

ALBERTINA klosterneuburg

OPENING



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Press Conference

Opening

ALBERTINA KLOSTERNEUBURG

8 April 2024

Exhibition Facts

Opening	9 April 2024 6 pm
Venue	ALBERTINA KLOSTERNEUBURG – The Essl Museum
Curator	Constanze Malissa Klaus Albrecht Schröder
Works	Pop Art - The Bright Side of Life 70 From Hundertwasser to Kiefer 50 The Wounded World 35
Catalogue	Available for EUR 29,90 (English & German) onsite at the Museum Shops as well as via https://shop.albertina.at/en/ and in book stores
Publisher	ALBERTINA self-publishing Edited by Constanze Malissa and Klaus Albrecht Schröder
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Opening Hours	Thursday to Sunday 10 a.m. – 6 p.m.
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ALBERTINA KLOSTERNEUBURG

Content, positioning & vision

After eight years, the former Essl Museum opens its doors as the ALBERTINA KLOSTERNEUBURG: The primary goal of a museum is to make its works visible insofar as they are relevant to society and the times. The ALBERTINA feels more committed to this goal than any other: to make a large part of the post-1945 collection accessible to the public.

"The ALBERTINA KLOSTERNEUBURG is a vision that has become reality. The decentralized location on the outskirts of a large city represents an important impulse for the region. In addition to the Institute of Science and Technology Austria (ISTA), Klosterneuburg Abbey and the Gugging Museum, the region is now being strengthened by the ALBERTINA with a brand of international appeal. This enhances the location, promotes joint synergies and thus the regional community. The ALBERTINA is an open house: in the spirit of art, I want it to be a place of exchange, a place of inspiration, curiosity, openness and tolerance. As an excursion destination next to leisure facilities, in the countryside and on the Danube, I hope that the ALBERTINA KLOSTERNEUBURG will appeal to young people and families - and bring people closer to an understanding of art in a way that is both low-threshold and exciting", says ALBERTINA General Director Klaus Albrecht Schröder.

The ALBERTINA Museum needs further space for its Collection of Post-1945 Contemporary Art, which now numbers over 65,000 objects, in order to be able to show these objects to a wide audience. Opening the ALBERTINA Museum's location in Klosterneuburg hence serves an important goal: to render the lion's share of the Collection of Post-1945 Contemporary Art publicly accessible.

"The recent additions and new buildings speak to how our collection holdings are bursting their architectural shell; with museums, that's actually par for the course. After all, a museum's mission is to continually enlarge its holdings and make them accessible to the public. Which means that a dynamically growing museum needs a new addition every few years—or, if this isn't possible, new locations to accommodate its holdings' growth. It's for this reason that we will be opening ALBERTINA KLOSTERNEUBURG to the general public on April 10th", states Director General Klaus Albrecht Schröder.

Following closure of the former Essl Museum, 2017 saw the ALBERTINA Museum take over the building and put it to use in its entirety: the museum's storage depot and inventory department for large-format works, restoration workshops, the Contemporary Art Library, the photo studio, and the framing workshop are all located here.

Where contemporary art is concerned, this location is interconnected with the other two locations in a free-flowing manner and can show artworks that are neither part of the exhibitions running at the other two venues nor currently lent out. This means that artworks no longer need to be stored away from public view in depots, instead remaining permanently accessible.

Key Facts

- Opening Period: 9 April to 2 November 2024
- Opening Hours: Thursday to Sunday, 10 a.m. to 6 p.m.
- Café open on the opening days, 10 a.m. to 6 p.m.
- Total area: 8,500 m²
- Exhibiting area: 3,000 m²
- Depot floor space: 3,000 m²
- Broad program of cultural education, open studio for children and adults every weekend free of charge
- Exhibited works to be sourced from the ground-floor depot
- Prices Regular EUR 9 | Reduced EUR

Open House on the opening weekend: Free admission and guided tours

On the first opening weekend, April 13 and 14, anyone interested will have the opportunity to get to know the newly opened museum with free admission.

In addition to free admission, there will also be free guided tours on Saturday and Sunday. Registration is not required: first come, first served.

Throughout the weekend, there will be an open studio for children and adults alike, where a wide variety of artistic techniques can be tried out free of charge.

April 13 & 14, 2024

Opening hours | 10 am - 6 pm

Free admission | Free guided tours

Open house tour dates

11 a.m. | 1 p.m. | 3 p.m. | 4.30 p.m.

Free of charge: open studio every weekend

The ALBERTINA KLOSTERNEUBURG will also offer a comprehensive educational program during regular operations. In addition to children's birthday parties, collaborations with schools and numerous guided tours, the open studio is open to art lovers of all ages every weekend free of charge. No admission ticket is required.

In August, there will also be activities on Thursdays and Fridays as part of the vacation games.

Artful Cafeteria

The ALBERTINA KLOSTERNEUBURG has its own artistically minimalist café in white and red with seating by Charles & Ray Eames and a large work by Karel Appel. *foodaffairs* is responsible for the catering in the building: in addition to the range of drinks with a wide selection of teas, there are also homemade lemonades as well as snacks and pastries.

Art after 1945 to the present day

The exhibitions at the ALBERTINA KLOSTERNEUBURG will be fed exclusively from the museum's own collection: over 150 works that are not intended for presentation at one of the two other locations or have been loaned out will be made accessible to the public in hangings specially designed for the new premises.

The main representatives of the most important movements from the rich collection of art after 1945 will be on display. Three separate exhibitions will kick things off: *Pop Art - The Bright Side of Life*, *From Hundertwasser to Kiefer - From the Symbol of Freedom to the Shadows of the Past* and *The Wounded World*.

Donations on display for the first time

Of the numerous donations and new acquisitions that the ALBERTINA Museum has been pleased to record in recent years, some are being presented to the public for the first time.

Trevor Traina, US Ambassador to Austria from 2018 to 2021, will be presenting an artistic gift at the opening: the work 'Polera' by US artist Lynda Benglis can be seen in *Die Länderte Welt*. With Kennedy Yanko's *Wading the Storm*, another work of art by an important American artist has been purchased.

Dirk Skreber and Chen Zhen, both with works from the Essl Collection, are being shown for the first time. The large formats by Joshua Nathanson are also being exhibited for the first time. Two works by Stefanie Holler were newly acquired while still under construction, and a 30-part series by Radenko Milak is also on show for the first time. The ALBERTINA owes a donation of drawings by Fritz Martinz to the artist's daughter.

Three exhibitions

Pop-Art – The Bright Side of Life

It was around 1960 that pop art began to supplant abstract painting. In terms of worldview, pop art embodied a reaction to the post-World War Two economic boom, the commercialization of all areas of life, and the rise of consumer and leisure culture as well as the celebrity cult fueled by film, television, and illustrated magazines.

From an art-historical perspective, pop art represents a backlash against abstraction as the supposed endpoint of painting's developmental history. With Andy Warhol, Roy Lichtenstein, Mel Ramos, and Alex Katz, representation made a powerful return to art—not as “mimesis” (the imitation of nature), but as the “appropriation” of pre-existing images. Whether it was photographs or other pictorial matter from newspapers, comics, illustrated magazines, or advertisements: every person and every thing became a product, a fetish, a celebrity, a consumer object.

Austrian pop art grew out of similar circumstances but set out on a path all its own that was independent of the original US version and characterized by abundant wit and playful (self-)irony.

The garish and lurid chromatic qualities of pop art's pictorial cosmos reflect not the eruption of the proverbial volcano, but the dance thereupon: this movement's 1960s and '70s heyday was marked by deep political and societal crises, with the assassinations of political figures from John F. Kennedy to Martin Luther King, the Cold War and Vietnam War, the Oil Crisis, galloping inflation, and the German Autumn leading to this era becoming known as the “troubled decades” both in Europe and in the United States.

Hundertwasser to Kiefer – From Symbol of Freedom to Shadows of the Past

Around the middle of the 20th century, abstraction rose to become a symbol of freedom in both Europe and America. This supposedly final style of art history was viewed as a new worldwide language of art, as painting's climax and culmination. It came to epitomize the artistic temperament, expressive subjectivity, and heroization of the individual—in contrast to the propaganda embodied by representational art, the expressive form of dictatorships from National Socialism to Stalinism.

Abstract painting was the answer to this realism in service of propagandistic aims. Abstraction, which amounted to the existential self-expression of the artist, grew out of a refusal to adhere to formal and artistic laws and rules. The fact that a nonconforming abstract artist can become popular and even downright folkloric was proven in Austria by Friedensreich Hundertwasser, who was active both as a painter and as an architect.

During the 1960s, however, German artists—from Jörg Immendorff to Markus Lüpertz and on to Anselm Kiefer—began to grapple with the catastrophe of the world wars that Germany had twice visited upon the world: it was hence the shadows of a dark past that reintroduced identifiable objects, themes, and motifs to art. These painters employed representation not as propaganda but as criticism of their own history—of war, of Germany's division, and of society's atomization.

While American pop art of the 1960s dealt mainly with the consequences of capitalism and the commercialization of society and consumer goods, Georg Baselitz, Jörg Immendorff, and Markus Lüpertz turned their gazes upon their own nation's ominous past.

Presentation focus on sculpture:

The Wounded World

“Life is a wound, and this wound is slow to heal.”

Marianne Fritz

It was with this bitter and painful insight that the Austrian author Marianne Fritz, writing in 1978, described *The Weight of Things* at the end of World War Two. In the fate of this novel's anti-heroine, driven to commit the most extreme act—child murder—by the stifling and claustrophobic atmosphere of the immediate postwar period, we recognize a world in which there is no space for outsiders, for those buffeted by their era's dysfunctional circumstances.

Living in a wounded world: humankind, in its finite existence threatened by illness and death, is the collective bearer of those wounds that society inflicts upon individuals.

The images of a stricken world shown us by art range from Franz West's vain strivings of Sisyphus, Virgilius Moldovan's punishing hand of God, and Fritz Wotruba's civil war suffering to the deadly AIDS epidemic, the crimes of the US Army at Iraq's Abu Ghraib prison, the charred corpses of Auschwitz, the refugee crisis, and whistleblowers / enemies of the state such as Julian Assange and Edward Snowden.

They bear witness to art's unflinching and steadfast gaze upon war, destruction, illness, misery, and death.

Renewed museum at the cutting edge

The award-winning edifice by Heinz Tesar, opened in 1999, no longer satisfies current museum standards. Therefore, architectural measures to ensure safe, visitor-friendly museum operations have been taken including the renewal of technical infrastructure, lighting, safety features, and accessibility measures.

The second upper floor of the former Essl Museum has never had its own climate control system, for which reason this floor has been used in recent years as a depot for packing material and climate-controlled crates.

Thanks to the most recent efforts to renew the climate control systems, to facilitate independent power generation through the installation of large photovoltaic arrays on the roof, to convert all lighting elements to use LEDs, and to optimize insulation of the external walls, substantial savings have been and will continue to be achieved in terms of operating costs compared with the building's previous uses as a depot and, before that, as a museum. For investments attributable specifically to the location's operation as a museum (additional exhibiting walls, investments in exhibition architecture, etc.), no subsidies have been used.

Costs

No additional basic subsidization from the federal government or from the Lower Austrian provincial government has been used. Operation of the former Essl Museum as ALBERTINA KLOSTERNEUBURG is to be funded by the strong proceeds generated by the ALBERTINA Museum supplemented with support from VERBUND.

"The partnership with Verbund is a tremendous starting help, for which I am very grateful in order to realize a project against all odds on the periphery," says Klaus Albrecht Schröder.

The cost advantages of presenting artworks in Klosterneuburg are obvious: it requires no additional organizational or administrative effort in terms of collection management, nor are high transport and packing costs nor additional insurance costs incurred for transports between our central depot and the federal capital.

No separate operating costs will be incurred by running the location as a museum, since all of the galleries have already been in use as depots for the past five years. Most recently, works by Ai WeiWei (totaling over 42 tons) were stored on 2,800 m² of the main exhibiting floor for over a year and a half.

Award-winning museum building by Heinz Tesar

With the donation of the Essl Collection, the former "Essl Museum" in Klosterneuburg was also made available to the ALBERTINA Museum. This modern, award-winning museum building by State Prize-winning architect Heinz Tesar has been used in the past - but always with the prospect of being reopened as an independent museum.

The building has already housed the ALBERTINA Museum's depot, restoration workshops, the library for contemporary art, the photo studio, the inventory department for large formats and the frame carpentry workshop.

The history of the Essl Museum - 1999 to 2016

In 2014, the collection was threatened by the economic turbulence of the Essl family group of companies. In the same year, the Essl Collection was transferred to a new ownership company with the help of Dr. Hans Peter Haselsteiner, thus securing its existence. In July 2016, the Essl Museum had to be closed.

The ALBERTINA Museum has been pursuing these plans for joint use in Klosterneuburg since 2017, when the building was rented by Hans Peter Haselsteiner for an indefinite period.

Press Images

You may access the following images in the “Press” area at www.albertina.at. Legal notice: These images may only be reproduced in connection with reporting on the exhibition.

Pop-Art – The Bright Side of Life



Alex Katz
Beach Stop, 2001
Oil on canvas
250 × 500 cm
The ALBERTINA Museum, Vienna – The ESSL Collection

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Andy Warhol
Daimler Motor Coach (1886) and Benz Patent Motor Car (1886), 1987
Acrylic and silkscreen on canvas
240 × 640 cm
The ALBERTINA Museum, Vienna – Loan of the MIURA Hotel
Art Collection



Andy Warhol
Mercedes Benz W125 Grand Prix Car, 1987
Synthetic polymer paint and silkscreen ink on canvas
240 × 640 cm
The ALBERTINA Museum, Vienna – Private Collection, COLOMOBIL Limited, Israel

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Jannis Varelas
Untitled, 2022
Oil, pastel, gesso on canvas
250 × 250 cm
The ALBERTINA Museum, Vienna – Donation of Galerie
Krinzinger



Kiki Kogelnik
Untitled, 1962
Oil and acrylic on canvas
120 × 180 cm
The ALBERTINA Museum, Vienna – The Haselsteiner
Family Collection



Mel Ramos
Elephant Seal, 1970
Oil on canvas
165 × 200 cm
The ALBERTINA Museum, Vienna – Loan of Andreas Brinkmann



Fang Lijun
2004.9.30, 2004
Acrylic on canvas
250 × 180 cm
The ALBERTINA Museum, Vienna – The ESSL Collection



Robert Klemmer
Running Klemmer, 1969
Oil-and-egg-tempera mixed technique on canvas
150 × 80 cm
The ALBERTINA Museum, Vienna

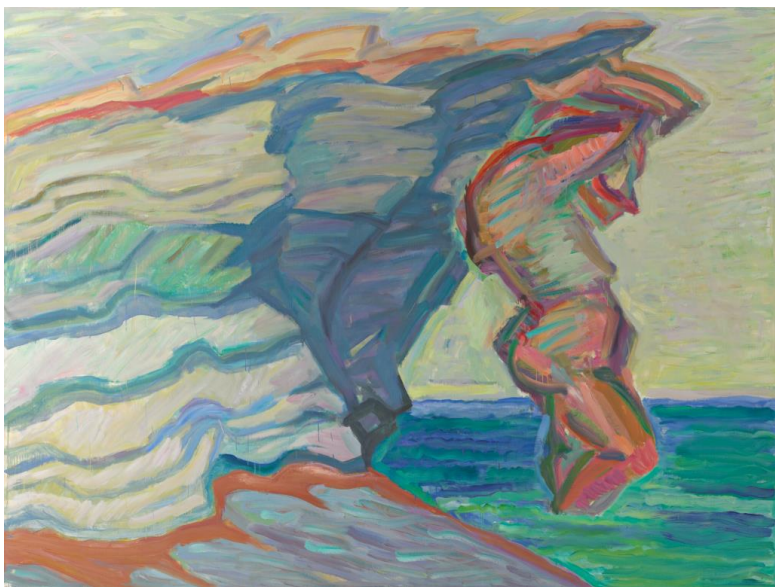
Hundertwasser to Kiefer – From Symbol of Freedom to Shadows of the Past



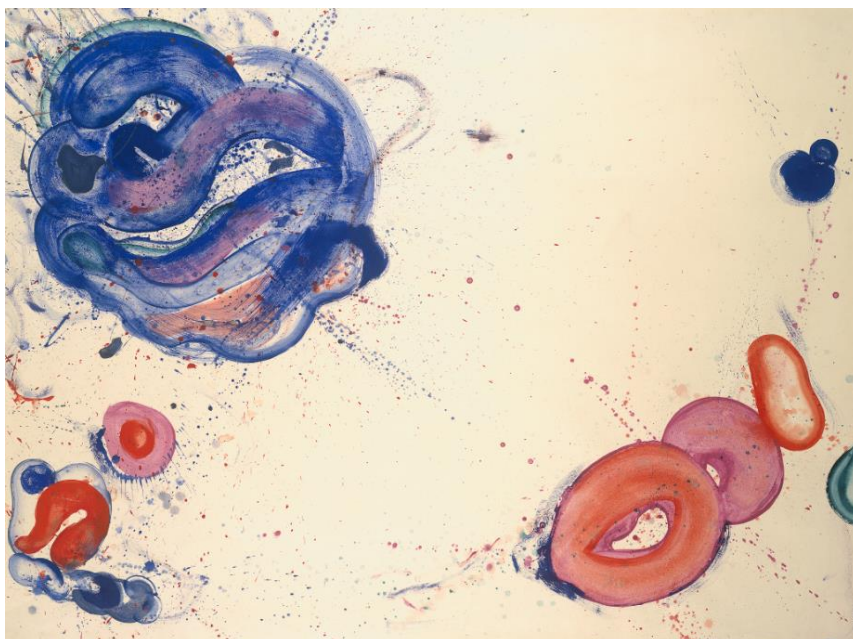
Friedensreich Hundertwasser
313 Du soleil pour ceux qui pleurent en campagne, 1957/1959
Egg tempera, watercolor, oil, and sand in oil on
“Japanese preparation” (pieces of paper glued together)
100 × 150 cm
The ALBERTINA Museum, Vienna – The ESSL Collection



Maria Lassnig
Fear of Cancer, 1979
Oil on canvas
130 × 180 cm
The ALBERTINA Museum, Vienna – Permanent loan, Austrian private collection



Maria Lassnig
Atlas, 1985
Oil on canvas
200 × 270 cm
The ALBERTINA Museum, Vienna – The Haselsteiner Family Collection



Sam Francis
Untitled, 1962
Acrylic on paper
155 × 195 cm
The ALBERTINA Museum, Vienna – The ESSL Collection



Sam Francis
Blood and Tears, 1962–63
Acrylic on canvas
65 × 80 cm
The ALBERTINA Museum, Vienna – The Batliner Collection



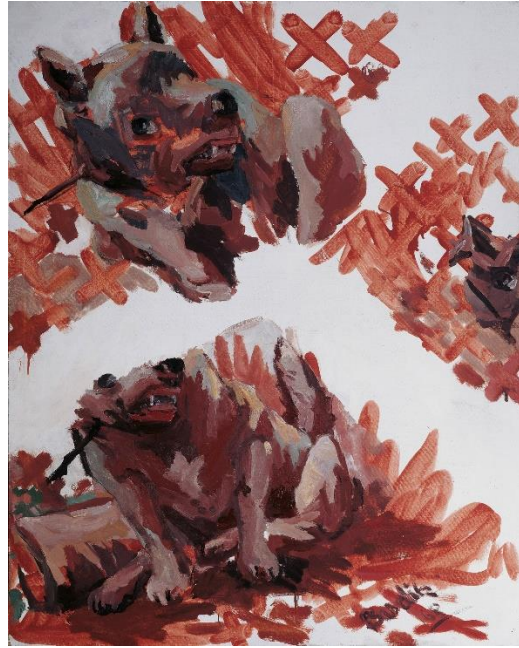
Morris Louis
Quo Numine Laeso, 1959
Oil on canvas
270 × 200 cm
The ALBERTINA Museum, Vienna – Loan of E. Ploil



Anselm Kiefer
San Loretto, 2008
Mixed technique on canvas
190 × 330 cm
The ALBERTINA Museum, Vienna – The Batliner Collection
Photo: Ulrich Ghezzi



Arnulf Rainer
Black Streaks, 1974
Oil and charcoal on photograph, scratched, mounted
on wood
120 x 90 cm
The ALBERTINA Museum, Vienna



Georg Baselitz
Crouching Dog, 1968
Oil on canvas
160 x 130 cm
The ALBERTINA Museum, Vienna – The ESSL
Collection

The Wounded World



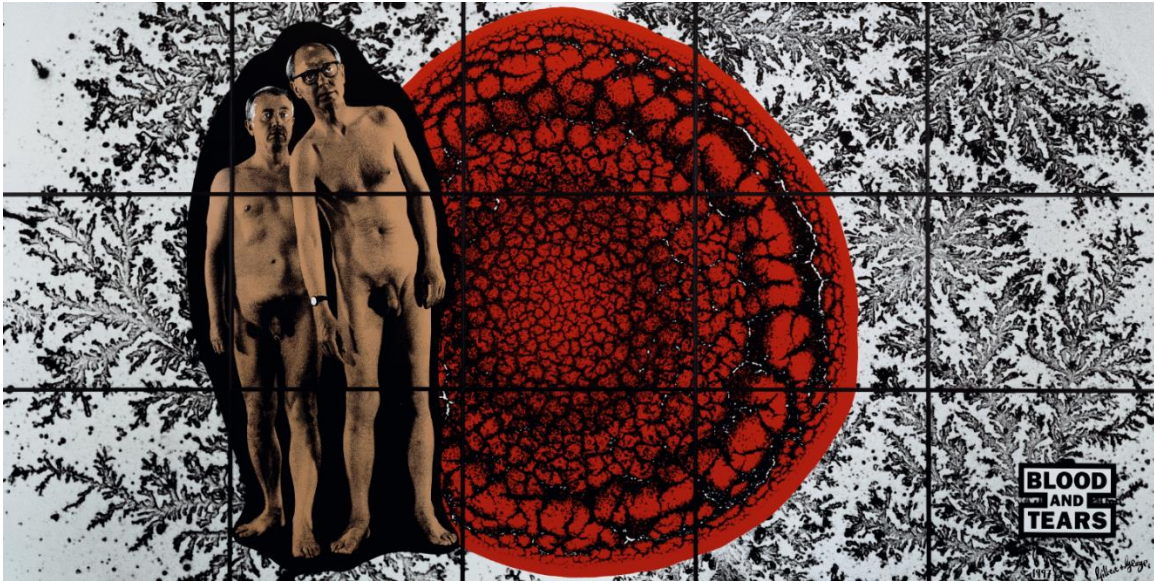
Marc Quinn

Mirage, 2009

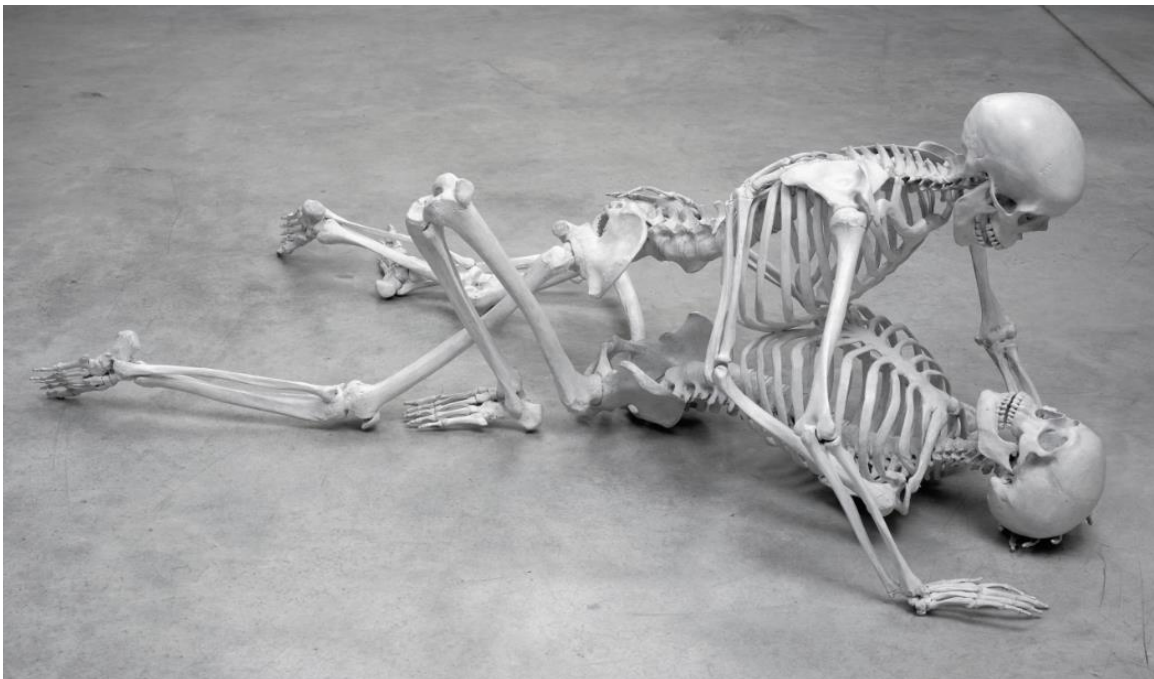
Patinated bronze

230 x 150 x 60 cm

The ALBERTINA Museum, Vienna – The Haselsteiner Family Collection



Gilbert & George
Blood and Tears, 1997
Mixed technique
200 × 380 cm (15 parts)



Marc Quinn
The Selfish Gene, 2007
Patinated bronze
50 × 160 × 75 cm
The ALBERTINA Museum, Vienna



Marc Quinn
Stripped (Red), 1997
Polyurethane and stainless steel
240 × 45 × 60 cm
The ALBERTINA Museum, Vienna – The ESSL Collection



Sonja Gangl
The End_1111, 2008
Pencil
150 x 270 cm
The ALBERTINA Museum, Vienna



Virgilius Moldovan
The Popes (Healing Acrobatics), 2008
Silicone, pigments, epoxy resin, shaped tubes
250 x 150 x 250 cm
The ALBERTINA Museum, Vienna – The ESSL Collection

ALBERTINA klosterneuburg



© Stefan Olah



ALBERTINA klosterneuburg

| ALBERTINA KLOSTERNEUBURG | Property Development Plan | Klosterneuburg Side-Arm (Danube)
| ÖBB Rail Line S 40 | B14 – Klosterneuburg Bypass (tunnel ramp) | Sculpture Park / Museum
Landscape Garden

ALBERTINA Klosterneuburg

Visualisierung der Flächennutzung

