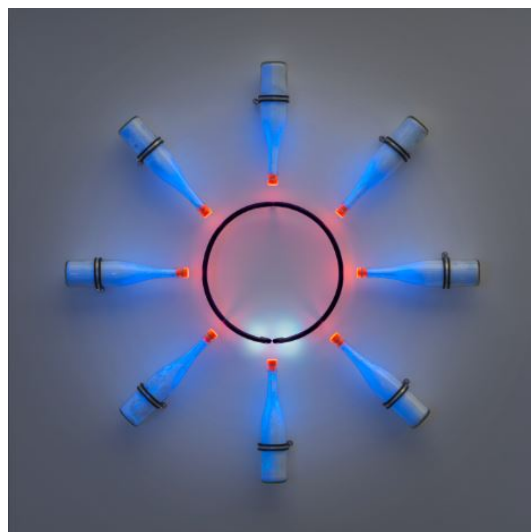
Jean-Michel Basquiat, Francesco Clemente & Andy Warhol
 Alba's Breakfast, 1984
 Mixed media on paper, mounted on canvas
 Bischofberger Collection, Männedorf-Zurich, Switzerland
 © The Estate of Jean-Michel Basquiat/Bildrecht, Vienna 2021
 © The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Bildrecht, Vienna 2021
 © Francesco Clemente



Gilbert & George
 We Are, 1985
 Hand dyed black and white photographic prints,
 Collection Thaddaeus Ropac, London · Paris · Salzburg · Seoul
 © Gilbert & George/© Bildrecht, Vienna 2021



Jeff Koons



Brigitte Kowanz

Bear and Policeman, 1988
 Pigment on wood
 © Kunstmuseum Wolfsburg
 Foto: Gautier Deblonde



1x8, 1988/2019
 Fluorescent lamps, fluorescent paint, glass, wood
 ALBERTINA, Wien – Familiensammlung Haselsteiner
 © Brigitte Kowanz Foto Stefan Altenburger



Isolde Joham
 Electric Rider, 1981
 Oil and acrylic on canvas
 Private Collection
 ©Isolde Joham
 Photo: Olga Pohankova



Cindy Sherman
 Untitled Film Still, 1980
 Silver gelatin paper
 ALBERTINA, Vienna – The ESSL Collection
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 artist
 Photo: Franz Schachinger



Francesco Clemente,
 Hermaphrodite, 1985
 Gouache on handmade Pondicherry paper
 ALBERTINA, Vienna – The JABLONKA Collection
 © Francesco Clemente

Julian Schnabel
 Pandora (Jaqueline as an Etruscan), 1986
 Ceramic discs and acrylic paint on wood
 ALBERTINA, Vienna – The ESSL Collection
 © Julian Schnabel
 Photo Stefan Fiedler - Salon Iris, Vienna



Izhar Patkin
Don Quijote Segunda Parte, 1987
Anodized cast aluminum
Private Collection
© Izhar Patkin



Jean Michel Basquiat
The Thinker, 1986
Acrylic on canvas
© The Estate of Jean-Michel Basquiat/Bildrecht,
Vienna 2021



Bruce Nauman
Sex and Death by Murder and Suicide, 1985
Neon tubes mounted on aluminum
Emanuel Hoffmann Foundation, on permanent loan
to the Öffentliche Kunstsammlung Basel
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Foto: Bisig & Bayer, Basel



Sandro Chia
Verso Damasco, 1981
Oil on canvas
Bischofberger Collection, Männedorf-Zurich,
Switzerland
© Bildrecht, Vienna 2021



Jenny Holzer & Sandra Fabara (Lady Pink)
 Savor kindness because cruelty is always possible
 later, 1983/1984
 Spray paint on canvas
 Sammlung Ringier, Schweiz
 © LadyPink
 © Bildrecht, Vienna 2021



Mike Kelley
 Estral Star #3, 1989
 2 knitted stuffed animals
 Sammlung Ringier, Schweiz
 Courtesy of Ringier Art & Immobilien AG / Ringier
 Collection, Switzerland,
 © Bildrecht, Vienna 2021, Photo by Gerhard Born



Keith Haring
 Untitled, 1983
 Acrylic on leather
 Private Collection
 © Keith Haring Foundation
 Courtesy of Martos Gallery



David Salle
 Room with blue statue, 1986
 Oil, acrylic and light sensitive linen on canvas
 © ALBERTINA Vienna – The ESSL Collection

