

**ROBERT
LONGO**

Exhibition Facts

Duration	September 4 – January 26, 2025
Opening	September 3, 2024 6.30 p.m.
Venue	Bastion Hall The ALBERTINA Museum
Curators	Elsy Lahner
Assistant	Melissa Lumbroso
Works	48
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Opening Hours	Daily 10 a.m. – 6 p.m. Except Wednesday and Friday 10 a.m. – 9 p.m.
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Robert Longo

September 9 – January 26, 2025

As an artist, I feel a moral imperative to preserve the images of our shared dystopic present with the hope that something will one day change.¹

The ALBERTINA has a special connection to Robert Longo: “It was around 20 years ago that we were able to reopen the Albertina in 2003 with Robert Longo's exhibition ‘The Freud Drawings’. In my last year as General Director of the Albertina, we are looking back on these beginnings and dedicating a comprehensive retrospective to the outstanding American artist. The repositioning of the Graphic Art Collection began with Robert Longo. Instead of continuing to collect conventionally in cassette format and seeing the drawing primarily as a sketch or study that prepares the actual work of art, since this Longo exhibition in 2003 we have for the first time made the development of contemporary art towards the monumental, drawn ‘picture’ the guiding principle of a contemporary collection and museum mission: Franz Gertsch, Anselm Kiefer and many others, who had previously been ignored by the Albertina because of their large-format works, defined our new self-image from this point onwards”, says ALBERTINA General Director Klaus Albrecht Schröder.

The show features important key works from the various periods of his production, beginning with *Men in the Cities*, the series that made him famous overnight and embodied the zeitgeist of early 1980s New York like few other works. The exhibition also presents the *Bodyhammers*, in which the artist expresses his unease with gun culture in the United States, as well as works from the Freud cycle. The latter is based on photographs secretly taken in Freud's office and apartment for documentation purposes, before he had to flee from the Nazis to London in 1938. Also featured are works from *God Machines*, in which Longo addresses monotheistic world religions, and *The Destroyer Cycle*, in which he takes up events from global politics.

Monuments in black and white

Robert Longo is known for his monumental hyperrealistic works: powerful, dynamic charcoal drawings whose virtuoso technique and the visual force of the motifs mesmerize the

¹ Robert Longo in conversation with the author on June 27, 2024.

observer. For his models, Longo uses photographs that record dramatic situations at the moment of their greatest tension. The artist is concerned here with the depiction of power—in nature, politics, history. He utilizes visual material that has been reproduced thousands of times, and which has long been a part of pop culture, of our collective visual memory. Longo isolates and reduces the motifs so as to raise their visual impact to a higher power. By enlarging the subject and intensifying the lighting into a dramatic chiaroscuro, we find ourselves before gigantic, previously unseen theatrical images. Longo draws on existing images, references reality secondhand, and creates impressive “copies” of the original black-and-white photographs, which pale beside their transformation into colossal charcoal drawings.

The dramatic lighting and shadow effects of the charcoal drawings emphasize the objects’ plasticity and the spatial depth. They make the motif appear as real as it is unreal. The deep black of the charcoal rubbed into the paper swallows up all of the light. Paradoxically, Longo is ultimately capable, like no one else, of evoking brightness and radiant light, transparency, and differentiated materiality with the blackness of charcoal.

Longo and the Pictures Generation

In the late 1970s Longo belonged to the so-called Pictures Generation, a loose grouping of New York artists that critically engaged with mass media and pop culture in their works. His iconic large-scale series of drawings *Men in the Cities* (1979–83; pp. 31–39) in their extreme, dynamic poses aptly expressed the fragile mood—fraught with tension—of the 1980s. New York in those days was dominated as much by financial wealth, a real estate boom, and yuppie culture as it was by rising criminality, drug problems, and social inequality, polarizing the city. The neoconservative politics of the Reagan era and the threat posed by the Cold War contributed to a climate of insecurity. Longo’s severely formal drawings echo this sentiment. The figures are dressed in “urban uniforms and Film Noir attire”² against a white background, in an empty space, each one isolated, frozen in a moment of intense movement and physical contortion. The artist found a correspondence in the intensely stylized representation of black-and-white contrasts, originating in news media and black-and-white films.³ Longo prefers these abstract symbols to be installed as a group in order to create a rhythmic tension. He thereby also articulates their individually experienced inner turmoil in a collectively lived structure marked by tension and pressure.

The dramatics and the composition of an image play a central role in Longo’s work. For the *God Machines* (2008–11; pp. 110–15), his portrayal of places of worship, he creates an

² The information and the following quotations are from a conversation between the artist and the author on February 22, 2024.

³ In addition to film and television, Longo was also influenced by the energy of the downtown punk and New Wave music scene. See the essay by Holger Liebs in this publication: Jerking into Now. Robert Longo’s *Men in the Cities* and the “Pictures Generation,” 23.

atmosphere of reverence and sublimity through overwhelming size, through light and shadow, as well as through the perspective that expresses the power of religious institutions. A detailed elaboration of a bullet hole in close-up (pp. 15, 102/103), which allows the observer to recognize every crack and every splitter in the glass, literally draws us into the violence of the moment. By precisely rendering the mushroom cloud (p. 87) in central perspective, the artist transmits not only the enormous power, brutality, and destructive force of the catastrophic event of an atom bomb exploding, but also the feeling of fascination in the face of the terrifying beauty of this phenomenon.

Longo's visual universe is fueled by personal impressions, influences, and topics connected with U.S. society, politics, and pop culture, as well as significant global events. Police brutality and racism, war and terrorism, the exercise of power, repression, and violence all find expression in his works. Yet even if the motifs appear personal, the artist is not concerned alone with the expression of an individual emotion.

Raft at Sea

It is one of Robert Longo's most impressive and at the same time most poignant works: *Untitled (Raft at Sea)* (2016–17; pp. 12/13, 184/185) depicts a rubber dinghy on the high seas, overloaded with its cargo of refugees and dangerously low in the water. The people in it, mostly men, sit on the edge of the rubber ring, disturbingly close to the water's surface. They wear caps, hats, and thick jackets under their life vests, indicating the inhospitable temperatures. The composition situates the boat on the horizon line in the upper third of the image, on the central panel of the monumental charcoal drawing. The entire area underneath is the dark sea with its turbulent waves, to which the dinghy and its passengers are exposed. An overcast sky stretches above, becoming less clouded over to the right—at least promising a little hope. We observe the scene not from a secure perspective from above, from a larger ship, or from the air, but on the same level as the rubber raft. We might, therefore, be in a similar dinghy or even in the water amid the waves. The artist has thus placed us in the same predicament as the people shown in his drawing, who are risking their lives to flee.

For *Raft at Sea*, Longo draws on an image we have often seen in the media in recent years. Yet in the whirlwind of images that swirl around us every day, we no longer perceive the situation in all of its harrowing intensity, because we have, to a certain degree, become accustomed to it. Through the artist's altered composition and the enormous size of the work, Longo forces us to look once more and to engage with what is presented.

In his charcoal drawings, he appropriates the pathos, aesthetics, and narrative of film, the visual language of the cinema. Drawing on his experience as a film director and his work on music videos for bands such as New Order and R.E.M., Longo often brings a cinematic gaze

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to the creation of his works. His motifs recall film stills that capture a moment of tension, an emotional climax. This dramatic component is experienced anew every time we see a work, as if it is happening right now, thereby acquiring a timeless quality.

Exhibition Texts

Introduction

The American artist Robert Longo is known for his monumental hyperrealist imagery: powerful, dynamic charcoal drawings that captivate with their virtuoso technique and breathtaking visual force. Longo chooses motifs that capture dramatic situations at the moment of their greatest tension. The artist most of all is the representation of power—in nature, politics, and history.

From the daily flood of images, he selects those which, in his eyes, must not be forgotten. He is concerned with recording relevant images of our time, picking the very picture that best represents an event and achieving a different mode of attention with the aid of drawing. By isolating and reducing his motifs, Longo seeks to magnify their visual impact. By enlarging the subjects, using cropped close-up views and intensifying the lighting to heighten dramatic chiaroscuro, we find ourselves before huge, overwhelming theatrical images. These are pictures based on pictures instead of reality. Robert Longo responds to the image storm by totally slowing down their creation: a snapshot in the form of a press photo becomes a drawing on which the artist works for up to a full year. The effects of light and shadow enhance the three-dimensionality of objects and the depth of space. They make the motif appear real and unreal at the same time. The deep black of the charcoal rubbed into the paper swallows up all of the light. Wherever highlights interrupt the jet-black darkness, the artist has scratched off or erased the charcoal until the blank white paper lends the drawing its light. In this way, making use of the blackness of charcoal and the glaring white of paper, Longo manages to suggest brilliance and bright light, transparency, and nuanced textures.

Robert Longo, born in Brooklyn in 1953, grew up in Long Island and was fascinated by the images of television and magazines at an early stage. A formative experience was the Kent State massacre in 1970, when the National Guard killed several students who had protested against the US invasion of Cambodia. One of the victims, whose photograph went around the world, was a former classmate of Longo's. The shocking event aroused Longo's interest in political activism and informed his relationship to media images.

In 1977, after his studies of art at the State University College in Buffalo, Longo moved to New York City, where he belonged to the so-called Pictures Generation together with Cindy Sherman, David Salle, and others. This group of artists critically engaged with the mass media and popular culture. In 1981 he had his first solo exhibition with the iconic *Men in the Cities* drawings, a group of works that were the starting point of his steep early career as one of the most famous American artists. In the subsequent *Bodyhammers* series, Longo showcased the

dangerous allure of firearms, expressing his concerns about America's gun culture. In his *Combines*, assemblages of drawings, sculptures, and paintings, Longo began to work with various materials on an ever-larger scale. As a film director he shot music videos for New Order and R.E.M. and, in the mid-1990s, his cyberpunk thriller *Johnny Mnemonic*, starring Keanu Reeves, Dolph Lundgren, and Takeshi Kitano. With their band Menthol Wars, Longo and Richard Prince played experimental punk in New York's rock clubs.

Around the turn of the millennium, such events as 9/11 and the 2003 invasion of Iraq profoundly changed Longo's worldview. With his *Monsters*, he created monumental drawings of waves—for the first time exclusively in charcoal. Shortly afterwards he conceived the *Freud Drawings*, based on photographs of Sigmund Freud's apartment and practice in Vienna taken before the great psychiatrist and psychoanalyst was forced into exile. In 2008, Longo started dealing with sacred sites of the three prevalent monotheistic religions in his *God Machines*. In 2009 he completed *The Essentials*, several cycles representing his version of the creation myth, featuring bombs, sharks, roses, sleeping children, and planets. Between 2009 and 2014 he created *The Mysteries*, drawings depicting motifs like a forest in the early morning mist, the eyes of a woman in a niqab, or the reflection of clouds on the visor of a fighter pilot. In another series of works, Longo dealt with art history, interpreting iconic paintings by Abstract Expressionists such as Jackson Pollock.

After the Black Lives Matter protests in Ferguson, Missouri in 2014, he began *The Destroyer Cycle*, through which his work became even more political. In this series, Longo looks at world events primarily through the lens of the American media. He devotes himself to scenes of power and violence—police assaults, global terrorist attacks, the migration of refugees, or the treatment of political prisoners, but also reflects upon the long-term impact of humans on nature, thus painting a haunting portrait of our time.

Disasters of War

Now Everybody (For R. W. Fassbinder) is part of Longo's *Combines*, which the artist made during the 1980s and for which he combined diverse elements and techniques to create a single work. The drawing, functioning like a film set and standing out for its filmic scale, shows a street-life scene in Beirut that was photographed during the civil war in Lebanon, and which displays the dimensions of the city's catastrophic destruction. In front of it, Longo has placed the life-sized sculpture of a man who is about to collapse, having been wounded or killed. His pose is similar to those of Longo's earlier *Men in the Cities*. The fact that he wears a T-shirt, jeans, and sneakers makes the background scene unspecific so that it cannot be assigned to a particular war. It could have taken place anywhere in the world and could concern every one of us.

Deep Black

For his early drawings, Longo still used mixed media, working with black markers, graphite, and charcoal. In early 2000, he discovered his current technique. A photograph in a magazine inspired him to translate it into a large format. Since all he had in his studio at the time were charcoal sticks, which he actually hated and considered incredibly imprecise, he began to draw with them out of necessity, which accelerated the drawing process. Entire areas could now be covered with color faster and more brutally, without the long drying times required in painting; at the same time, he found that charcoal is easier to rework and manipulate. Having graduated as a sculptor, Longo came to appreciate the sculptural approach the charcoal process involved: the drawing could be literally shaped with the eraser as if with a chisel and modeled by smudging the charcoal with the finger and rubbing it into the paper. It fascinated him that he could create highly aggressive images with the aid of a light material, the dust of coal. Moreover, the works as such stand out for their symbolism of death, given that charcoal is made from burned deadwood.

Longo's drawings, which he regards as pictures created in the tradition of painting, are built up layer by layer in the most varied nuances, ranging from 50-percent black, medium black, and regular black to dark black, warm or cold black. He sometimes employs charcoal pencils and now and then applies the dust of ground charcoal with a brush, subsequently revealing the white underneath.

Terrifying Beauty

Initially, Longo responded to images he came across by chance—whether in magazines, in newspapers, or on television—and translated them into drawings. Over the past twenty years, however, his approach has changed: he now systematically looks for motifs that come closest to the ideas he has in mind. In order to create the optimal version of an image, Longo modifies the visual source. For example, the artist has replaced the reflections of the camera in the fighter pilot's visor with views of the sky the pilot might have perceived. He has adapted the texture of a mushroom cloud to intensify its dramatic visual effect. In this way, he transmits not only the enormous power, brutality, and destructive force of the catastrophic event of an atom bomb exploding, but also a feeling of fascination in the face of the terrifying beauty of this phenomenon. A picture is often constructed from parts of different images, so that the tiger we see in the drawing is not based on one specific photograph, even if it seems to be, but corresponds to Longo's ideal of a tiger. Having chosen a cropped and extremely close-up larger than life view, he has managed to convey the animal's grace and raw force: "I'm trying to make these images the way that I think they are supposed to be, at their maximum level of effect."

Records of our time

A rubber dinghy is depicted here on the high seas, overloaded with its cargo and thus low in the water. The people sitting on the edge of the rubber ring wear thick jackets under their life vests, as well as hoods and caps, suggesting inhospitable temperatures. The perspective has been chosen in such a way that the boat is situated on the horizon line in the upper third of the image. The entire area below is made up of the dark sea with its turbulent waves, to which the dinghy and its passengers are exposed. An overcast sky stretches above, clearing up somewhat toward the right, promising at least a little hope. We do not observe the scene from a secure vantage point from above, such as from a larger ship or from the air, but are on the same level as the rubber raft. We might therefore be in a similar dinghy or even in the water, amidst the waves. In this way, the artist has placed us in the same predicament as the people shown here, risking their lives as they try to flee.

On the one hand, *Raft at Sea* refers to a current issue by addressing the present plight of refugees. Yet at the same time it harks back to the legendary history painting *The Raft of Medusa* (1818/19) by Théodore Géricault and thus demonstrates that history repeats itself. Longo's work illuminates the experiences of hardship, despair, and hope and the fight with the forces of nature, as they run through the history of humankind. Most of all, however, the artist is interested in social criticism. In the same way as Géricault drastically illustrated the struggle for survival of the socially disadvantaged on the raft, Longo points out the harsh reality of social injustice and the moral background of political decisions.

Men in the Cities

Hardly another work expresses the tense and fragile state of New York in the early 1980s as aptly as Longo's iconic series of drawings *Men in the Cities*. The city was dominated by financial upswing, real estate boom, and yuppie culture, as well as by rising crime, drug problems, and social inequality. The neoconservative politics of the Reagan era and the threat posed by the Cold War contributed to a climate of insecurity. Longo's strictly formal drawings reflect this mood. The figures, in urban uniforms and Film Noir attire, are rendered in extreme, dynamic poses against the white backdrop of empty space, each one isolated, frozen in a moment of intense movement and physical contortion. Longo thus visualized their individually experienced inner turmoil within a collectively perceived configuration. These are abstract symbols for which the artist found equivalents in highly stylized representations.

The series, for which Longo instantly became known, has its origins in news media and black-and-white films. One starting point was Rainer Werner Fassbinder's movie *The American Soldier* (1970), in which the protagonist in the final scene sinks to the ground twisting and turning on his own axis after being hit by a bullet. The pose captured in this shot—violent yet graceful—fascinated Longo. It reminded him of the distorted postures of punk and New Wave musicians. He decided to shoot similar photographs, asking friends to pose for him as models. On the roof of his studio in Lower Manhattan, he bound them with ropes, threw

objects at them, and startled them with loud noises to evoke the jerky movements he desired. He subsequently translated the photographic studies of the dodging and writhing bodies into charcoal and graphite drawings.

The Freud Drawings

In June 1938, shortly before Sigmund Freud fled Vienna after the annexation of Austria by Nazi Germany, photographer Edmund Engelman secretly documented the apartment and office of the famous founder of psychoanalysis. To avoid being discovered, Engelman worked with minimal light, nevertheless capturing vivid details: Freud's extensive collection of sculptures, the library, the family room, and the iconic couch on which patients had shared their thoughts. Engelman published these photographs in 1976 under the title "Berggasse 19".

In 2000, inspired by Engelman's work, Robert Longo created the Freud cycle, in which he translated the photographs into his monumental charcoal drawings, reinterpreting them in the process. Longo's series shows Freud's apartment and practice as eerie places threatened by terror. Longo intensified the reflections on the black apartment door to recall the dramatic lighting of the Nazi party's Nuremberg rallies. The peephole has thus turned into a symbol of omnipresent surveillance, while the bars on the inner door illustrate the impotence in the face of the threat posed by the Nazi regime.

The series particularly highlights the things that surrounded Freud: his desk and chair, the pillow on the couch. Although Freud himself is not depicted in the drawings, these objects lend him a subtle aliveness while also emphasizing his absence. "When I made these drawings, I was trying to draw absence," Longo explains.

Epic Art

The dramaturgy and composition of an image play a central role in Longo's work. Raised in the age of American film epics like *The Ten Commandments* (1956), *Ben Hur* (1959), and *Spartacus* (1960), Longo strives to create works that mesmerize the audience through their dramatic staging and emotional intensity: "I wanted to make epic art." In his charcoal drawings, he appropriates the pathos, aesthetics, and storytelling of film, the visual language of cinema. By also drawing on his experience as a film director, Longo often introduces a cinematic perspective into his works. His motifs are reminiscent of stills from a movie capturing a moment of suspense, an emotional climax. This dramatic element is experienced anew each time the work is seen. The action that seems to be taking place right now is thus given a timeless quality.

In his portrayals of places of worship, Longo uses overwhelming dimensions, light and shadow, and the chosen perspective to create an atmosphere of reverence and sublimity that also expresses the power of these institutions.

Flood of Images

Longo's visual universe is fueled by influences and topics related to U.S. society, politics, and pop culture, as well as significant global events and experiences. Police brutality and racism, war and terrorism, abuse of power, repression, and violence are reflected in his works. The artist thus frequently draws on motifs familiar to us from the media. Caught in the maelstrom of images surrounding us every day, we have long stopped perceiving them in their true intensity. To some degree, we have become accustomed to certain images. Through the modified composition and enormous scale of his works, Longo encourages us to take a closer look and engage with what is depicted. What greatly matters here is the translation into the medium of drawing. The transformation of the original material provokes an altered mode of attention. In its hyperrealist overemphasis, the theatrical black and white of the charcoal drawing—especially the light effects and chiaroscuro (light and dark)—convey the very dramatic atmosphere that corresponds to the situations represented. Through the process of drawing, Longo also slows down the speed at which images rush at us. The medium of drawing therefore functions as a deceleration, a pause.

Traces and Signs

Longo sees himself as an abstract artist who nevertheless works in a representational mode, similar to how he first approached the *Men in the Cities*, which he understands as signs. Despite the hyperrealist execution, abstract elements can also be found in other drawings, such as when the black of the charcoal turns into a diffuse, indefinable surface upon closer examination of the work. From time to time, his motifs, too, oscillate between abstraction and figuration: in the tiger's stripes, in depictions of clouds or the sea, in the bricks of the Western Wall, or in the bullet holes in a glass pane. The camouflage pattern of the net stretched over a group of Syrian and Iraqi refugees to provide them with shade transforms the people in their individual clothing into a uniform mass. Longo operates in an intermediate zone. Looking at the tire tracks of a tank in the snow, the first impression is that of an abstract work of art. In fact, the work is based on a photograph taken by a drone, while the image of prisoners in Kandahar was taken from a great distance by an infrared camera. Longo's drawing reproduces both the grain of the camera image and the halftone dots of the newspaper in which the picture was published.

Drawing a Painting

In a cycle of its own, Longo has dealt intensively with the artists of Abstract Expressionism, with works by Mark Rothko, Barnett Newman, Helen Frankenthaler, Robert Motherwell, Willem de Kooning, Joan Mitchell, Lee Krasner, or, as here, Jackson Pollock. He thus pays tribute to the unbroken significance of this art movement of the late 1940s to the early 1960s in American and international art and its influence on his own work. Longo translates the original paintings into drawn black-and-white versions that, despite their flatness, convey the painting technique and brushwork, the surface texture of those works.

Autumn Rhythm: Number 30 is one of Pollock's most famous works and an archetypal masterpiece of Abstract Expressionism. Pollock executed it using his drip-painting technique, dripping, splashing, and pouring paint from cans onto an unprimed canvas on the floor. This method is strongly shaped by the idea of action painting, in which the physical act of painting is just as important as the finished work. The painting conveys this movement and energy and captures the dynamism of the moment.

In his charcoal drawing, Longo reenacts this process, whereas the time required to meticulously trace the poured paint in great detail stands in stark contrast to Pollock's swift painting style.

Archetypes

Longo chooses motifs that are essentially emblems of freedom, power, and passion: a gigantic breaking wave, a shark with its jaws wide open, or a lush rose blossom. By employing certain symbols, figures, or themes, he represents archetypes in his works that embody fundamental experiences and emotions encountered in all civilizations and at all times and are therefore firmly rooted in our collective consciousness.

Force of Nature

The artist has chosen a view here that exposes very little of the sea in which the iceberg floats or of its other surroundings. What is remarkable is that this work is also a charcoal drawing, which, however, contains only traces of black. Like Caspar David Friedrich, to whom he harks back here, Longo makes use of the landscape as a backdrop to reflect upon emotional states and upon human existence in relationship to nature. The parallel lines and gradations in the lower part of the image result from the iceberg slowly melting, which causes it to rise out of the water. Longo gives the majestic mountain the form of a crown, raising the question of whether humans can truly be considered the crown of creation or whether in fact it is nature

itself. He confronts us with the fact that climate change is the most urgent existential challenge we must face.

Quotes

'I grew up in an age of black and white. Black-and-white television to me was my visual vocabulary, and as a dyslexic child, since I didn't read, TV is how I learned how to read pictures. Black and white for me is a way of expressing the truth.'

'As an artist, I feel a moral imperative to preserve the images of our shared dystopic present with the hope that something will one day change.'

Robert Longo about his work

Robert Longo talks about selected works in four short videos on YouTube. Next to these works, you will find QR codes on the wall to access the films directly.



Robert Longo
Bodyhammers



Robert Longo
Freud Drawings



Robert Longo
Abstract Expressionism



Robert Longo
Work Process



Press images

The following images are available free of charge in the Press section of www.albertina.at.
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Robert Longo
Untitled (Ukrainian and Russian Tank Battle), 2023
Charcoal on mounted paper
240 x 360 cm
Collection Siegfried and Jutta Weishaupt | © Robert Longo / Bildrecht, Vienna 2024
Photo: Robert Longo Studio



Robert Longo

Untitled (Raft at Sea), 2016–2017

Charcoal on mounted paper

350 x 700 cm

Collection Siegfried and Jutta Weishaupt | © Robert Longo / Bildrecht, Vienna 2024

Photo: Robert Longo Studio



Robert Longo

Untitled (Face), 2001

Charcoal on mounted paper

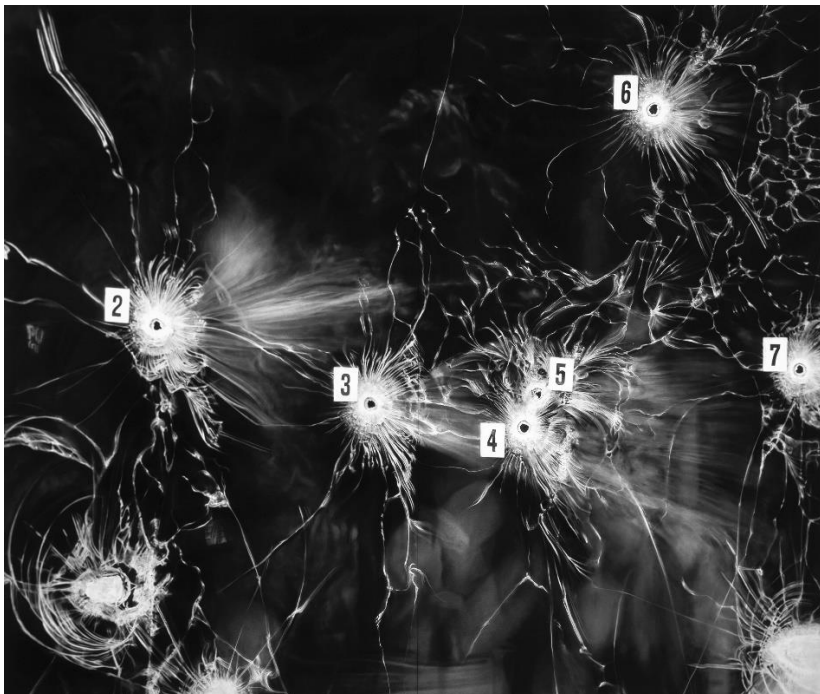
180 x 120 cm

Collection Siegfried and Jutta Weishaupt | © Robert Longo / Bildrecht, Vienna 2024

Photo: Robert Longo Studio



Robert Longo
Untitled (Protest for Mahsa Amini; Iranian Embassy, Brussels; September 23, 2022), 2024
Charcoal on mounted paper
180 x 220 cm,
Courtesy of the artist and Pace Gallery | © Robert Longo / Bildrecht, Vienna 2024
Photo: Robert Longo Studio



Robert Longo
Untitled (Copenhagen, February 14, 2015), 2017
Charcoal on mounted paper
250 x 300 cm
Private Collection Germany | © Robert Longo / Bildrecht, Vienna 2024
Photo: Robert Longo Studio



Robert Longo
Untitled (Eric), 1981
Charcoal and graphite on paper
250 × 150 cm
Collection Thaddaeus Ropac, Salzburg · Paris | ©
Robert Longo / Bildrecht, Vienna 2024
Photo: Robert Longo Studio



Robert Longo
Untitled (Exterior Apartment Door with Nameplate
and Peephole, May 1938), 2002
Charcoal on mounted paper
250 × 150 cm
The ALBERTINA Museum, Vienna | © Robert Longo
/ Bildrecht, Vienna 2024
Photo: Robert Longo Studio



Robert Longo
Bodyhammer: Uzi, 1993
Charcoal and graphite on paper
250 × 120 cm,
Collection Siegfried and Jutta Weishaupt | © Robert
Longo / Bildrecht, Vienna 2024
Photo: Robert Longo Studio



Robert Longo
Untitled (Nagasaki, B), 2003
Charcoal on mounted paper
250 × 180 cm
Collection Siegfried and Jutta Weishaupt | © Robert
Longo / Bildrecht, Vienna 2024
Photo: Robert Longo Studio