

**New Director General  
Dr. Ralph Gleis**

**Discover  
ALBERTINA**

**Programme  
2025**

Press conference  
15.1.2025

**ALBERTINA**



# **Ralph Gleis: 'Rethinking and rediscovering the ALBERTINA Museum'**

## **A museum of the present in dialogue with society**

Dr Ralph Gleis took over as Director General of the ALBERTINA Museum on 1 January 2025. Today, Wednesday, Gleis presented his programme in the museum's Musensaal:

'The ALBERTINA has undergone a transformation from a graphics cabinet to a much-visited exhibition centre, today we want to go one step further and turn it into an internationally acclaimed contemporary museum. Thanks to its collections and excellent team, the museum has enormous potential for the future that still needs to be realised. Through innovative approaches, we want to rethink the ALBERTINA together, make art a new experience and network the institution internationally. Art is always a mirror of society: I want our exhibitions to discuss current issues and arouse people's curiosity. But above all, our exhibitions should be fun: we want to rediscover art together,' says Gleis.

In future, the collection and exhibition will be brought closer together. Gleis also named the establishment of a collection strategy for the 21st century as a further goal: 'In all tasks, the digital transformation as well as economic and ecological sustainability are to be understood as cross-sectional tasks for the entire strategic orientation,' said Gleis.

### **Vision and strategy**

- 1. A museum with its finger on the pulse of the times - topics of today**
- 2. Strengthening international networks - exhibition and research collaborations**
- 3. The Age of cooperation - joint projects locally and internationally**
- 4. Expanding collection-based research - visibility of the Centre of Excellence for Art on Paper**
- 5. In dialogue with society - mediation offensive and expanded digital strategy**

## **'Nowness' in the 2025 programme: the collection at the centre**

Gleis characterises the direction of travel for the coming year as an 'experimental year of discovery, testing and evaluation'. This year's programme reflects this and has already been conceived by Ralph Gleis.

'We have put together a wide-ranging exhibition programme for 2025 that does justice to its world-class graphic art collection and its extensive collections of painting, sculpture, photography and architecture,' says Director General Ralph Gleis.

The reference to contemporary discourses plays a special role here: 'In our exhibitions and academic work, we draw on art from over six centuries - often in cross-epochal issues, because good art is timeless. In my understanding, however, a museum - regardless of what it collects and shows - must be committed to the present. It always needs an idea of nowness, topicality, in order to create relevance for contemporaries. I want a museum for the people of today, with the questions of today. For me, that means designing a museum with a future,' says Gleis.

## **Scientific work**

'It is of fundamental importance to me to prioritise research activities and make the outstanding work of the curators and conservators more visible. We need to expand collection-based research and strengthen our role as a centre of excellence for art on paper,' says Gleis.

In 2025, an international research network will begin analysing the materials of the unique collection of Dürer's drawings in the ALBERTINA Museum. A catalogue of the collection will be produced for the commemorative year 2028, which will comprehensively present the results and set new standards. The exhibitions 'True Colors' on the beginnings of colour photography (January) and 'Fascination Paper' (December) will also make important contributions to the current scientific and methodological approach.

## **Of course: Women artists at the ALBERTINA**

In the coming year, the ALBERTINA Museum will be hosting six personal portraits of women artists: Leiko Ikemura (1951), Francesca Woodman (1958-1981), Jenny Saville (1970), Brigitte Kowanz (1947-2022), Lisette Model (1901-1983), Jitka Hanzlova (1958).

The exhibitions are conceived across genres, from the painting and sculpture of Jenny Saville and Leiko Ikemura to the light art of Kowanz and the photography of Viennese émigré Lisette Model. Often already internationally recognised, many of the artists are still undiscovered in this country.

## **Innovative approaches in the programme: rediscovering the ALBERTINA Museum**

How the ALBERTINA Museum can be rediscovered in 2025 is best illustrated by the current exhibition programme: the museum also aims to tap into new target groups and offer innovative approaches to people who rarely visit museums.

### **Themed exhibitions**

Although art stands for itself and is always a visual experience, there is usually more to it than that. The ALBERTINA Museum focusses on creative and contemporary interpretations of art themes that build a bridge between the issues of the past and those of the present. With exhibitions such as: 'True Colors' on the beginnings of colour photography (January), 'Remix: From Gerhard Richter to Katharina Grosse' (April), 'De Sculptura' (April), 'Leonardo -Dürer' (June), 'Unterwegs - Künstler auf Reisen' (June), 'Die Wiener Boheme' on Hagengesellschaft (July), 'Gothic Modern' (September), 'KAWS Art and Comic' (October) and 'Faszination Papier' (December).

### **Hands on**

In the world's first exhibition of Damien Hirst's drawings in May, art is conceived in a participatory way: part of the show is a drawing machine developed by the artist, which can also be operated by the public. Discovering one's own creativity is an essential part of a museum visit and is specifically encouraged here.

### **Rediscovering the collection**

Previously unseen works open up fresh perspectives on the collection and encourage visitors to experience art in unexpected ways. In 'On the Road - Artists Travelling' (June), numerous new discoveries await the public, such as drawings by Johann Wolfgang von Goethe.

### **New forms of presentation**

New perspectives also arise from new exhibition displays and viewing art from unusual angles - such as historical city maps from a bird's eye view in the exhibition 'Fascination Paper' (December).

### **Six new artists in Austria for the first time**

It is not only Hirst's graphic work that is celebrating its world premiere at the ALBERTINA Museum. Six artists can be seen for the first time in Austria in comprehensive museum shows in 2025: Matthew Wong ('Wong - Van Gogh', February), Jenny Saville (March), Jitka Hanzlova (July), Lisette Model (October), KAWS (October) and Leiko Ikemura (November).

### **Surprising juxtapositions**

'Wong - Van Gogh' (February): The Chinese-Canadian artist Matthew Wong, born over a century later, is placed in relation to Van Gogh in this exhibition.

'Vasarely - Adrian' (October): Victor Vasarely, an internationally recognised artist is juxtaposed here with Viennese local hero Marc Adrian.

### **International co-operations**

International, long-term collaborations with collections and museums: cooperation with curators from other institutions, who take a fresh look at the ALBERTINA Collection, brings international issues to Austria and ensures academic exchange.

### **Focus on sculpture in Klosterneuburg**

In a new focus entitled 'De Sculptura', artistic explorations and expansions of the classical concept of sculpture are presented in Klosterneuburg. The award-winning architecture is predestined to provide the ideal setting for monumental sculptures and installations. Site-specific advantages will be exploited and an appealing educational programme will attract visitors to the gates of Vienna.

### **Biography Dr Ralph Gleis**

Dr Ralph Gleis, born in Münster in 1973, studied art history, history and sociology at the universities of Münster, Bologna and Cologne and received his doctorate in 2008. The following year, he moved to Vienna, where Gleis joined the Wien Museum as curator of paintings and graphic art up to 1900 and also took over the project management of the 'New Permanent Exhibition' as curator of sculptures and sculptures between 2013 and 2017. In 2017, he was appointed Director of the Alte Nationalgalerie at the Staatliche Museen Berlin and from 2022 was entrusted with its newly created directorate. Ralph Gleis has been Director General of the ALBERTINA Museum since 1 January 2025.

All information on the exhibitions and images for download can be found on the [ALBERTINA Museum](#) website.

# Biography

Dr. Ralph Gleis, born in the German city of Münster in 1973, pursued studies in art history, history, and sociology at the universities of Münster, Bologna, and Cologne, earning his doctorate in art history at the University of Cologne with a dissertation on Anton Romako in 2008.

Initial employment as a gallery assistant and as a writer for an art journal preceded his shift to museum work. He then held research assistant posts at the German Historical Museum in Berlin and the Royal Museum of Fine Arts Antwerp before assuming a research associate position at the Haus der Geschichte, a museum for the history of the Federal Republic of Germany, in Bonn. 2009 saw Gleis move to Vienna, where he joined the team of the Wien Museum as Curator of Painting and Graphics until 1900 and subsequently led the “New Permanent Exhibition” project as Curator of Sculpture. This was followed by his 2017 appointment as head of the Berlin State Museums’ Alte Nationalgalerie, whose newly created directorial post he assumed in 2022. Ralph Gleis became Director General of the ALBERTINA Museum on 1 January 2025.

## **CURRICULUM VITAE**

**Dr. Ralph Gleis**

\*1973 in Münster

## **MUSEUM CAREER**

Since 2025

Director General, The ALBERTINA Museum

2022–2024

Director, Alte Nationalgalerie

Berlin State Museums

2017–2022

Head of the Alte Nationalgalerie

Berlin State Museums

2013–2017

Curator, Sculpture

Project head, “New Permanent Exhibition”

Wien Museum, Vienna

2009–2012

Curator, Painting and Graphics until 1900

Wien Museum, Vienna

2008–2009

Research associate

Haus der Geschichte der Bundesrepublik Deutschland, Bonn

2006–2008

Research assistant

Deutsches Historisches Museum, Berlin

Royal Museum of Fine Arts Antwerp



## EXHIBITIONS (selection)

Alte Nationalgalerie, Berlin

06/2023 – 10/2023 Secessions. Klimt, Stuck, Liebermann  
(Curated together with Ursula Storch)

03/2022 – 07/2022 Paul Gauguin. Why Are You Angry?  
(Curated together with Anna Kaersgaard)

03/2021 – 10/2021 Reflections on Painting. Gerhard Richter's Birkenau Series  
(Curator)

Since 10/2021 Friedrichswerdersche Kirche. Sculptures from the Nationalgalerie Collection  
(Concept team)

09/2020 – 01/2021 Decadence and Dark Dreams. Belgian Symbolism  
(Curator)

10/2019 – 03/2020 Fighting for Visibility. Women Artists in the Nationalgalerie before 1919  
(Concept team)

05/2019 – 09/2019 Gustave Caillebotte. Painter and Patron of Impressionism  
(Curator)

04/2019 – 06/2019 At the Beach with the Monk. Caspar David Friedrich Goes Virtual Reality  
(Curated together with Yvette Deseyve)

05/2018 – 09/2018 Wanderlust. From Caspar David Friedrich to Auguste Renoir  
(Concept team)

11/2017 – 03/2018 Rodin – Rilke – Hofmannsthal. Man and His Genius  
(Curated together with Maria Obenaus)

Wien Museum, Vienna

02/2016 – 05/2016 O.R. Schatz & Carry Hauser. In an Age of Extremes  
(Curator)

05/2014 – 09/2014 The Metropolis Experiment. Vienna and the 1873 World Exhibition  
(Curated together with Wolfgang Kos)

06/2011 – 10/2011 Makart. An Artist Rules the City  
(Curator)

**STUDIES**

2008 Doctorate in art history, University of Cologne

Dissertation title: *The Modern History Painting. Anton Romako and History Painting in the 19th Century.* (in German)

1997–2001 University of Cologne

Studies in art history, medieval and modern history, and sociology  
*Magister* examination

1998–1999 Università degli Studi di Bologna, Italy

Studies in art history and history at the Facoltà di Lettere e Filosofia

1994–1997 University of Münster

Studies in history, art history, sociology, and European ethnology

Programme

ALBERTINA

## MATTHEW WONG – VINCENT VAN GOGH

### PAINTING AS A LAST RESORT

14.2. – 19.6.2025

ALBERTINA

The New York Times has called Matthew Wong »one of the most talented painters of his generation.« This Chinese-Canadian artist straddled the frontier between Far-Eastern and Western art and was influenced equally by van Gogh and Shitao, both of whom figured significantly in his individual development.

Wong, who committed suicide at age 35, was an autodidact who came late to art: his impressive oeuvre arose during a brief period encompassing his final eight years of life. The artist engaged with modernist stances as well as with varieties of expressive art produced by his contemporaries.

This exhibition is conceived as a juxtaposition of around 60 paintings and numerous works on paper by Wong with selected works by van Gogh. It is being mounted in cooperation with the Van Gogh Museum in Amsterdam, Kunsthaus Zürich, and the Matthew Wong Foundation.



Matthew Wong  
End of the Day, 2019  
Oil on canvas  
200 × 180 cm

The Metropolitan Museum of Art, New York, Gift of Monita and Raymond Wong in memory of their son, Matthew Wong, 2023

© 2024 Matthew Wong Foundation / Bildrecht, Vienna 2024, Cheim & Read, New York, Foto: Alex Yudzon

## LEONARDO – DÜRER

### MASTER DRAWINGS ON COLORED GROUND

7.3. – 9.6.2025

ALBERTINA

In his famed painting treatise of ca. 1400, the *Libro dell'Arte*, Cennini held drawing in light and dark hues to be »the entrance and gateway to painting.« On tinted paper, it was often possible to work toward darker as well as lighter hues with breathtaking virtuosity.

In this way, artists and their audiences succeeded in accessing entirely new aesthetic experiences. Master drawings such as Leonardo's *Head studies* and Dürer's *Praying Hands* paved the way for the recognition of drawing as an artistic genre equal to painting and still number among the most famous works of the Renaissance.

This exhibition of the ALBERTINA combines selected drawings from the museum's own holdings with highcaliber loans from international collections to present an overview of this technique's development, which was ultimately consummated by Leonardo da Vinci and Albrecht Dürer.



Albrecht Dürer

Head of the angel playing a lute (Detail from „Rosenkranzfest“), 1506

Brush in gray and black, gray wash, heightened with opaque white, on blue paper

The ALBERTINA Museum, Vienna

© The ALBERTINA Museum, Vienna

## JENNY SAVILLE

GAZE

21.3. – 29.6.2025

ALBERTINA

The ALBERTINA is presenting Austria's first-ever solo show devoted to Jenny Saville, one of today's most successful women artists. Saville, born in England in 1970, stands alongside Tracy Emin and Damien Hirst as one of the Young British Artists.

Old Masters ranging from Leonardo to Raphael as well as modern artists such as Egon Schiele, Pablo Picasso, Francis Bacon, and Lucian Freud inspire her mode of figurative painting that makes the body in its carnality just as much a theme as it does characteristics of various media.

Since the 1990s, she has been creating emphatically corporeal portrayals that stand out for their directness and immediacy. This exhibition offers a glimpse into Saville's oeuvre of the past two decades while also presenting new, yet-unseen works.



Jenny Saville

Gaze, 2021–2024

Oil and acrylic on linen

200 × 160 cm

Private collection

© Jenny Saville / Bildrecht, Vienna 2024

Photo: Prudence Cuming Associates Ltd. Courtesy Gagolian

## FRANCESCA WOODMAN

### WORKS FROM THE VERBUND COLLECTION

4.4. – 6.7.2025

ALBERTINA

In cooperation with the VERBUND COLLECTION, the ALBERTINA presents the first exhibition of works by the American-Italian artist Francesca Woodman (1958–1981) at an Austrian museum.

The artist created her oeuvre during an eight-year period that began in 1973 and ended with her suicide in 1981. Her works are characterized by passionate self-staging and the female body's creative positioning within spatial configurations in the context of conceptual photography and performance. The themes of her works revolve around femininity, vulnerability, and creative portrayal of the self. The VERBUND COLLECTION has been acquiring photographs by Woodman ever since its establishment in 2004. Now totaling around 80 works, 20 of them vintage, the holdings represent one of the most comprehensive collections of works by this exceptional artist. Their presentation is completed by works from international lenders.



Francesca Woodman  
Polka Dots, Providence, Rhode Island, 1976/2000  
Black and white silver gelatine print on baryta paper  
13,1 x 13,2 cm  
Verbund Collection, Vienna  
© 2024, Woodman Family Foundation / Bildrecht, Vienna

## TRAVELS

### ARTISTS ON THE MOVE

27.6. – 24.8.2025

ALBERTINA

Artists have long sought and found all manner of inspiration through travel—drawn by ancient structures and landscapes beneath the southern sun, Austria’s alpine world, or the countryside surrounding Vienna. This ALBERTINA exhibition investigates artists’ urge to travel in light of 18th- and 19th-century masterpieces from the museum’s own collection.

The focus here ranges from the »grand tour« to journeys of discovery, emphasizing the various depicted landscapes and motifs as well as engagement with nature in works by figures from Johann Wolfgang von Goethe to Jakob Alt and Thomas Ender to Tina Blau. Delicate drawings and vivid watercolors enable viewers to sense for themselves that era’s yearning for new horizons and individual experiences of nature as well as the conditions under which travel took place.



Thomas Ender  
The Matterhorn seen from the Gornergrat, 1854  
Watercolor  
33,3 x 50,3 cm  
The ALBERTINA Museum, Vienna  
© Photo: The ALBERTINA Museum, Vienna



## JITKA HANZLOVÁ

11.7. – 2.11.2025

ALBERTINA

Jitka Hanzlová fled from the Czechoslovak Socialist Republic to Germany in 1982 and went on to study photography in Essen. Her biography forms the backdrop to her work's central themes: exile, remembrance, and identity. This ALBERTINA exhibition presents ten of her most important series: *Rokytník* (1990–1994) is devoted to the artist's eponymous home village, while *Forest* (2000–2005) features the woods she knew as a child. Her portrait series in urban environments such as *Bewohner* (1994–1996) and *Female* (1997–2000) examine the relationship between individuals and their surroundings.

Hanzlová, born in 1958, numbers among the most internationally renowned women photographers today. She received the European Photography Award in 1995 and the Paris Photo Prize for Contemporary Photography in 2007. The ALBERTINA is the first museum in Austria to feature Hanzlová in a solo show.



Jitka Hanzlová  
Rokytník 1990-1994, Untitled No. 15, 1993  
Original C-Print  
Courtesy of the artist  
© Jitka Hanzlová / Bildrecht, Vienna 2025

## BRIGITTE KOWANZ

LIGHT IS WHAT WE SEE

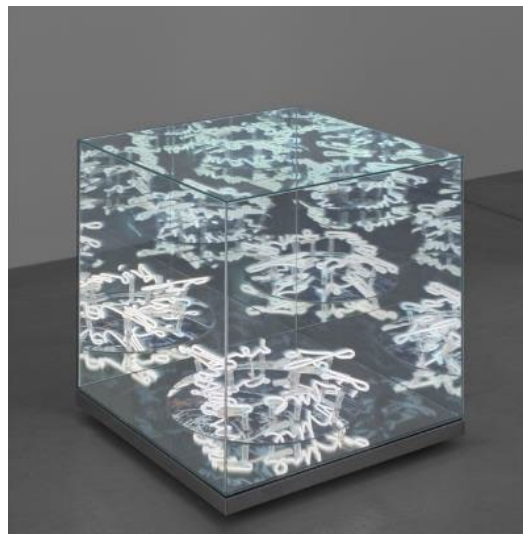
18.7. – 16.11.2025

ALBERTINA

The question, »What is light?« stands at the center of Brigitte Kowanz' oeuvre. Her answer is: »Light is what we see«—an allusion to the paradoxical fact that light makes everything visible but itself normally remains invisible. The eponymous retrospective at the ALBERTINA guides viewers through works created by this important artist since the 1980s.

Light, characterized by ephemerality, boundlessness, and immateriality, plays a leading role in this exhibition. Her light-based artworks, shown in custom-created mirrored spaces, are reflected an infinite number of times or made visible to begin with through the employment of black lights.

Also on exhibit will be the iconic works *Morsealphabet* and *Email 02.08.1984 03.08.1984*, which anticipate the present-day themes of digitization, virtualization, and the information society.



Brigitte Kowanz  
Matter of Time, 2019

Neon, mirror

70 × 70 × 70 cm

ESTATE BRIGITTE KOWANZ

© Estate Brigitte Kowanz / Bildrecht, Vienna 2024

Photo: Stefan Altenburger

## VIENNESE BOHÈME

WORKS FROM THE HAGEN SOCIETY

25.7. – 12.10.2025

ALBERTINA

In 1905 the Hagen Society, quite certain of its own significance, donated a bundle of over 800 drawings to the ALBERTINA. Today, this Viennese society of artists is indeed regarded as a forerunner of the Secession and the Hagenbund. Between 1880 and 1900, its members met regularly at the pub Zum blauen Freihaus and at Café Sperl. The convivial atmosphere gave rise to hundreds of drawings and watercolors by artists such as Josef Engelhardt, Adolf Böhm, Rudolf Bacher, Johann Victor Krämer, and others.

Based on this donation, the ALBERTINA mounts a first-ever exhibition of portraits and caricatures of the group's members, grotesques, images of Viennese characters, dream-landscapes, and drawings that already foreshadow the Secession. Several of these works were published in the art magazine Ver Sacrum. This show is conceived as a contribution to research on Viennese modernism.



Adolf Böhm

Tree in a storm, 1897

Pen and black ink, watercolor, white opaque paint, on yellowish-blue paper

16,4 x 28,2 cm

The ALBERTINA Museum, Vienna

© Photo: The ALBERTINA Museum, Vienna

## GOTHIC MODERN

MUNCH, BECKMANN, KOLLWITZ

19.9.2025 – 11.1.2026

ALBERTINA

The conventional idea of modernism is as a fundamental break with tradition. It is thus that little attention has been paid to the way in which deliberate recourse to the distant past of the Late Middle Ages played a central role in precisely that reinvention of art that took place around 1900.

This exhibition shines a spotlight on a development that took place between 1870 and 1920 in which numerous artists such as Edvard Munch, Vincent van Gogh, Käthe Kollwitz, Max Beckmann, and Otto Dix deliberately referred back to the expressive art of figures such as Holbein, Dürer, Cranach, and Baldung Grien. Encounters with medieval aesthetics elicited intense emotions and afforded artists new ways of engaging with the fundamental questions of human existence. This ALBERTINA exhibition inimitably unites modernist masterpieces with those of the 15th and early 16th centuries.



Arnold Böcklin

Self-portrait with Death as a Fiddler, 1872

Oil on canvas

75 x 61 cm

Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Alte Nationalgalerie

Photo: Staatliche Museen zu Berlin, Nationalgalerie / Andres Kilger

## LISETTE MODEL

### RETROSPECTIVE

31.10.2025 – 22.2.2026

ALBERTINA

Lisette Model (1901–1993), born into a Viennese Jewish family, is regarded as one of the 20th century's most influential photographers. This ALBERTINA exhibition presents Austria's first broad retrospective covering her most important groups of works created between 1933 and 1957. Alongside iconic photographs such as *Coney Island Bather* and *Café Metropole*, the selection will also include seldom-seen works.

Model, following her emigration to New York in 1938, quickly rose to prominence with her pictures for magazines such as Harper's Bazaar showing facets of urban life: the poverty of the Lower East Side, the upper class at their leisure pursuits, and night life at bars and jazz clubs. Model went on to become an influential teacher during the McCarthy Era. The exhibition features the first-ever public presentation of the original draft of her 1979 monograph, a classic of photo book history.



Lisette Model

Fashion Show, Hotel Pierre, New York City, 1940-1946

Gelatin silver print

39,3 x 49,2 cm

The ALBERTINA Museum, Vienna, Permanent Loan Austrian Ludwig Foundation for Arts and Science

© 2024 Estate of Lisette Model, courtesy Lebon, Paris / Keitelman, Brussels

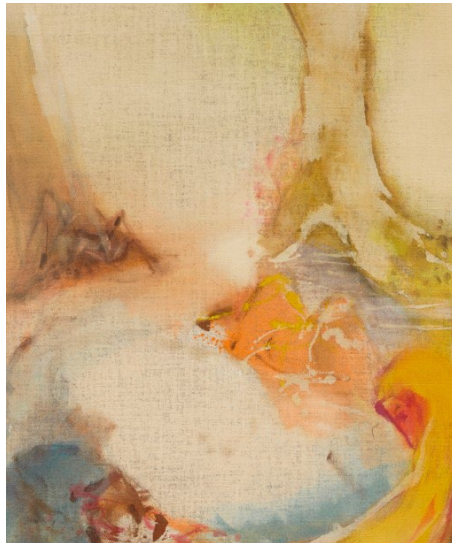
## LEIKO IKEMURA

### MOTHERSCAPES

21.11.2025 – 8.2.2026

ALBERTINA

This exhibition at the ALBERTINA presents a crosssection of the oeuvre of Leiko Ikemura (\*1951 in Tsu, Japan). Known for poetically powerful works in which she unites Western and Eastern influences, this Japanese-Swiss artist devotes herself to themes such as femininity, transformation, and identity. Ikemura translates the fragility and mystery of human existence into images at once universal and deeply personal. Her oeuvre stands out for its surrealist visual language and ranges from luminous paintings to reduced drawings and on to sculptures done in glazed terracotta, glass, and bronze. A central aspect of her output is the close linkage of humankind and nature, expressed not only in the melding of body and landscape but also via the inclusion of hybrid beings.



Leiko Ikemura

Yellow Scape, 2020

Tempera and oil on jute

160 x 110 cm

© Leiko Ikemura / Bildrecht, Vienna 2025 / Photo: Lisson Gallery

## THE FASCINATION OF PAPER

### NEW PERSPECTIVES ON THE COLLECTION

12.12.2025 – 8.3.2026

ALBERTINA

The ALBERTINA is home to one of the world's largest collections of drawings, prints and artistic works on paper. Drawing on these rich holdings, this extraordinary exhibition indeed devotes itself to the diversity and fascination surrounding paper in all of its many aspects.

Covering multiple eras from the 15th century to the present, the presentation brings together works from the Graphic Art Collection, the Architectural Collection, and the Collection of Contemporary Art. Copperplate engravings for playing cards, multi-part three-dimensional objects of monumental proportions, and rarely shown works reveal the entire range of this one-of-a-kind collection and artistic genre. In the process, surprising juxtapositions vividly illustrate paper's versatility as a medium.



Birgit-Knoechl

out of control\_revisited the autonomy of growth\_oIV, 2006–2008/2012

The ALBERTINA Museum, Vienna – Acquisition from gallery funding of BMUKK 2012

© Birgit Knoechl / Bildrecht, Vienna 2025





**ALBERTINA**  
**modern**

## TRUE COLORS

COLOR IN PHOTOGRAPHY FROM 1849 TO 1955

24.1. – 21.4.2025

ALBERTINA MODERN

How did color enter photography? This presentation affords insights into the development of photography in color with outstanding works from the ALBERTINA's own holdings. It draws an impressive arc from the 19th century's initial experimental techniques to the viable analog color photography that emerged during the 1950s. Color photography was revolutionized by milestones such as the development of the interference process in 1891 and the Lumière brothers' early 20<sup>th</sup> century autochromes, with various simultaneously employed photochemical and three-color processes exemplifying the broad array of approaches to producing color images.

*True Colors* thematizes contexts in which historical color photography was employed, and the effects of popular color photographic processes on the culture of images during the 20th century's first half.



Richard Neuhauss

Parrot, 1899

Interference color photography

8,3 cm x 6,4 cm

The ALBERTINA Museum, Vienna – Permanent Loan by Höhere Graphische Bundes-Lehr- und Versuchsanstalt

© Photo: The ALBERTINA Museum, Vienna

## REMIX

GERHARD RICHTER TO KATHARINA GROSSE

11.4. – 14.9.2025

ALBERTINA MODERN

This exhibition at ALBERTINA MODERN introduces the Viehof Collection, one of Germany's most important private collections, for the first time in Austria. It provides an overview ranging from Gerhard Richter and Sigmar Polke, who stand for the audacious socially critical art of the 1960s, to the 1980s as characterized by figures including Albert Oehlen and Katharina Sieverding and on to the abstract art of the present, represented with works by Corinne Wasmuht and Katharina Grosse.

The exhibition brings together contradictory stances like Jörg Immendorff's sweeping large-format works juxtaposed with the conceptual works of Joseph Beuys as well as works by Anne Imhof, Katharina Fritsch, and Nairy Baghramian, which strike an entirely different tone. In this, one sees how the principle of national artistic schools has long since given way to one of individual styles.



Katharina Grosse  
Untitled, 2018  
Acrylic on canvas  
290 x 193 cm  
Viehof Collection  
© Katharina Grosse / Bildrecht, Vienna 2025

## DAMIEN HIRST

### DRAWINGS

7.5. – 12.10.2025

ALBERTINA MODERN

Damien Hirst has achieved worldwide recognition for his iconic paintings, sculptures, and installations. Less well known, however, are the British artist's drawings, which the ALBERTINA MODERN is now set to present for the first time in a museum setting. Beyond the topic of drawing as such, visitors can partake in fascinating insights into Hirst's creative processes all the way back to his sketches from the early 1980s: many of the selected images were created in preparation for his pioneering works. The artist's sketchbooks document how the processes underlying these works began.

In the case of some of his paintings and sculptures, drawings are done in order to stress the underlying ideas—which Hirst considers equal in importance to his works' physical execution. And for his installation *Making Beautiful Drawings*, Hirst developed a drawing machine featuring a rotating disc to which various colors are applied in order to produce his *Spin Drawings*.



Damien Hirst

Beautiful Fluttering Spirograph Drawing, 2007

Photographed by Prudence Cuming Associates Ltd. © Damien Hirst and Science Ltd. All rights reserved /  
Bildrecht, Vienna 2025

## KAWS

ART & COMICS

10.10.2025 – 19.4.2026

ALBERTINA MODERN

It was during the 1990s that the American artist KAWS first became famous for his graffiti. He painted over posters and advertisements in the public realm, crossing out the eyes of the depicted faces.

Crossed-out eyes are now the artist's trademark, adorning his larger-than-life figurative sculptures. This exhibition at ALBERTINA MODERN places KAWS in dialog with women artists such as Katherine Bernhardt and Nicole Eisenmann and male artists such as Keith Haring, Claes Oldenburg, and numerous others.

Comics are conceived of as a universal mode of graphic narration in this survey of how they interact with contemporary artistic stances. Comic characters, with their universal codes that speak to all age groups and social classes, guide visitors through this presentation.



KAWS  
SHARE, 2019  
© KAWS

## VASARELY – ADRIAN

### MOVING IMAGES

24.10.2025 – 25.1.2026

ALBERTINA MODERN

Hypnotic motifs, pulsating shapes, and flickering patterns: in a great many of his works, this master of optical illusions puts our sense of sight to the test. Victor Vasarely's multilayered oeuvre is now more contemporary than ever: he presaged the aesthetics of video games with the sorts of visual effects that are now generated by computers.

Moreover, the powerful colors of his strict geometric patterns and the strong contrasts of his black-and-white painting have persisted as elements of aesthetic creativity. The portrayal of motion in art is also a central topic of investigation in the works of Marc Adrian, whom Peter Weibel was wont to call the »father of media art.« In this exhibition at the ALBERTINA MODERN, works by these two »grand masters« of optical illusion are presented together and enter into a multifaceted dialog.



Victor Vasarely  
Kiu-Siu, 1963  
Oil on canvas  
214 x 202 cm  
The ALBERTINA Museum, Vienna – The ESSL Collection  
© Bildrecht, Vienna 2025

**ALBERTINA**  
**klosterneuburg**

## DE SCULPTURA

### SCULPTURES CLAIMING THEIR PLACE

17.4. – 2.11.2025

ALBERTINA KLOSTERNEUBURG

*De Sculptura* is 2025's overarching motto at ALBERTINA KLOSTERNEUBURG. On view will be sculptures made from the most varied materials, all of them from the holdings of the ALBERTINA, that demonstrate the broad diversity of this art form: Annette Messenger fashions breathing (inflating and deflating) organs from light balloon silk that stand in stark contrast to Kennedy Yanko's heavy metal works.

Claudia Märzendorfer knits and sews life-sized truck parts into *soft sculptures*, while the Iranian artist Soli Kiani takes a sociopolitical stand in her sculptures featuring rope. This collection presentation is rounded out by the generous donation of Andreas Slominski, whose reliefs and famous *trap*-objects reflect upon social mechanisms. The award-winning architecture of ALBERTINA KLOSTERNEUBURG thereby seems as if created expressly for sculptural works.



Claudia Märzendorfer

Engine, 2013

The ALBERTINA Museum, Vienna – Family Collection Haselsteiner

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