

ALBERTINA

ALBERTINA  
**modern**

EXHIBITION PROGRAM **2024**



Roy Lichtenstein, *We Rose Up Slowly* (detail), 1964, The MUSEUM MMK FOR MODERN ART, Frankfurt, Former collection Karl Ströher, Darmstadt, (DE) © Estate of Roy Lichtenstein/Bildrecht, Vienna 2024

# 2024

## ALBERTINA

**20 YEARS VERBUND COLLECTION**  
29.2. – 5.5.2024

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**ROY LICHTENSTEIN** **HIGHLIGHT**  
8.3. – 14.7.2024

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**EVA BERESIN. THICK AIR**  
1.5. – 15.9.2024

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**FRANZ GRABMAYR**  
17.5 – 13.10.2024

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**GREGORY CREWDSON**  
29.5. – 8.9.2024

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**ROBERT LONGO** **HIGHLIGHT**  
4.9.2024 – 2.2.2025

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**CHAGALL** **HIGHLIGHT**  
28.9.2024 – 9.2.2025

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**EGON SCHIELE – ADRIAN GHENIE:  
SHADOW PAINTINGS**  
11.10.2024 – 2.3.2025

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**THE OTHMAR HUBER COLLECTION**  
8.11.2024 – 26.1.2025

## ALBERTINA modern

**THE BEAUTY OF DIVERSITY** **HIGHLIGHT**  
16.2. – 18.8.2024

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**BRUNO GIRONCOLI –  
TONI SCHMALE**  
26.3. – 28.7.2024

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**KUBIN.  
THE AESTHETIC OF EVIL**  
14.8.2024 – 6.1.2025

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**ERWIN WURM** **HIGHLIGHT**  
13.9.2024 – 23.2.2025

ALBERTINA

# 20 YEARS VERBUND COLLECTION

29 FEBRUARY – 5 MAY 2024

The ALBERTINA Museum is pleased to announce an exhibition of works from VERBUND COLLECTION, Vienna, held in celebration of the collection's twentieth anniversary. The corporate collection was founded by the leading Austrian electricity company VERBUND in 2004 and holds around one thousand works by two hundred artists. The catalogues released by its publishing arm have given a significant boost to some of the artists' careers. The show includes new acquisitions that will be presented in Austria for the first time.

The large bodies of work by artists such as Cindy Sherman, Francesca Woodman, Birgit Jürgenssen, and Renate Bertlmann compiled in keeping with VERBUND COLLECTION's maxim "depth instead of breadth" make up the first part of the exhibition. Sherman is presented side by side with contemporaries like Martha Wilson and younger artists like Aneta Grzeszykowska, who reenacted Sherman's famous black-and-white series *Untitled Film Stills* in color.

They are followed by works of the feminist avant-garde of the 1970s that deal with the reduction of women to the roles of housewife, wife, and mother, the use of the female body, and female sexuality. The term feminist avant-garde was coined by VERBUND COLLECTION's founding director Gabriele Schor in 2007 to honor the pioneering work of these artists. She successfully positioned them in the art-historical canon with an exhibition that toured throughout Europe for ten years. Through this focus on in-depth collecting, Schor secured VERBUND COLLECTION's singular status.

In the context of the spatialization of art in the 1970s, another section is dedicated to works that deal with the conceptual, poetic, and psychological perception of spaces and places. Sawing a house in two and tilting one half by a few degrees, Gordon Matta-Clark creates his 'Anarchitecture' as a critique of conventional architecture.

David Wojnarowicz poetically links his life in New York to that of the French poet Arthur Rimbaud. And Ernesto Neto creates a psychologically charged space based on Sigmund Freud's *Interpretation of Dreams* in which a doll dwells in a rocking chair and is mysteriously connected to a superego outside the cage.

The anniversary exhibition presents new acquisitions in the context of 'Gender, Identity & Diversity,' works that have never been shown in Austria before. Artists create spaces of memory; see, for instance, South African-born Kganye Lebohang, who uses photomontages to explore her relationship with her deceased mother, or Kazakhstan-born Alexander Ugay. A descendant of the Korean diaspora, he traces his ancestors with analogue and AI photographs.

With her large-format collages, Norwegian-Nigerian artist Frida Orupabo creates scenes that address colonial history, slavery, racism, and sexism. Zanele Muholi identifies as non-binary and actively campaigns for LGBTQIA+ rights in South Africa. Muholi's staged self-portraits criticize the Eurocentric view of the black body. Sin Wai Kin deconstructs and reconstructs social narratives and embodies four non-binary identities of a fictional boy band in the video *It's Always You*.

**Curator:**

Gabriele Schor, founding director, VERBUND COLLECTION, Vienna.



**Francesca Woodman**

*Polka Dot, Providence, Rhode Island, 1976*

25 × 20 cm

© 2023 The Woodman Family Foundation, New York / Artists Right Society (ARS), New York / VERBUND COLLECTION, Vienna, Purchased 2006



**Lebohang Kganye**

*Setshwantso Le Ngwanaka I*

*From the series Ke Lefa Laka (Her-Story), 2013*

28 × 36 cm

© 2023 Lebohang Kganye / Courtesy ROSEGALLERY, Santa Monica / VERBUND COLLECTION, Vienna, Purchased 2023



**Aneta Grzeszykowska**

*Untitled Film Stills, 2006*

39 × 32 cm

© 2023 Aneta Grzeszykowska / Courtesy of the artist and Raster Gallery, Warszawa / VERBUND COLLECTION, Vienna, Purchased 2008



**Gillian Wearing**

*Me as Cahun Holding a Mask of my face, 2012*

149 × 121 cm

© 2023 Gillian Wearing / Courtesy Maureen Paley, London / VERBUND COLLECTION, Vienna, Purchased 2012

# ROY LICHTENSTEIN

## A CENTENNIAL EXHIBITION

8 MARCH – 14 JULY 2024

Roy Lichtenstein (1923–1997, New York), the master of pop art, would have turned 100—and the ALBERTINA Museum is celebrating the artist with a sweeping retrospective set to feature over 90 paintings, sculptures, and graphic works.

The most important creations from Lichtenstein's wide-ranging oeuvre will be coming to Vienna from all over the world thanks to the generosity of international institutions including New York's Museum of Modern Art and Whitney Museum, the National Gallery of Art in Washington, the Yale University Art Gallery in New Haven, Museum Ludwig in Cologne, the Louisiana Museum of Modern Art in Humlebæk, the Moderna Museet in Stockholm, and the Museo Thyssen-Bornemisza in Madrid as well as thanks to private collectors.

The idea for this exhibition arose from dialog between the ALBERTINA Museum and the Roy Lichtenstein Foundation upon the latter's generous donation of around 100 works.

Roy Lichtenstein is known for his stereotyped blondes, war heroes, and comic book figures with speech balloons. His cartoon-like aesthetic, employing brashly luminous colors, clear lines, and characteristic Ben-Day-dots in imitation of cheap comic book printing techniques, was hugely influential in the American art scene of the 1960s.

This exhibition begins in the '60s with early works by Lichtenstein that include two of that era's icons: *Look Mickey* and *Popeye*, now to be seen together for the first time in decades. Likewise on exhibit will be the artist's iconic black-and-white paintings of objects taken from product advertisements as well as landscapes in enamel technique and paintings that paraphrase works by artists such as Picasso, Dalí, Kirchner, and Pollock. A special highlight will be a gigantic *Brushstroke* sculpture, liberated from the canvas to conquer the exhibition space.

Together with Andy Warhol and Jackson Pollock, Roy Lichtenstein numbers among the 20th century's most influential and important American artists.

This exhibition is being realized with support from and in collaboration with the Roy Lichtenstein Foundation and the Roy Lichtenstein Estate.

**Curator:**

Gunhild Bauer



**Roy Lichtenstein**

*Drowning Girl*, 1963

Oil and acrylic on canvas

170 × 170 cm

The Museum of Modern Art, New York, Philip Johnson Fund (by exchange) and gift of Mr. and Mrs. Bagley Wright © Estate of Roy Lichtenstein / Bildrecht, Vienna 2024 / Photo: The Museum of Modern Art, New York/Scala, Florence



**Roy Lichtenstein**

*Thinking of Him*, 1963

Acrylic on canvas

170 × 170 cm

Yale University Art Gallery, New Haven, Gift of Richard Brown Baker © Estate of Roy Lichtenstein / Bildrecht, Vienna 2024 / Photo: Yale University Art Gallery, New Haven



**Roy Lichtenstein**

*Magnifying Glass*, 1963

Oil on canvas

40 × 40 cm

Private collection/Kunstmuseum Liechtenstein, Vaduz © Estate of Roy Lichtenstein / Bildrecht, Vienna 2024 / Photo: Stefan Altenburger Photography, Zürich



**Roy Lichtenstein**

*Woman in Bath*, 1963

Oil and acrylic on canvas

173 × 173 cm

Museo Nacional Thyssen-Bornemisza, Madrid © Estate of Roy Lichtenstein / Bildrecht, Vienna 2024



**Roy Lichtenstein**

*Les Nymphéas*, 1993

Linocut, woodcut, lithography and  
screen printing on paper

80 × 100 cm

ALBERTINA, Vienna – Donation from the  
Roy Lichtenstein Foundation to celebrate  
the 100<sup>th</sup> birthday of Roy Lichtenstein

© Estate of Roy Lichtenstein / Bildrecht,  
Vienna 2024 / Photo: ALBERTINA, Vienna



# EVA BERESIN

## THICK AIR

1 MAY – 15 SEPTEMBER 2024

One could speak of an encounter between beauty and horror, or of how the fantastic has married the dreadful in the artworks of Eva Beresin (\*1955, Budapest). Moving through the painterly and graphic worlds of this Hungarian artist, who has lived and worked in Vienna since 1976, one comes across hybrid creatures, grotesque figures, and curiously fantastical beings.

The artist's broad thematic palette, rife with bizarre whimsy as well as the tragic and existential, ranges from medieval-style cruelties to everyday banalities and even humorous episodes.

Beresin challenges the idea of the one-dimensional human being in defiance of any totality. She frequently endows her subjects with animalistic behaviors, while the numerous bona fide animals populating Beresin's paintings exhibit human traits. There unfolds an artistic universe of sly humor and shenanigans that celebrate just clearly that it has gone off the rails. Moments of nonsense coalesce in a veritable apotheosis of the marginalized.

Her distortion of ordinary perspectives, true perspectival breaks, and reversals of circumstances suggest carnivalesque situations or recall escapades of mannerist exaggeration. Nothing is unworthy of being depicted. To Beresin, there are no wrong gestures, is no wrong painting, and the speed of her working process along with the eloquent force of her artistic expression underline the autonomy of the painterly act.

Beresin's works contain repeated instances of exposure where boundaries of shame between the intimate and the public are stretched, with rarely formulated but indeed dominant laws of decency understood by the artist as hers to enthusiastically unhinge. The evident interplay between concealing and revealing is also reflected in her imagery's oscillation between abstraction and figuration, with its murky figures emerging ghostlike from the background, raucous menagerie of critters, and oversized naked feet evoking hearty laughter in more than a few.

**Curator:**

Angela Stief



**Eva Beresin**  
*Thick Air*, 2019  
Acrylic and oil on canvas  
200 × 300 cm  
The ALBERTINA Museum, Vienna  
© Eva Beresin



**Eva Beresin**  
*Under My Skin*, 2022  
Acrylic on canvas  
250 × 320 cm  
The ALBERTINA Museum, Vienna – Acquisition  
with funds from the BMKÖS 2022 gallery funding  
program © Eva Beresin / Photo: Peter M. Mayer



**Eva Beresin**  
*The joys of physical and mental pain*, 2022  
Öl auf Leinwand  
180 × 300 cm  
The ALBERTINA Museum, Vienna –  
Familiensammlung Haselsteiner  
© Eva Beresin / Photo: Peter M. Mayer

# FRANZ GRABMAYR

17 MAY – 13 OCTOBER 2024

Franz Grabmayr's (1927–2015, Austria) motifs are the elements: water, fire, heaven, earth. Nature is his home: rivers and rocks, roots and trees, haystacks and sand pits.

Viewed from close up, his paintings — of a sculptural materiality and frequently weighing up to 60 kg—are reminiscent of abstract, random compositions whose urgent presence leaves us mesmerized by lively brushstrokes, the rhythmic motion of which would seem to be a universally determining factor.

From farther away, however, one senses how closely they hew to their objects of study—and there emerge landscapes, rock formations, the wavy lines of fire and smoke, and the ecstatic motions of people dancing as the music's rhythm flows through their bodies.

In his fire paintings as well as in his dance-themed graphic works, the artist plays with dynamism, ecstasy, and frenzied motion. Colors, momentum, the power of the lively—these are what he used to create an image, said Grabmayr in description of his work.

His pastose painting style, his unique mode of abstraction that drew its power from direct observation of nature, his notion of painting's weight and perfectly balanced hues lent his painted output an unmistakable quality even during his own lifetime.

And yet, there remains much to be discovered about Grabmayr. The ALBERTINA Museum is therefore devoting a solo exhibition to this artist that opens in May 2024 and will feature paintings as well as graphic works.

**Curators:**

Klaus Albrecht Schröder, Constanze Malissa



**Franz Grabmayr**

*Sand Pit*, 1969

Oil on burlap

130 × 145 cm

The ALBERTINA Museum, Vienna – Sammlung Batliner

© Bildrecht, Vienna 2024

# GREGORY CREWDSON

29 MAY – 8 SEPTEMBER 2024

Gregory Crewdson (\*1962, Brooklyn) is one of the world's most renowned photographers. Since the mid-1980s, Crewdson has been using the backdrop of small American towns and film sets to create, like a director, technically brilliant and colourfully seductive photographs that focus on human isolation and the abysses of society. The enigmatic scenes self-reflexively raise questions about the boundary between fact and fiction but can also be related to socio-political developments.

The retrospective at the ALBERTINA Museum comprises a total of nine groups of works, created over the last three and a half decades and conceived serially. Starting with his *Early Work* (1986–1988), the exhibition includes Crewdson's best-known series such as *Twilight* (1998–2002), which depicts scenes shaped by cinematic language, with people being confronted by unexplainable phenomena in their everyday lives.

The impressive, mysterious large-scale scenes from the *Beneath the Roses* series (2003–2008) deal with people's isolation and alienation from their environment. The most recently completed group of works *Eveningside* (2021–2022) portrays an unheroic image of a fictional small town of the same name in atmospheric black and white. Following *Cathedral of the Pines* (2013–2014) and *An Eclipse of Moths* (2018–2019), *Eveningside* represents the final part of a trilogy through which the artist examines the social decline of society far removed from the American dream.

Crewdson's large-scale pictures are preceded by months of planning; they are created with the participation of hundreds of people from casting, wardrobe and art departments, plus technical specialists. Production photographs taken in parallel illustrate the highly elaborate process of design, culminating in an extensive post-production process in which the final photographs are assembled from multiple shots.

As a generous gesture, the exhibition is accompanied by a significant donation to the ALBERTINA Museum's photo collection. This extensive assimilation of works strengthens the focus of the collection on contemporary photography.

**Curators:**

Walter Moser, Astrid Mahler



**Gregory Crewdson**

*Untitled*

*From the series: Twilight, 1998–2002*

Digital pigment print

120 × 150 cm

The ALBERTINA Museum, Vienna

Permanent loan – Kerry Propper, Art Invest II LLC

© Gregory Crewdson



**Gregory Crewdson**

*Untitled (North by Northwest)*

*From the series: Beneath the Roses, 2003–2008*

Digital pigment print

150 × 225 cm

The ALBERTINA Museum, Vienna

Permanent loan – Kerry Propper, Art Invest II LLC

© Gregory Crewdson



**Gregory Crewdson**

*Madeline's Beauty Salon*

*From the series: Eveningside, 2021–2022*

Digital pigment print

90 × 120 cm

The ALBERTINA Museum, Vienna –

Courtesy of the Artist

© Gregory Crewdson



**Gregory Crewdson**

*The Mattress*

*From the series: Cathedral of the Pines, 2013–2014*

Digital pigment print

95 × 130 cm

The ALBERTINA Museum, Vienna

Permanent loan – Kerry Propper, Art Invest II LLC

© Gregory Crewdson

# ROBERT LONGO

4 SEPTEMBER 2024 – 2 FEBRUARY 2025

Robert Longo (\*1953, Brooklyn) is known for his monumental photorealistic images: powerful, dynamic charcoal drawings whose virtuoso technique and visually impactful subject matter leave viewers spellbound. He models such works on photographs that apprehend dramatic situations at their climaxes.

The artist's concern here is to shed light on power—in nature, in politics, and in history. Longo makes use of images already published thousands of times that have become part of our popular culture, often even part of our collective memory. He isolates and reduces his selected motifs with an eye to heightening their visual impact.

Thanks to his employment of magnification as well as greatly intensified light/dark contrasts, it is gigantic, heretofore unseen images of a theatrical quality that ultimately confront us.

Robert Longo resorts to existing images and hence second-hand realities, creating monumental 'copies' of original black-and-white photographs whose transformation into gigantic charcoal drawings causes one to forget the originals.

The dramatic light and shadow effects in these drawings emphasize spatial depth as well as objects' plasticity. His motifs thus seem equally real and unreal, with the deep blackness of the charcoal rubbed into the paper swallowing any and all light.

**Curator:**

Elsy Lahner



**Robert Longo**

*Untitled (Phantom Vessel)*, 2008

Charcoal on paper,

270 × 480 cm

Hall Collection © Bildrecht, Vienna 2024

Photo: Robert Longo



**Robert Longo**

*Untitled (Face)*, 2001

Charcoal on paper,

180 × 305 cm

Sammlung Weishaupt

© Bildrecht, Vienna 2024

Photo: Robert Longo



**Robert Longo**

*Untitled (Eric)*, 1981

Graphite on paper

240 × 150 cm

Collection Thaddaeus Ropac, Salzburg · Paris

© Bildrecht, Vienna 2024

Photo: Ulrich Ghezzi

# CHAGALL

**28 SEPTEMBER 2024 – 9 FEBRUARY 2025**

Marc Chagall (1887, Belarus – 1985, France) numbers among the 20th century's best-known artists, and his one-of-a-kind oeuvre encompasses works created as early as 1905 and as late as the 1980s. Born to an Orthodox Hasidic Jewish working-class family and raised in the small Belarusian town of Vitebsk, the artist experienced early childhood in ways that would influence him his entire life long.

Chagall's whimsical and poetic pictorial worlds, as familiar to us as they may be, continue to fascinate and present ever-new riddles. His oeuvre oscillates between the traditional and the avant-garde with respect to both style and substance. Based on his experience of 20th-century art's development from primitivism to cubism, fauvism, and surrealism, Chagall created his very own visual language—one unmistakable feature of which is the essential continuity inherent in his multifaceted artistic expression.

The central themes of motherhood and birth, death, and love predominate in Chagall's paintings, which reflect upon and illuminate them from new perspectives in their repetition and variation. Recurring motifs such as the rooster and the donkey, the cow and the fish function within the artist's variable, fantastical cosmos as elements that are flexible in terms of their respective meanings. The seeming contradictions and contrasts in Chagall's compositions and visual worlds bear visible witness to the artist's search for a "logic of the illogical", via which he added a psychological dimension to traditional pictorial forms.

This presentation at the ALBERTINA Museum, encompassing around 90 works selected from all of the artist's creative periods, concentrates on his lively engagement with life's most primal and universal themes—thereby revealing a diverse multitude of "impossible possibilities."

The exhibition is a collaboration between the ALBERTINA Museum, Vienna, and Kunstsammlung Nordrhein-Westfalen, Düsseldorf.

**Curator:**

Gisela Kirpicsenko





**Marc Chagall**

*The Yellow Room*, 1911

Oil on canvas

85 × 110 cm

Riehen/Basel, Fondation Beyeler

© Bildrecht, Vienna 2024

Photo: Robert Bayer



**Marc Chagall**

*The Kite*, 1925-26

Gouache

50 × 65 cm

The ALBERTINA Museum, Vienna – The Batliner

Collection © Bildrecht, Vienna 2024



**Marc Chagall**

*The Great Circus*, 1970

Pencil and gouache

68 × 101 cm

The ALBERTINA Museum, Vienna – The Batliner

Collection © Bildrecht, Vienna 2024



**Marc Chagall**

*Bride and Groom in the blue Sky of Paris*, 1976

Gouache, Pastel, and tempera on paper

54,5 × 43 cm

The ALBERTINA Museum, Vienna – The Batliner

Collection © Bildrecht, Vienna 2024

# EGON SCHIELE – ADRIAN GHENIE

## SHADOW PAINTINGS BETWEEN DISSOLUTION AND REINCARNATION

11 OCTOBER 2024 – 2 MARCH 2025

The ALBERTINA Museum is honoring Egon Schiele (1890, Tulln–1918, Vienna), one of expressionism’s most important visual artists, with a revolutionary exhibition. Based on a concept originated by Ciprian Adrian Barsan, it envisions a return of Schiele’s lost works—known only from black-and-white photographs—courtesy of Adrian Ghenie’s (\*1977, Romania) hauntingly emphatic artistic abilities.

Around one quarter of Schiele’s paintings remain missing to this day or are known to have been lost or destroyed, for the most part prior to the Second World War. The exact circumstances surrounding their disappearance are still a mystery. These lost images, which revolved around weighty themes such as death, sexuality, self-reflection, the search for identity, distortion, melancholy, and faith, now exist only as shadowy photographs.

The project ‘Egon Schiele: Shadow Paintings’ takes viewers along on a metaphysical journey through dissolution and eventual reincarnation. The works referred to here as “Shadow Paintings” symbolize the dark night of the soul in which individuals find themselves confronted with their inner shadows—a process associated with concepts such as nigredo, tenebrosity, and melancholy.

Via his own deconstructive method, Adrian Ghenie lends these “Shadow Paintings” a new dimension that reaches far beyond mere form, transforming them into lively manifestations of the chromatic spectrum while also blurring the boundaries between reality and abstraction. In doing so, he strives not to follow a spiritual calling but rather to achieve a state of energetic euphoria. Ghenie creates “the impossible body” without anatomy—a reinvention of nothingness.

The emphasis in this new series of works is on the human body and on existence as such. It offers space for interpretations that range far beyond the physical, indeed diving into the transcendental. This process gives rise to deeper reflection upon the nature of perception itself and upon just how we construct and deconstruct reality. Schiele himself employed the human body as a medium via which to convey deep-reaching emotional and psychological states and pose questions as to human existence, sexuality, death, and spirituality.

Ghenie assumes the challenging task of not only resurrecting these works from the shadow world but also of physically re-embodiment and reviving them. The point here is to refrain from physically replicating Schiele’s own shadows and instead provide their deeper essence with a new, impossible embodiment.

Ciprian Adrian Barsan previously joined forces with the ALBERTINA Museum to realize the successful exhibition of works by Niko Pirosmeni. This exhibition is likewise supported by Barsan’s Informat Foundation.

### Curators:

Elisabeth Dutz, Constanze Malissa



**Egon Schiele**

*The Self-Seers I*

From: Albert Paris Gütersloh, Egon Schiele.  
Versuch einer Vorrede, Vienna 1911



**Egon Schiele**

*Melancholia*

From: Albert Paris Gütersloh, Egon Schiele.  
Versuch einer Vorrede, Vienna 1911

# THE OTHMAR HUBER COLLECTION

8 NOVEMBER 2024 – 26 JANUARY 2025

The art collection of Swiss ophthalmologist Othmar Huber (1892, Aargau–1979, Glarus, Switzerland) reflects the collector's life and passions. Against the backdrop of his medical training and experiences in a wartime field hospital, Huber was inspired by Paul Klee's statement that "art ... makes visible."

As an experimental collector, Othmar Huber was quick to recognize the qualities of artists whose works had not yet become expensive brand name items. He thus acquired pictures by Klee and Kandinsky, Jawlensky, and Werefkin as early as the 1930s.

1939 saw the 'Verwertungsstelle' of Germany's National Socialist regime offer 'degenerate art' for sale in an auction entitled *Modern Masters from German Museums* at Galerie Fischer in Lucerne. Huber feared that the Nazis would destroy those works that could not be sold, which did indeed come to pass later on. To fund his purchases of 'degenerate art' by Marc, Macke, and Picasso, Huber had to sell the lion's share of his existing collection: "What I continually gave away in exchange would hardly have made a worse collection than the present one." His decisions were always spontaneous: "Whenever I hesitated in front of a picture and asked myself how I'd be able to pay for it or where I'd want to hang it, I knew it wasn't a strong artwork."

Shortly prior to his death in 1979, Huber established a foundation to which he transferred the works he had collected—and the paintings now exhibited here, normally kept at the Museum of Fine Arts Berne and Kunsthaus Glarus, are on loan from this Othmar Huber Foundation.

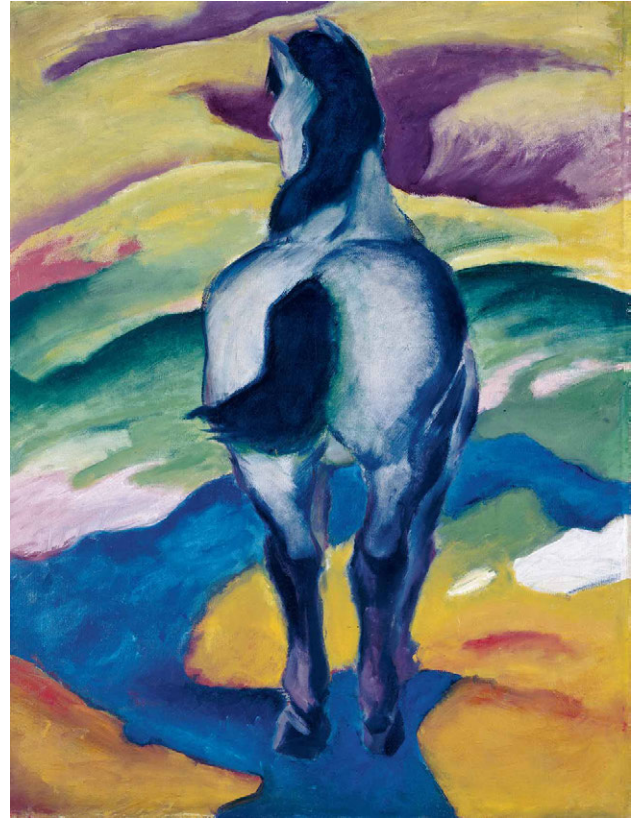
Since 2020, the Othmar Huber Collection has enriched the permanent exhibition *Monet to Picasso. The Batliner Collection* by 15 selected works, rounding out the existing presentation by high-caliber key works of modernism. The exhibition *The Huber Collection* now provides an opportunity to view the entire range of works acquired by this experimental collector.

**Curators:**

Constanze Malissa, Matthias Frehner



**August Macke**  
*The Port of Duisburg*, 1914  
Oil on canvas  
50 × 42 cm  
Museum of Fine Arts Berne, Othmar Huber  
Foundation © Kunstmuseum Bern



**Franz Marc**  
*Blue Horse II*, 1911  
Oil on canvas  
113 × 86 cm  
Museum of Fine Arts Berne, Othmar Huber  
Foundation © Kunstmuseum Bern

**ALBERTINA**  
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# THE BEAUTY OF DIVERSITY

16 FEBRUARY – 18 AUGUST 2024

Efforts to expand and diversify museum collections are a logical consequence of today's unconditional calls for equal rights and freedom of expression. The exhibition *The Beauty of Diversity* presents the rich depth and breadth of the ALBERTINA Museum's contemporary collections while demonstrating the essential turn toward women and LGBTQIA+ artists, people of color, aboriginal artistic stances, and autodidacts, all of whose works stand out before the contrasting foil of the Old Masters.

Today's art world is characterized by a deep interest in identity politics and its issues of class, race, and gender. The resulting broad spectrum of artistic, stylistic, and substantive approaches represents a necessary expansion of the historical artistic canon that is represented at the ALBERTINA Museum by artists ranging from Michelangelo and Raphael to Dürer, Rembrandt, and Rubens and on to Goya, Schiele, Picasso, and Warhol.

In its various chapters, this spring exhibition at ALBERTINA MODERN develops an aesthetic of the diverse that upends the ideality of classicist stylistic and formal strivings as well as the conception of the human being as one-dimensional, preferring to instead pursue the beauty of the grotesque, impure, and repressed while lending visibility to that which is marginalized, downcast, and divergent from the norm.

The hybrid mixing and recombination of various systems and genders plays as prominent a role here as does the presentation of the marginalized. The inclusion of artists from continents such as Australia, Africa, Asia, and South America is an important priority in this exhibition and serves to undermine the exclusive character of Eurocentric thought and action as well as Western art and culture.

Autodidacts exemplify a pronounced will to do what one must do, proving their authenticity in how they point out art's internal necessity. Just as, quite generally, individuals who probe and transcend boundaries not only call to mind art's role as an anthropological constant but also—through their divergent modes of existence—exemplify nonconformist ways of living and working.

## **Works from following artists will be on display:**

Jean-Michel Basquiat, Eva Beresin, Amoako Bofo, Verena Bretschneider, Cecily Brown, Nyunmiti Burton, Miriam Cahn, Alexandre Diop, Ines Doujak, Jean Dubuffet, Stefanie Erjautz, Jadé Fadojutimi, Gelitin / Gelatin, Aïcha Khorchid, Soli Kiani, Basil Kincaid, Jürgen Klauke, Emily Kame Kngwarreye, Elena Koneff, Maria Lassnig, Daniel Lezama, Angelika Loderer, Claudia Märzendorfer, Jonathan Meese, Sungi Mlengeya, Tracey Moffatt, Michel Nedjar, Tony Oursler, Grayson Perry, Marc Quinn, Franz Ringel, George Rouy, Iris Sageder, Cindy Sherman, Sarah Slappey, Kiki Smith, Tal R, VALIE EXPORT, Jannis Varelas, August Walla, Franz West, Kennedy Yanko

## **Curator:**

Angela Stief



**Paula Rego**

*Stitched and Bound from: Female Genital Mutilation, 2009*

Etching, aquatint, hand-coloring on Velin d'Arches paper

90 × 85 cm

The ALBERTINA Museum, Vienna – permanent loan of the Austrian Ludwig Foundation for Art and Science © Ostrich Arts Ltd., Courtesy Ostrich Arts Ltd. and Cristea Roberts Gallery, London



**Cindy Sherman**

*Untitled, 2003*

Chromogenic print

130 × 100 cm

The ALBERTINA Museum, Vienna – The ESSL Collection © Cindy Sherman

© Photo Source: Zürich, Hauser & Wirth



**August Walla**

*Ewigkeitendepolizist. I, 1988*

Acrylic on canvas, paper affixed with glue, colored pencils, 200 × 160 × 4 cm

The ALBERTINA Museum, Vienna –

Familiensammlung Haselsteiner © ART BRUT KG



**Cecily Brown**

*Cherries and Pearls, 2020*

Oil on Canvas (Öl auf Leinwand)

210 x 230 cm

The ALBERTINA Museum, Vienna – On Loan from the Dames Collection, Berlin © Cecily Brown.

Courtesy of Paula Cooper Gallery, New York



# BRUNO GIRONCOLI – TONI SCHMALE

26 MARCH – 28 JULY 2024

The ALBERTINA MODERN is presenting a joint exhibition of works by the Austrian artist Bruno Gironcoli (1936, Villach–2010, Vienna) and the Vienna-based sculptor Toni Schmale (\*1980, Hamburg).

The impetus for this exhibition was a large donation by Agnes Essl, comprising 155 of Gironcoli's drawings. This self-contained series, created over a six-year period during the 1980s, shows the artist as we hardly know him: his unique and fascinating pencil drawings stand wholly apart from Gironcoli's more familiar works. In their immaculately refined execution, they exude an improbable degree of plasticity.

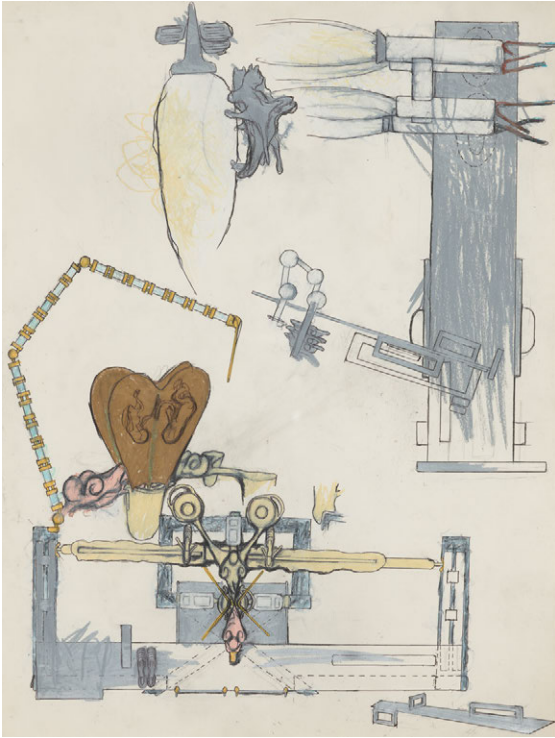
More than being simply sketches for future sculptures, these drawings much rather represent time-independent simulations of such works' possible or impossible states and uses. Gironcoli's drawings, complemented by further works from the collection holdings, are juxtaposed in this exhibition with sculptures by Toni Schmale. Much like in Gironcoli's case, Schmale's works—in which materials such as metal and concrete play a dominant role—evoke associations with possible uses thanks to their titles and forms. In this, they also imply human interaction—a bodily aspect that gives rise to questions of identity, gender, role attributions, and power relations.

“I distort objects in my own way in order to see how the subject does in the world of things. Even so, my objects are not machines—I hate machines!—but rather organized things.” (Bruno Gironcoli)

“My sculptures seem like whole objects but actually consist of numerous small parts, fragments; you don't see how they're all put together, though. And it's precisely this that's important to me—that one doesn't even begin to contemplate how the parts go together. My works are collages of the most varied machines that get combined to form a new machine. This new “machine” no longer directly reveals what can be done with it but instead evokes associations with all kinds of apparatuses like gym or agricultural equipment. In my sculptures, I warp these other types of functionality and take them to a different level.” (Toni Schmale)

**Curator:**

Elsy Lahner



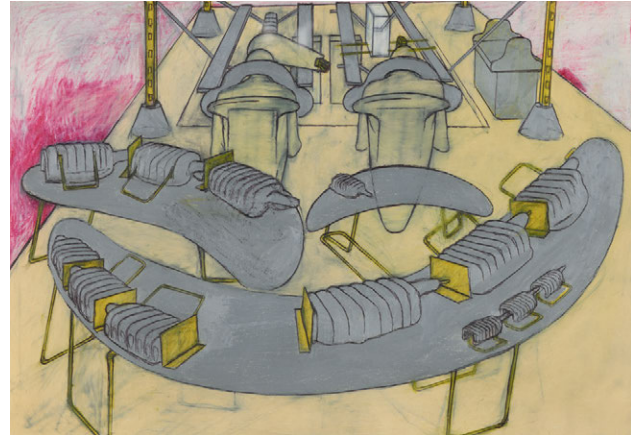
**Bruno Gironcoli**

*Untitled, 1980–85*

Lead pencil and colored pencil on paper

60 × 45 cm

The ALBERTINA Museum, Vienna – Donation of Agnes Essl © Bruno Gironcoli



**Bruno Gironcoli**

*Untitled, 1980–85*

Lead pencil and colored pencil on paper

30 × 40 cm

The ALBERTINA Museum, Vienna – Donation of Agnes Essl © Bruno Gironcoli



**Toni Schmale**

*waltraud, 2016*

Powder-coated steel in RAL 9005, heat-treated and waxed steel, concrete

170 × 110 × 80 cm

© Toni Schmale / Bildrecht, Vienna 2024.

Photo: Sofia Goscinski / Courtesy of the artist



**Toni Schmale**

*lap, 2013*

Powder-coated steel in RAL 8017, concrete

100 × 65 × 60 cm

© Toni Schmale / Bildrecht, Vienna 2024.

Courtesy of the artist

# ALFRED KUBIN

## THE AESTHETIC OF EVIL

14 AUGUST 2024 – 6 JANUARY 2025

This exhibition reveals the perspective of Alfred Kubin (1877, Czech Republic–1959, Austria) on all that is evil—the dominant theme of his life and works. In Kubin’s output, evil’s aesthetic reveals itself as a counterpart to that of the idyllic, of deliberate disregard for a hideous reality.

The artist’s deeply pessimistic mindset moved him to concentrate near-exclusively on the human psyche’s darker aspects in his graphic explorations. He felt defenseless in the face of eerie, dream-apparitions and his pronounced fear of the feminine, of sexuality, of the night, and of being at fate’s mercy. To Kubin, trapped in his dark visions, evil seemed inexhaustible and life-determining.

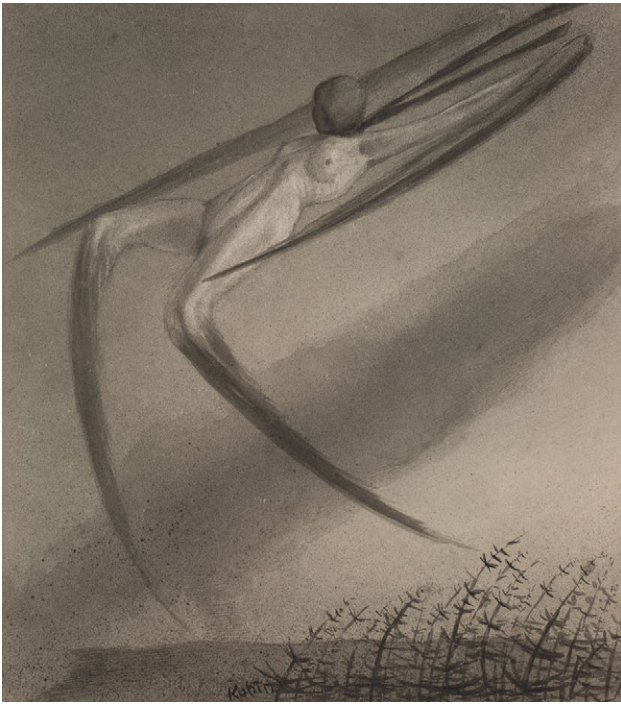
Alfred Kubin’s unbroken relevance today is evidenced by a great many of his pictorial themes, which are indeed quite current: war games, prisoners, torture, executioners, refugees, persecuted figures, plagues, and pandemics.

A great many of his works revolve around the uncanny, around nightmares of demons, unearthly hybrid beings, grotesques, angels of death, and scenes of hell—in short, around that which lies in wait for us on “the other side.” Alfred Kubin pursued these visions in a breathtaking manner that made him one of the 20th century’s most outstanding graphic artists.

This exhibition draws on the ALBERTINA Museum’s extensive holdings of around 1,800 drawings by the artist.

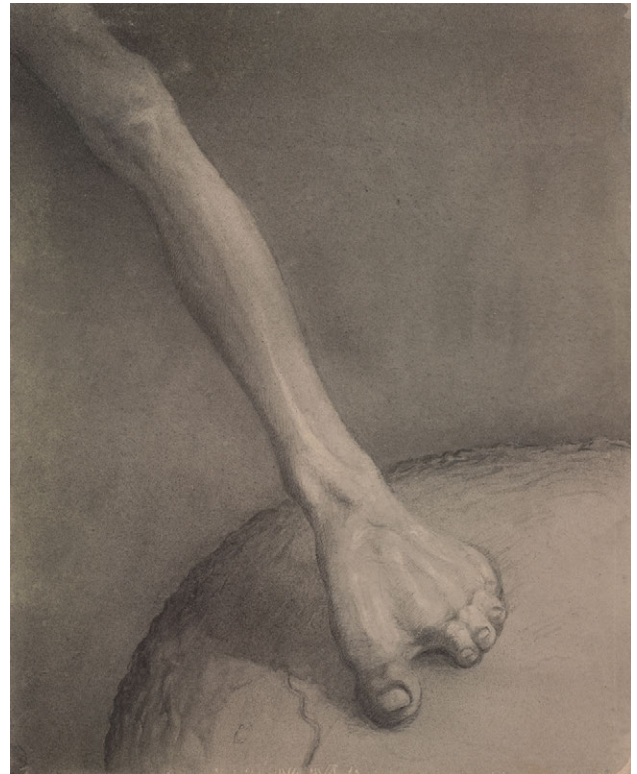
**Curator:**

Elisabeth Dutz



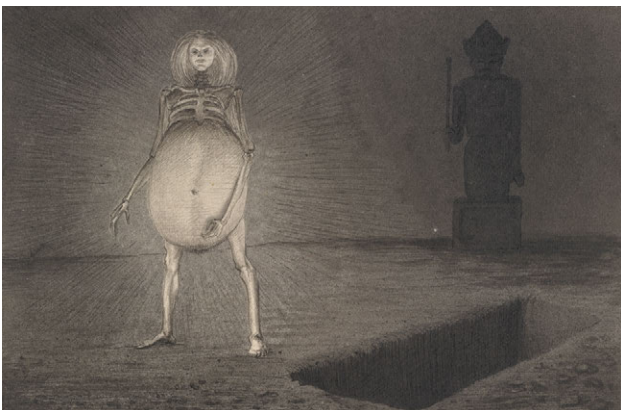
**Alfred Kubin**

*Every Night a Dream Visits Us*, ca. 1902/03  
Pen and ink, drawing brush, gray wash, spray,  
framing line, on cadastral paper  
40 × 32  
The ALBERTINA Museum, Vienna  
© Bildrecht, Vienna 2024



**Alfred Kubin**

*The Step*, ca. 1902/03  
Pen and ink, gray wash, spray,  
mounted on cardboard  
30 × 25  
The ALBERTINA Museum, Vienna  
© Bildrecht, Vienna 2024



**Alfred Kubin**

*The Egg*, 1902  
Pen and ink, gray, black, and brown wash, spray,  
framing line, on cadastral paper  
30 × 40 cm  
The ALBERTINA Museum, Vienna  
© Bildrecht, Vienna 2024

# ERWIN WURM

## A 70TH-BIRTHDAY RETROSPECTIVE

13 SEPTEMBER 2024 – 23 FEBRUARY 2025

Today, Erwin Wurm (\*1954 Bruck/Mur) numbers among the world's most successful and well-known contemporary artists. On the occasion of Wurm's 70th birthday, the ALBERTINA MODERN is presenting a first-ever sweeping retrospective featuring his diverse oeuvre in all artistic media.

Alongside the main thread that runs throughout his intense and innovative creative career, namely that of his distinctive sculptures, this presentation also aims to introduce the public to less well-known but equally significant works and work groups. The resulting selection will form a dense network of artistic statements comprising sculptures, drawings, working instructions and documentation, videos, objects, photographs, and paintings that invites us to shine a light on what Wurm himself points to as being "the paradox and absurd" in our world, our lives, our everyday existence.

In light of the novel sort of hierarchical proportion thus suggested, aspects such as shifted and quirky situations and physical proportions, viewing angles, and an unconventional approach to artworks and actions taken therewith can likewise evoke new realizations.

Erwin Wurm first achieved international renown with his *One Minute Sculptures* in which the viewers, by carrying out his sketched and/or written work assignments, themselves become part of the artwork. The instant this occurs, the notion of sculpture undergoes a performative expansion that occasionally defies ephemerality thanks to its conservation in photographic form.

With his *Fat Cars and Tiny Houses* as well as with his marble sculptures of cucumbers, bread rolls, and sausages or even coveted luxury items such as ladies' handbags atop longer-than-life human legs, though they all may be outwardly evocative of smiles, Erwin Wurm shines a critical spotlight on consumer society's manipulative mechanisms and their effects.

This exhibition brings together principal works from all stations of Wurm's artistic career, drawing an arc from the early wooden and dust sculptures of the 1980s to his latest creations. Accompanying it will be an extensive catalogue that documents all of the important stations of Erwin Wurm's artistic career to date in the spirit of this celebratory occasion.

### Curators:

Antonia Hoerschelmann, Lydia Eder



**Erwin Wurm**  
*Fat Car Convertible*, 2005  
 Polyester, silver/pink  
 105 × 60 × 30 cm  
 The ALBERTINA Museum, Vienna –  
 The Essl Collection © Bildrecht, Vienna 2024



**Erwin Wurm**  
*Mies van der Rohe – melting*, 2005  
 Polyester  
 70 × 90 × 100 cm  
 The ALBERTINA Museum, Vienna –  
 The Essl Collection © Bildrecht, Vienna 2024  
 Photo: Mischa Nawrata



**Erwin Wurm**  
*One minute Sculpture*, 1997  
 Color Photograph  
 45 × 30 cm  
 The ALBERTINA Museum, Vienna  
 © Bildrecht, Vienna 2024



**Erwin Wurm**  
*Indoor Sculpture Blast*, 2002  
 C-Print  
 120 × 80 cm  
 The ALBERTINA Museum, Vienna. Acquired with  
 funds from a 2009 Gallery Grant of the Federal  
 Ministry for Education, Arts and Culture and from  
 Galerie Thoman © Bildrecht, Vienna 2024