

HIGHLIGHTS

2019

belvedere

LEOPOLD KIESLING
The Myth of Mars
and Venus with Cupid



IN-SIGHT

LEOPOLD KIESLING The Myth of Mars and Venus with Cupid

15 February to 12 May 2019

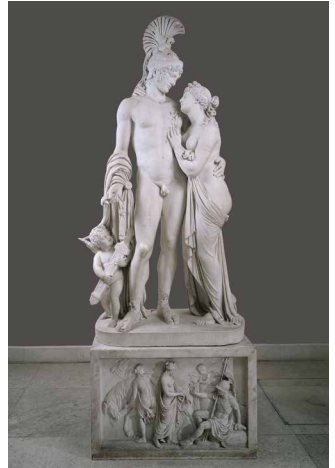
Upper Belvedere

IN-SIGHT has placed its focus on the 1809 figural group sculpture entitled *Mars and Venus with Cupid*, by Upper Austrian sculptor Leopold Kiesling. The exhibition reveals the work's political topicality against the backdrop of the marriage of Napoleon I and the daughter of Emperor Francis II (I), Marie Louise.

Leopold Kiesling (Schöneben, Upper Austria 1770–1827 Vienna) created the work while in Rome on an imperial scholarship. He spent several years there within the circle of Antonio Canova and Bertel Thorvaldsen; highly regarded by these exemplary artists, Kiesling in his day was considered Austria's most important sculptor.

The arrival of the statue in Vienna was well-timed as the marriage between Napoleon I and Marie Louise had just been negotiated by France and Austria. The alliance was meant to ensure the equalization of powers in Europe and put an end to military actions. The Imperial House, therefore, saw the theme of the group sculpture as a gift: Venus, the goddess of love, tries to prevent her lover, Mars, the god of war, from fighting any longer. Comparison with the mythological couple served to ennoble the dynastic decision at hand. Soon after arriving, the statue was placed in the Upper Belvedere. It was of particular importance during the Congress of Vienna—as congress participants and other noteworthy individuals walked the Imperial Picture Gallery, Kiesling's *Mars and Venus with Cupid* served as a reminder of the theme's significance to Europe. In the exhibition catalogue, Ingeborg Schemper-Sparholz writes of the statue's artistic significance, while Sabine Grabner sheds light on its history and Werner Telesko explains the historical background of the marriage of Archduchess Marie Louise to Napoleon I.

Curator: Sabine Grabner



Leopold Kiesling
Mars and Venus with Cupid © Belvedere, Wien

ULI AIGNER
One Million – Item 2361 –
Monumental Porcelain Vessel



CARLONE CONTEMPORARY

ULI AIGNER

One Million–Item 2361– Monumental Porcelain Vessel

12 April to 13 November 2019

Upper Belvedere

Porcelain is like a material memory that can endure for centuries. Uli Aigner uses this medium as a starting point to transform loss into a material message about life and survival. Her monumental porcelain vessel is to be shown in the series Carlone Contemporary in which contemporary artworks are juxtaposed with the Baroque pictorial programme of the Carlone Hall.

ONE MILLION–ITEM 2361 by Uli Aigner is based on a large colour pencil drawing by the artist. As part of her porcelain project ONE MILLION, she had this made into a large vessel in Jingdezhen, China, the ancient "world capital of porcelain" and painted it, working together with a porcelain painter.

The universal subject of a sunset alludes to the harrowing experience of the suicide of a loved one. On the vessel's body there is a depiction of a sunset in north-western Canada, the last before months without sunlight. At the top edge, the artist introduces an alternative depiction of the universe: the theory, supported by a mathematical formula, that the universe is a hologram. Aigner addresses both a physical presence in a real environment and a hypothetical model—two ways through which people can relate to the world. This exploration of light and shadow, of brightness and darkness in the cycle of life also appears in Carlo Innocenzo Carlone's frescoes. These address the recurring alternation of day and night. Light is personified by Apollo as the leader of the Muses and has positive connotations, for it illuminates and exposes vices and drives them away.

In the knowledge of the vast number of suicides worldwide, in this work Aigner is alluding to those who chose to leave us and paying tribute to those who "are still here in spite of everything".

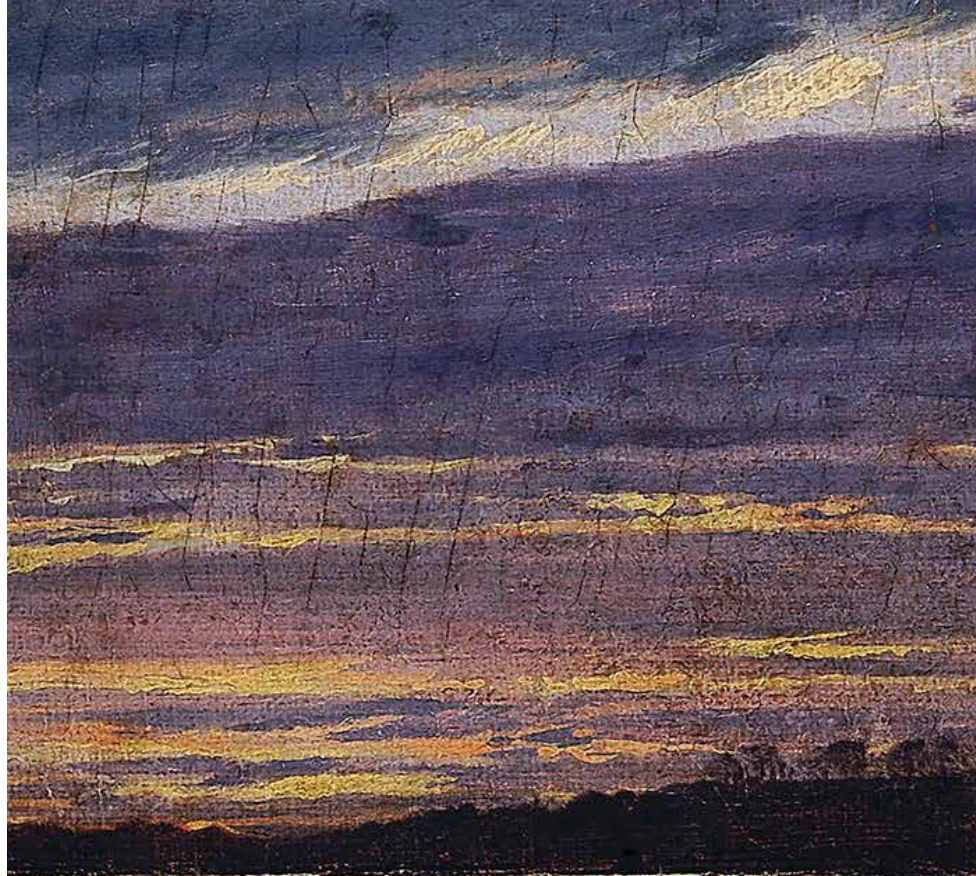
Curator: Stella Rollig



Uli Aigner, ONE MILLION–ITEM 2361–MONUMENTALES
PORZELLANGEFÄß Uli Aigner 2017 © Wang Qi

FAST & FLUID

The Fascination of the Oil Sketch



IN-SIGHT

FAST & FLUID

The Fascination of the Oil Sketch

23 May to 8 September 2019

Upper Belvedere

Sketches and studies in oils hold a special appeal due to their immediacy and often unorthodox subject matter and individuality. Mostly on a small scale, they originated as drafts for potential patrons, evolving during the course of the nineteenth century into works of art in their own right. The Belvedere is dedicating an IN-SIGHT exhibition to this unique art form.

Curator Rolf Johannsen places a focus on the development of the oil sketch from the early nineteenth century through to the start of the twentieth century. Prior to this, sketches and studies had served a specific function. They were preparatory studies for larger paintings and could underpin the contract between painter and patron. In the nineteenth century, however, they attained a new autonomy. Artists used them to capture everyday, allegedly ordinary situations or the rapidly changing moods of weather and light. The exhibition thus takes three themes as its focus: clouds—landscape—figures. Oil sketches and studies are characterized by swift, fleeting brushwork on a small format—the merely "hinted at", the private and intimate. Although generally not intended for exhibitions and sales, like autographs, sketches and studies soon found collectors and connoisseurs who wanted to acquire the authentic immediacy of the artist's hand. In this show, the Belvedere invites visitors to discover this rarely displayed art form.

The exhibition is composed entirely from the Belvedere's collection and includes works by Caspar David Friedrich, Adalbert Stifter, Friedrich Gauermann, August von Pettenkofen, Wilhelm Busch, Hans von Marées, Anton Romako, Theodor von Hörmann, Hans Makart, Emil Jakob Schindler, Olga Wisinger-Florian, Tina Blau, Carl Moll, Gustav Klimt, and Koloman Moser.

Curator: Rolf Johannsen



Caspar David Friedrich, *Abendlicher Wolkenhimmel*, 1824 © Belvedere, Wien

**JOSEF IGNAZ MILDORFER
(1719–1775)**



JOSEF IGNAZ MILDORFER (1719–1775)

19 September 2019 to 6 January 2020
Upper Belvedere

To celebrate the 300th birthday of Josef Ignaz Mildorfer (1719–1775), the Belvedere is honouring the Baroque painter with an exhibition as part of its IN-SIGHT series, to take place in the autumn of 2019. In this tercentenary year, the Tyrolean artist will be accorded his first monographic show.

The exhibition focuses on three key aspects of his artistic work: his rare battle scenes, his role as a professor of painting at the Vienna Academy of Arts, and his commissions from the clergy, aristocracy, and the bourgeoisie.

In his early years, Mildorfer tested himself with a small number of works in the genre of battle painting, reacting to contemporary events of the then raging War of the Austrian Succession.

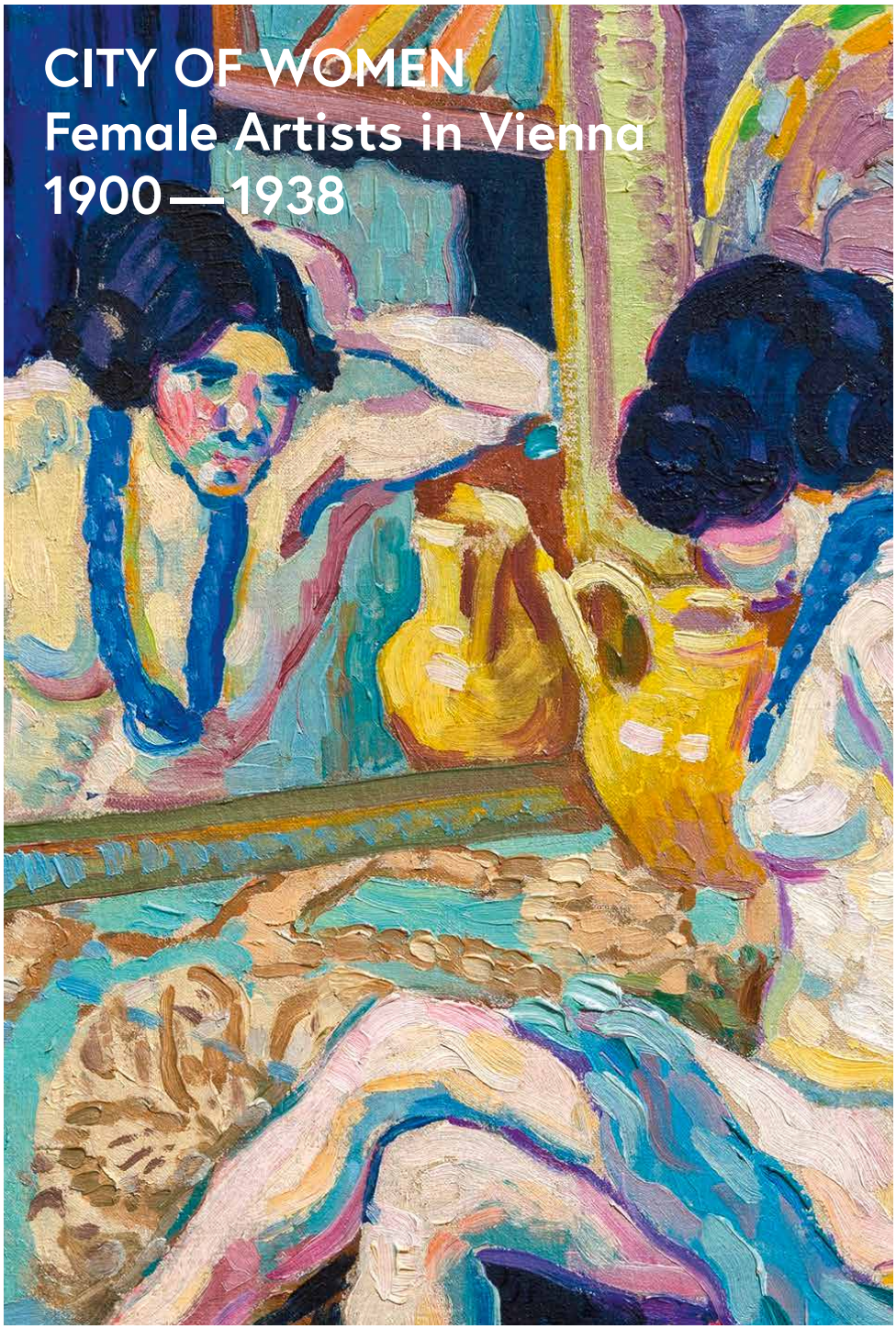
Mildorfer's involvement with the Vienna Academy of Arts ranged from his distinction as an award winner of competitions held there in 1741/42 to his function as a professor of painting. In the mid-eighteenth century he was offered the post three consecutive times by election. Throughout his many years of teaching, Mildorfer contributed significantly to the development of the expressive Viennese academy style. Works by artists from this movement—such as Franz Anton Maulbertsch (1724–1796)—form the core of the Belvedere's Baroque collection. By the end of the 1740s, the imperial couple Maria Theresa (1717–1780) and Francis Stephen I (1708–1765) were among Mildorfer's most prominent clients, and to this day his frescoes in the Menagerie Pavilion at Schönbrunn and the Kapuzinergruft (Imperial Crypt) remain well preserved. The exhibition presents many more of the painter's commissions from Vienna and its environs.

Curator: Maïke Hohn



Josef Ignaz Mildorfer, *Die Heilige Dreifaltigkeit mit vier Pestheiligen* (ehemaliges Altarbild der Kapelle von Schloss Thurmmühle in Schwechat), um 1760
© Belvedere, Wien

CITY OF WOMEN
Female Artists in Vienna
1900 — 1938



CITY OF WOMEN

Female Artists in Vienna

1900—1938

25 January to 19 May 2019

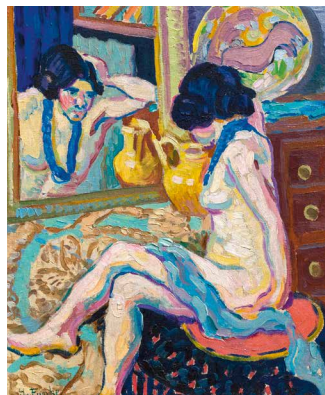
Lower Belvedere

To this day, the canon of art history hardly so much as mentions them. Artists, that is, who made a significant contribution to the art scene at the time of Viennese Modernism and Austria's First Republic such as Elena Luksch-Makowsky, Broncia Koller-Pinell, Helene Funke, or Erika Giovanna Klien. In the Lower Belvedere, these women will now be given long overdue representation.

At the beginning of the twentieth century, women who wanted to become artists were at a massive disadvantage. They were barred from the academy and had only limited access to artists' associations, which further reduced their ability to participate in exhibitions. Despite these hurdles, some of them managed to successfully build a career. They were active on the contemporary art scene and exhibited in the Secession, the Hagenbund, the Salon Pisko, and the Miethke Gallery. Although in recent years the life and work of some of these more renowned artists have been researched and showcased in retrospectives, their art is still underestimated in importance and barely appreciated for what it is. The aim of this exhibition is to expand the view of Viennese Modernism and the interwar period; its focus is on those artists who notably contributed to the art of this time. In part, the show will present rediscovered works that will be shown for the first time. Above all, however, the show pays tribute to the contributions of female artists who have today been largely forgotten within the art movements of Atmospheric Impressionism ("Stimmungsimpressionismus"), Secessionism, Expressionism, Kineticism, and New Objectivity.

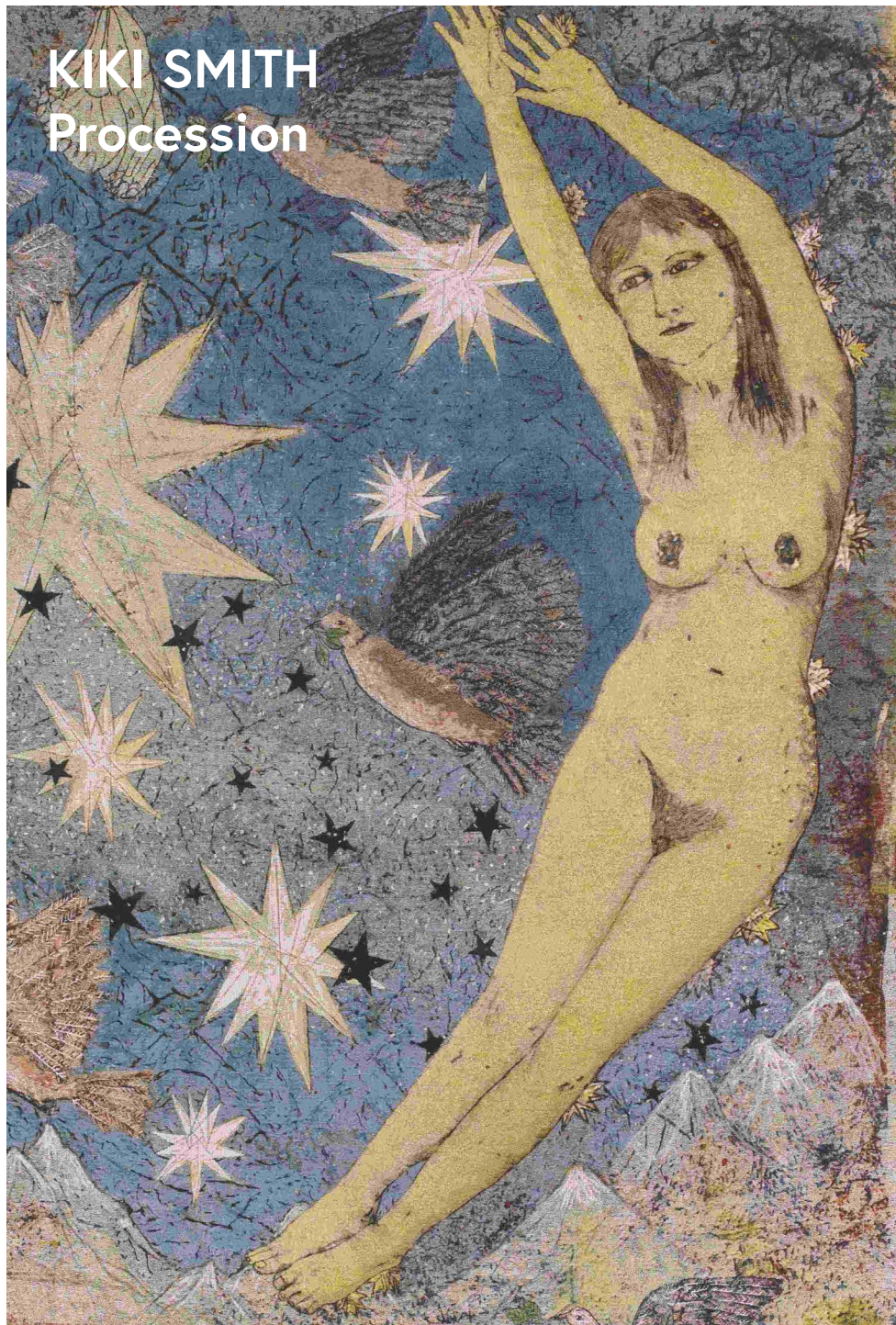
The exhibition includes works by Ilse Bernheimer, Maria Cyrenius, Friedl Dicker, Marie Egner, Louise Fraenkel-Hahn, Helene Funke, Greta Freist, Margarete Hamerschlag, Fanny Harlfinger-Zakucka, Hermine Heller-Ostersetzer, Johanna Kampmann-Freund, Elisabeth Karlinsky, Erika Giovanna Klien, Broncia Koller-Pinell, Frida Konstantin Lohwag, Elza Kövesházi-Kalmár, Leontine von Littrow, Elena Luksch-Makowsky, Mariette Lydis, Emilie Mediz-Pelikan, Teresa Feodorowna Ries, Mileva Roller, Frieda Salvendy, Emma Schlangenhäuser, Anny Schröder-Ehrenfest, Lilly Steiner, Helene Taussig, Ilse Twardowski-Conrat, My Ullmann, Olga Wisinger-Florian, Grete Wolf Krakauer, and Franziska Zach.

Curator: Sabine Fellner



Helene Funke, *Akt in den Spiegel blickend*
© Belvedere, Wien, Photo: Johannes Stoll

KIKI SMITH
Procession



KIKI SMITH

Procession

7 June to 15 September 2019

Lower Belvedere

In summer 2019, the Lower Belvedere is presenting the multi-faceted oeuvre of the American artist Kiki Smith. The exhibition will feature around sixty works from the last three decades, including recent pieces, and will place a focus on sculpture.

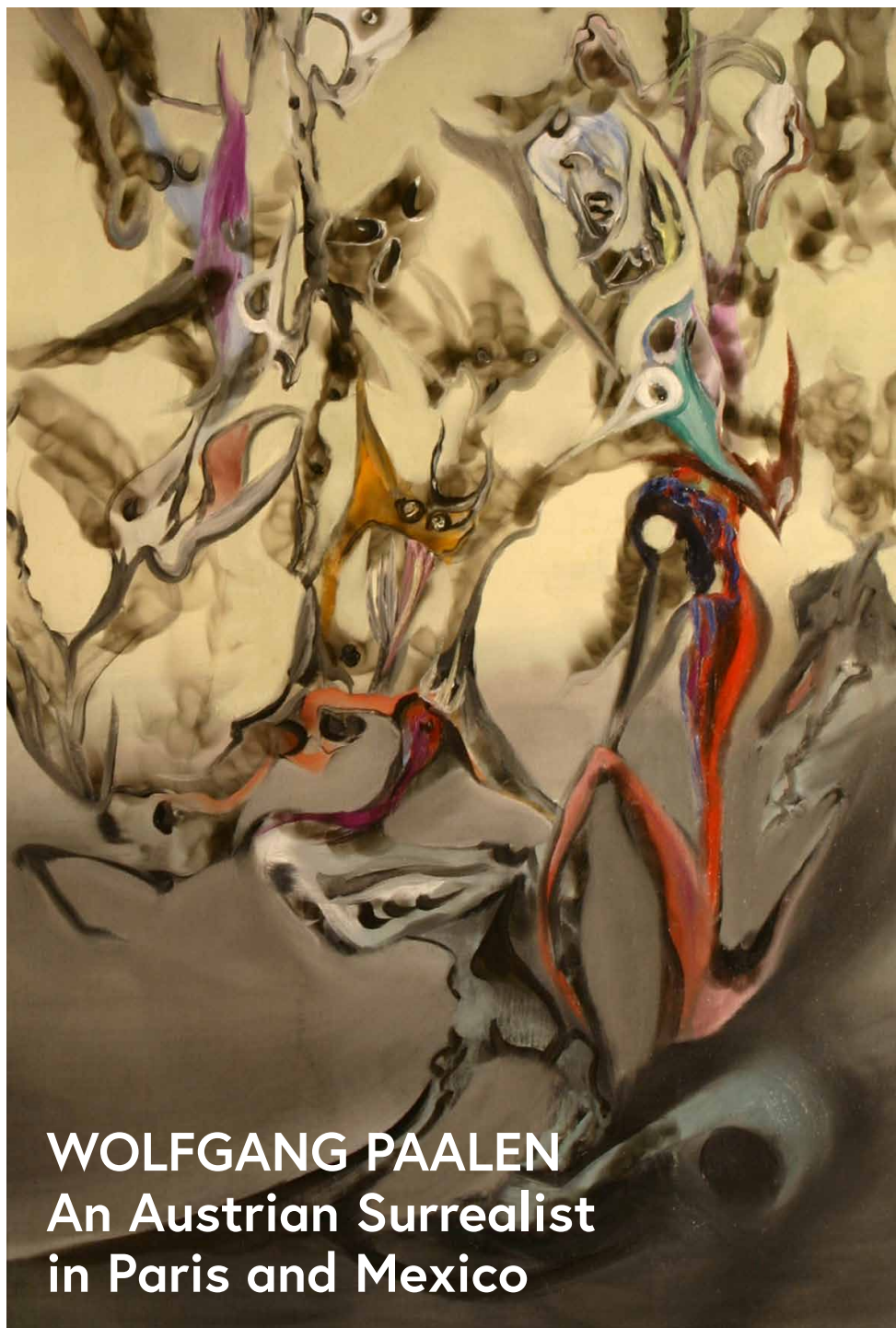
Born in Nuremberg in 1954, life and art are closely intertwined for Kiki Smith. Personal memories, historical events, and social and political changes form the foundations of her work. She is interested in questions related to human existence like identity, ownership and control of the body. Her search for answers has led Kiki Smith to the border zones between body and soul, life and death, culture and nature. Her early works responded to the social, political, and cultural changes in the 1980s, such as the impact of the AIDS crisis, the discourse on sexuality and gender, and feminist activities. In the 1990s she explored legends, myths, fairy-tales, and religious beliefs. Birds and animals—crows, cats, deer, snakes, wolves, and eagles—attained central significance in her artistic universe. The title *Procession* is derived from the Latin "procedere" as a reference to marching forwards, advancing, taking action, and is a literal allusion to Kiki Smith's entire oeuvre, which will be presented at the Lower Belvedere in all its fascinating variety.

Organized in collaboration with the Haus der Kunst, Munich, and Sara Hildén Art Museum in Tampere, Finland.

Curated by Petra Giloy-Hirtz



Kiki Smith, *Sky*, 2011, photograph courtesy the artist and Magnolia Editions, Oakland
© Kiki Smith, courtesy Pace Gallery



WOLFGANG PAALEN
An Austrian Surrealist
in Paris and Mexico

WOLFGANG PAALEN (1905–1959)

An Austrian Surrealist in Paris and Mexico

4 October 2019 to 19 January 2020
Lower Belvedere

The artist and thinker Wolfgang Paalen, the only Austrian in the circle of Parisian Surrealists, was an important trailblazer of art during the mid-twentieth century, one who significantly influenced the American avant-garde of the 1940s. Scant attention has been paid to him in recent years, but the time has come for the Belvedere to dedicate a comprehensive exhibition to his oeuvre.

Born in Vienna in 1905, Wolfgang Paalen was drawn to Paris in 1929, where he joined the Surrealists. In addition to provocative assemblage works, his foremost contribution to the Surrealist movement was his series known as *Fumage*. By means of candle smoke, Paalen would paint hallucinatory motifs on blank canvases, wood, or paper. He would either leave them as they were or continue to complete them by responding to the smoke forms with oil paint. Developing his technique in 1936, the Viennese artist quickly rose to international fame.

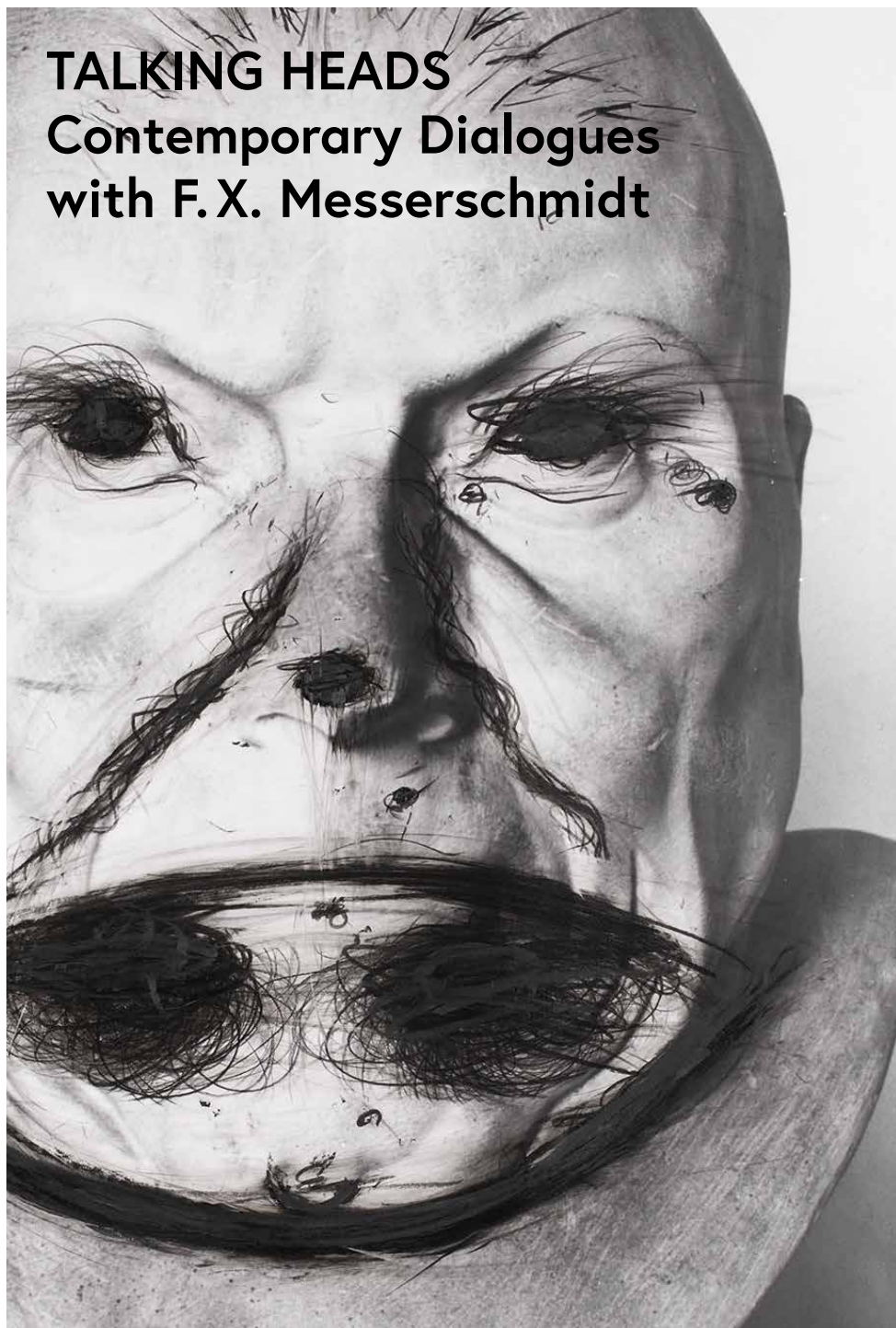
Together with Marcel Duchamp, Man Ray, and Salvador Dalí, Paalen designed the groundbreaking 1938 Surrealism exhibition at the Beaux-Arts gallery in Paris. In 1939 at Frida Kahlo's invitation he exiled himself to Mexico. From 1942 to 1944 he published the influential art journal *DYN*. Inspired by quantum physics and the art of totem poles from North America's northwest coast, he further developed the unique look of *fumage* into a completely new spatial concept of painting, known as *Spaciales*. The exhibition at the Belvedere is primarily dedicated to these two periods in Paalen's oeuvre. It presents a series of never-before-seen *Fumage* and *Spaciales* images supplemented by numerous biographical objects such as photos and letters and a comprehensive archive of the *DYN* magazine. Paalen's years of collecting indigenous art in British Columbia and Mexico, as well as his literary works that include poetry, short stories, plays, and art theory texts, feature in the exhibition as further elements of his complex work. With his images and texts Paalen was both a support and an inspiration for the young exponents of American Abstract Expressionist painting, such as Robert Motherwell, Jackson Pollock, Barnett Newman, and Mark Rothko.

Curators: Andreas Neufert and Franz Smola



Wolfgang Paalen, *Taches solaires*, 1938, Privatbesitz, San Francisco

TALKING HEADS
Contemporary Dialogues
with F. X. Messerschmidt



TALKING HEADS

Contemporary Dialogues with F.X. Messerschmidt

8 March to 18 August 2019
Orangery, Lower Belvedere

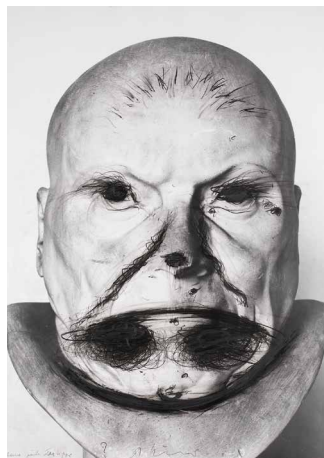
Fury, fear, lust—depictions of psychological extremes still exert a fascination on artists and viewers today. But in our "facial society", what remains a valid form of (self-)portrait beyond the realm of Facebook and selfies? Using Messerschmidt's famous *Character Heads* as a springboard, the exhibition at the Orangery takes a head on look at the human face.

A Dismal and Sinister Man—such work titles encapsulate the uniqueness of Messerschmidt's so-called *Character Heads*. This eighteenth-century Austrian sculptor created a series of bizarre, sometimes bewildering busts, sixteen of which are in the Belvedere's collection. The exhibition juxtaposes several of these with contemporary artworks that address extreme emotional states. What did artists want to show with their "headwork" based on their own or other people's heads? It is about the distortion, transformation, and movement of heads and faces and their depiction.

The Belvedere's exhibition asks questions based around categories such as the psyche, perception, and (self-)reflection—whether this is in Lutz Mommartz's filmic portrayal of an artist like Joseph Beuys or in the way Maria Lassnig perceived herself in her paintings. While Miriam Cahn often references violent current events in her faces, Anna Artaker's work explores the archaic impression of the death mask. This multimedia exhibition focuses not on the individual face but rather on how it is "processed", and on the head as a (vital) body part. Videos by Douglas Gordon, Bruce Nauman, and Tony Oursler are presented besides photographs by Arnulf Rainer, who engaged directly with Messerschmidt's heads.

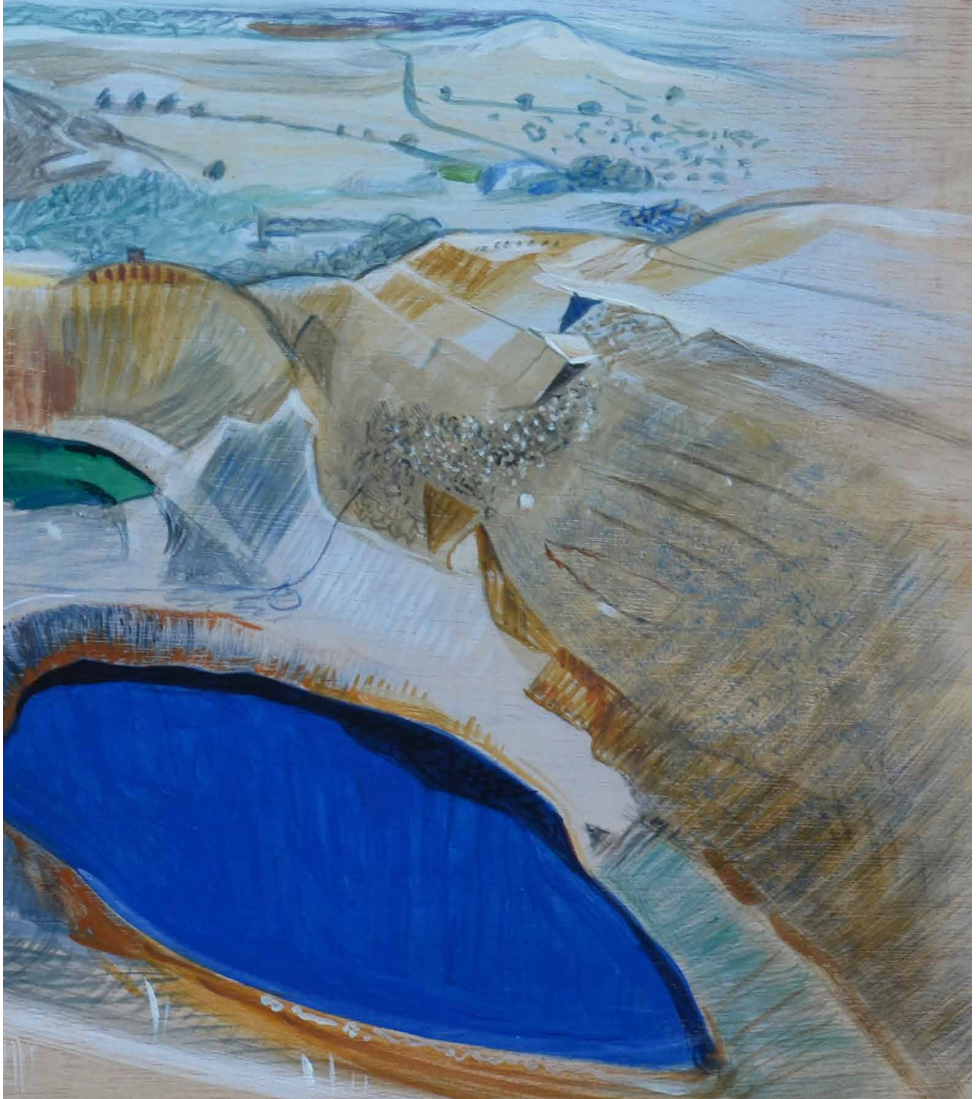
In addition to a selection of *Character Heads* the exhibition features about fifty works by Anna Artaker, Miriam Cahn, Douglas Gordon, Maria Lassnig, Mara Mattuschka, Franz Xaver Messerschmidt, Lutz Mommartz, Bruce Nauman, Tony Oursler, and Arnulf Rainer.

Curator: Axel Köhne
Curatorial Assistant: Vasilena Stoyanova



Arnulf Rainer, *Steine unter der Lippe*, 1975–1976
© Belvedere, Wien

JOHANNA KANDL
Material. What We Paint
with and Why



JOHANNA KANDL

Material. What We Paint with and Why

13 September 2019 to 19 January 2020
Orangery, Lower Belvedere



Who's afraid of..., 2018, 5, Privatbesitz Johanna Kandl
© H&J Kandl, 2018

Images tell stories. They do so not only via form and content but also through their pure, innate materiality. Painting tools and the medium of colour, their origins, and the way they are obtained often convey compelling stories in parallel to the picture's subject matter. Austrian artist Johanna Kandl focuses on this content layer by juxtaposing the basic materials used in painting with her own works as well as numerous paintings from the Belvedere collection.

In this exhibition, Johanna Kandl examines the physicality of artworks. She is not interested in the science of materials per se, rather, she sheds light on a current topic referred to in recent years by the scientific community as the "material turn". The new-found appreciation of analogue materials can be seen as a paradigm shift in the age of digitalization.

This research strategy analyses the significance of material in society. Kandl has been researching this topic for several years, travelling to the places of origin of the substances in question, such as to Hormuz Island, the Sudan, Sumatra, and Slovakia. With this approach wider issues are raised, like the economic sustainability for the inhabitants of affected regions of materials such as resin- and rubber-producing plants (or gum arabic in the Sudan). Problematic environmental consequences are also raised with regard to mining and the conflicts between activists and global mining companies involved in pigment production. In the exhibition, the artist's works and paintings from the Belvedere collection are in dialogue with minerals, pigment samples, specimens, archive material, and Kandl's own photographs, films, and notes from many years of research. The result is a narrative that oscillates between objective documentation and personal fiction. The artist brings to the exhibition her detached scientific view, but also imbues it with her emotionally underpinned personal connection to the subject, rooted in her family background of paint producers and dealers, as well as her training as a conservator. Together with her husband, Helmut, she explores the stories behind the material nature of art, while also uncovering urgent social questions.

Curator: Miroslav Halak

ATTERSEE
Feuerstelle



ATTERSEE Feuerstelle

1 February to 18 August 2019

Belvedere 21

The Belvedere 21 is devoting a large solo show to Christian Ludwig Attersee (born 1940) with a focus on his early work. Featuring as yet little-known works, the show reveals how Attersee actively shaped and participated in the revolution in artistic production from the 1960s.

Over the course of almost sixty years, Christian Ludwig Attersee has created a multifaceted oeuvre with a very unique visual language. From his *Würfel-BH* to his *Prothesenalphabet*, from his wine label to the Attersee sausage, from his postage stamp to the Attersee house, the Austrian artist has turned his name into his trademark and "atterseeized" his world. Pop, humour and irony characterize his work, which draws on the subjects of his life like the weather, sailing, nature, music and language. Similarly, the subjects of beauty and eroticism permeate Attersee's entire oeuvre.

The exhibition *Feuerstelle* shows all aspects of Attersee's oeuvre, focusing on the first twenty years of his creative career. Whereas the bright colours and visual subjects in the early stages of his oeuvre are reminiscent of Pop Art, from the mid-1970s the artist adopts a more gesturally expressive drawing style that later morphs into the painterly. Collages, works on paper, photographs, films, music and paintings are displayed on an equal footing with inventions, craft and product design. More recent pictures complement Attersee's early work and make it possible to identify the rigour in his oeuvre.

Curator: Britta Schmitz



Christian Ludwig Attersee, *Mahnarbeit* (Detail), 2012,
Privatbesitz / private collection © Archiv/Atelier
Attersee, Wien

**CAROLINE
ACHAINTRE**



CAROLINE ACHAINTRE

17 May to 15 Sept 2019

Belvedere 21

Caroline Achaintre is presenting new work in a site-specific exhibition at the Belvedere 21. This solo show provides an insight into the wide-ranging oeuvre of the Franco-German artist who uses traditional techniques like tapestry, drawing and ceramic in an unconventional way.

At the intersection of abstraction and objectivity, Achaintre works with materials like wool, ceramic and watercolour that enable a spontaneous, intuitive approach. Constants in her seemingly animate oeuvre are the masquerade, the dark, mysterious and uncanny. Both thematically and formally, the artist explores Central European carnival and Mardi Gras customs. Influences from horror and science fiction find their way into her creative work as does her examination of how ethnological collections are presented in museums. Achaintre's work contains art historical references to German Expressionism, to Primitivism, to the Arts & Crafts movement and to Fauvism.

Caroline Achaintre was born in Toulouse (FR) in 1969. She was raised in Fürth (DE) and, after training as a blacksmith, completed degrees at the Chelsea College of Arts and at Goldsmiths, University of London. She has exhibited at Tate Britain, the Castello di Rivoli Museo d'Arte Contemporanea in Turin, the Saatchi Gallery in London, the Palais de Tokyo in Paris as well as the BALTIC Centre for Contemporary Art in Gateshead (UK), among others. The artist lives and works in London.

Curator: Stella Rollig



Caroline Achaintre, *Plumbust*, 2018 © die Künstlerin, Courtesy Arcade, London, und Art:Concept, Paris



**EVA
GRUBINGER**

EVA GRUBINGER

22 November 2019 to 23 February 2020

Belvedere 21

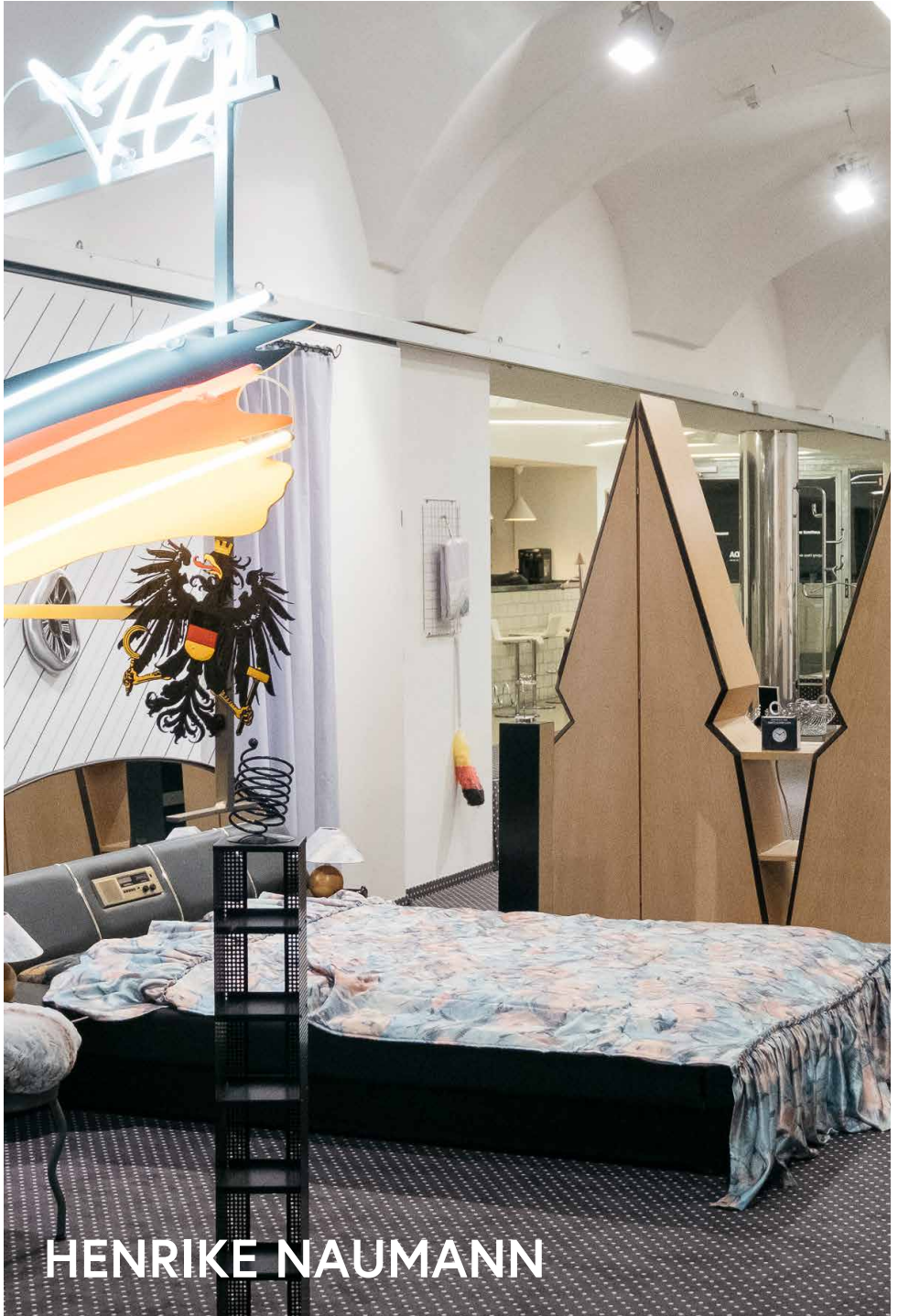
Eva Grubinger explores the perception of seemingly familiar things, which she abstracts and thereby spotlights by using magnification, changing their material or decontextualizing them. In doing so, the sculptor makes thematic intersections palpable. For her exhibition at the Belvedere 21, Grubinger has conceived a series of new works revolving around the subject of mutiny as the starting point for radical social changes.

Eva Grubinger was born in Salzburg in 1970 and lives in Berlin. Her work has recently been on display at the Busan Biennale, at Bloomberg Space, London, at the Institute of Contemporary Arts, London, at Witte de With, Rotterdam, at the Calouste Gulbenkian Foundation, Lisbon, at the Marrakech Biennale, at the ZKM, Karlsruhe, and at the Schirn Kunsthalle, Frankfurt a. M., among other places.

Curator: Severin Dünser



Eva Grubinger, *Ohne Titel (František Raš)*, 2018



HENRIKE NAUMANN

HENRIKE NAUMANN

26 September 2019 to 12 January 2020

Belvedere 21

Henrike Naumann (born 1984) was raised in Zwickau at a time when the GDR was drawing to a political end and the state was absorbed into a reunited Germany. She has transformed the experiences of her youth—between hedonism, consumer culture and growing right-wing radicalism—into immersive installations for several exhibitions. In an archaeology of zeitgeists, she continues to explore the correlations between aesthetics and ideology, which visitors can experience by entering her spatial settings.

Henrike Naumann lives and works in Berlin. Her work has recently been on display at the Museum Abteiberg, Mönchengladbach, at the MMK, Frankfurt a. M., in the context of the Styrian Autumn Festival, Graz, at the Busan Biennale, at the Ghetto Biennale, Port-au-Prince and at the Musée d'Art Contemporain et Multimédia, Kinshasa.

Curator: Severin Dünser



Henrike Naumann – Anschluss '90 (2018)
Photo: Clara Wildberger



JOSEF BAUER
Tactile Poetry

JOSEF BAUER

Tactile Poetry

6 September 2019 to 23 February 2020

Belvedere 21

From autumn 2019, a visionary approach will be on display at the Belvedere 21 that has been previously underrated in the Austrian art world. Josef Bauer is one of the most significant figures in post-1960s conceptual art in Austria. Even before Franz West, this Upper Austrian artist invited his public to explore amorphous constructs and redefined the relationship between body and sculpture. Affiliated with the Wiener Gruppe including the poets Gerhard Rühm, Friedrich Achleitner and Oswald Wiener, the concept artist – in the truest sense of the word – developed a sculptural language that established a connection between the body and objects. Bauer describes his work as "tactile poetry", tangible poetry. His installations, paintings, objects and performance photographs always investigate the question of what can be articulated using art and how this can be done. The Belvedere is the first Austrian federal museum to dedicate a comprehensive monographic show to Josef Bauer.

Josef Bauer was born in Wels in 1934. He lives and works in Linz.

Curator: Harald Krejci



Josef Bauer, Ausstellung Griechenbeisl
Photo: Johannes Stoll © Belvedere, Wien

ON THE NEW Young Scenes in Vienna



ON THE NEW

Young Scenes in Vienna

1 March to 2 June 2019

Belvedere 21

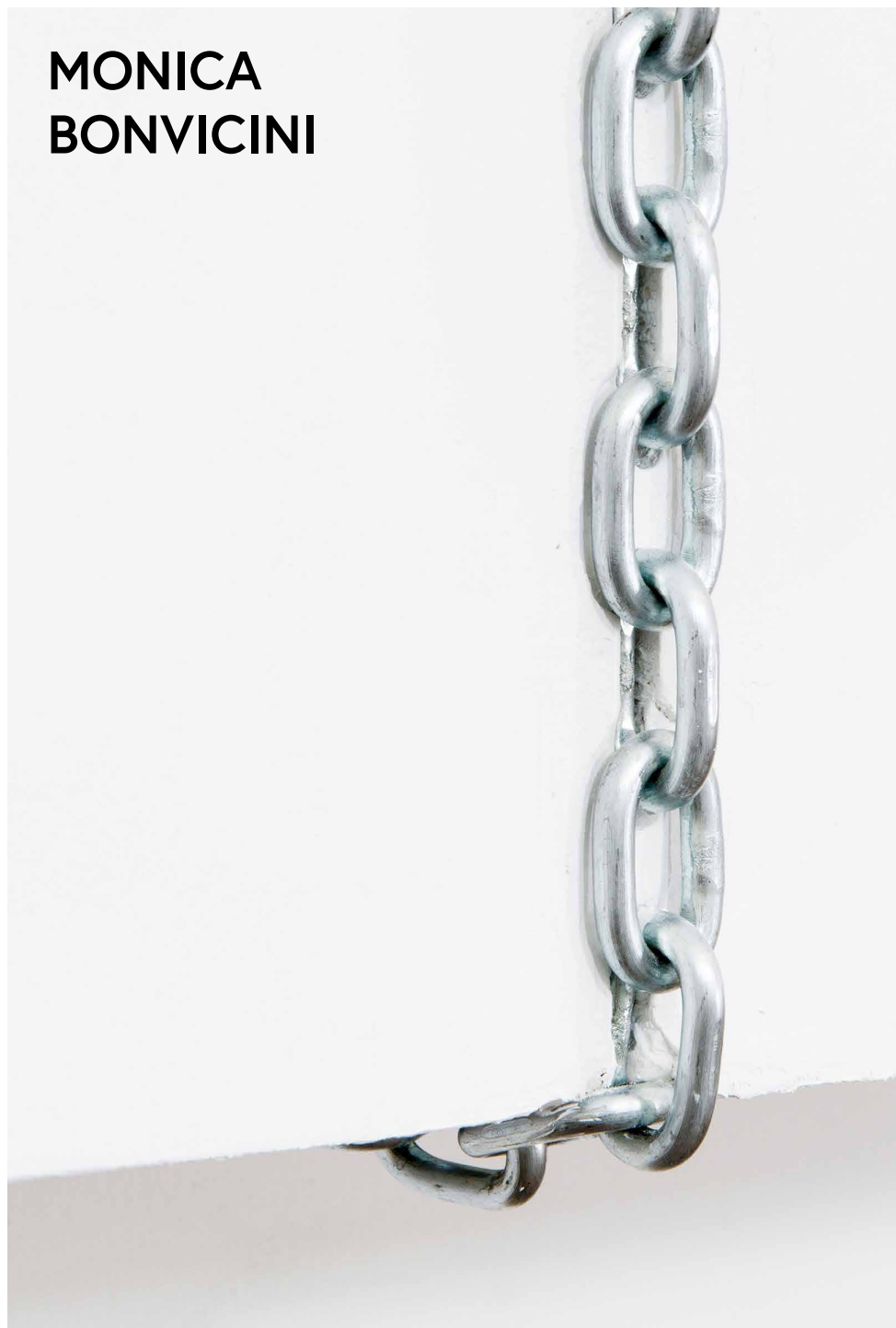
What interests young artists who live and work in Vienna? What subjects are in the air, what strategies do they use? The exhibition *On the New. Young Scenes in Vienna* is conceived as a tour of local artistic hotspots: it brings together a range of individual artistic approaches as well as various independent exhibition spaces. In this show, specially produced works are juxtaposed with specially arranged exhibitions within the exhibition; artistic and curatorial formats combine to create a dynamic entity that will change over the course of the show.

Curator: Severin Dünser and Luisa Ziaja



Belvedere 21, Photo: Lukas Schaller © Belvedere, Wien

**MONICA
BONVICINI**



MONICA BONVICINI

28 June to 27 October 2019

Belvedere 21

Since the mid-1990s Monica Bonvicini has been exploring political, social and institutional situations and their impact on society as well as on the conditions of artistic production. Her work is direct, merciless, political and not without a (wry) sense of humour. In the process she focuses on the relationship between architecture, gender roles, control mechanisms and dispositifs of power. Bonvicini adopts a multimedia approach and uses drawing, sculpture, installation, video and photography in equal measure.

For the Belvedere 21, Bonvicini has developed a site-specific and space-consuming installation that engages with the architecture of the museum. Here, the artist is less interested in the formal and technical aspects of the architecture than in the social and political power structures that are expressed in the constructed space and have an impact on people.

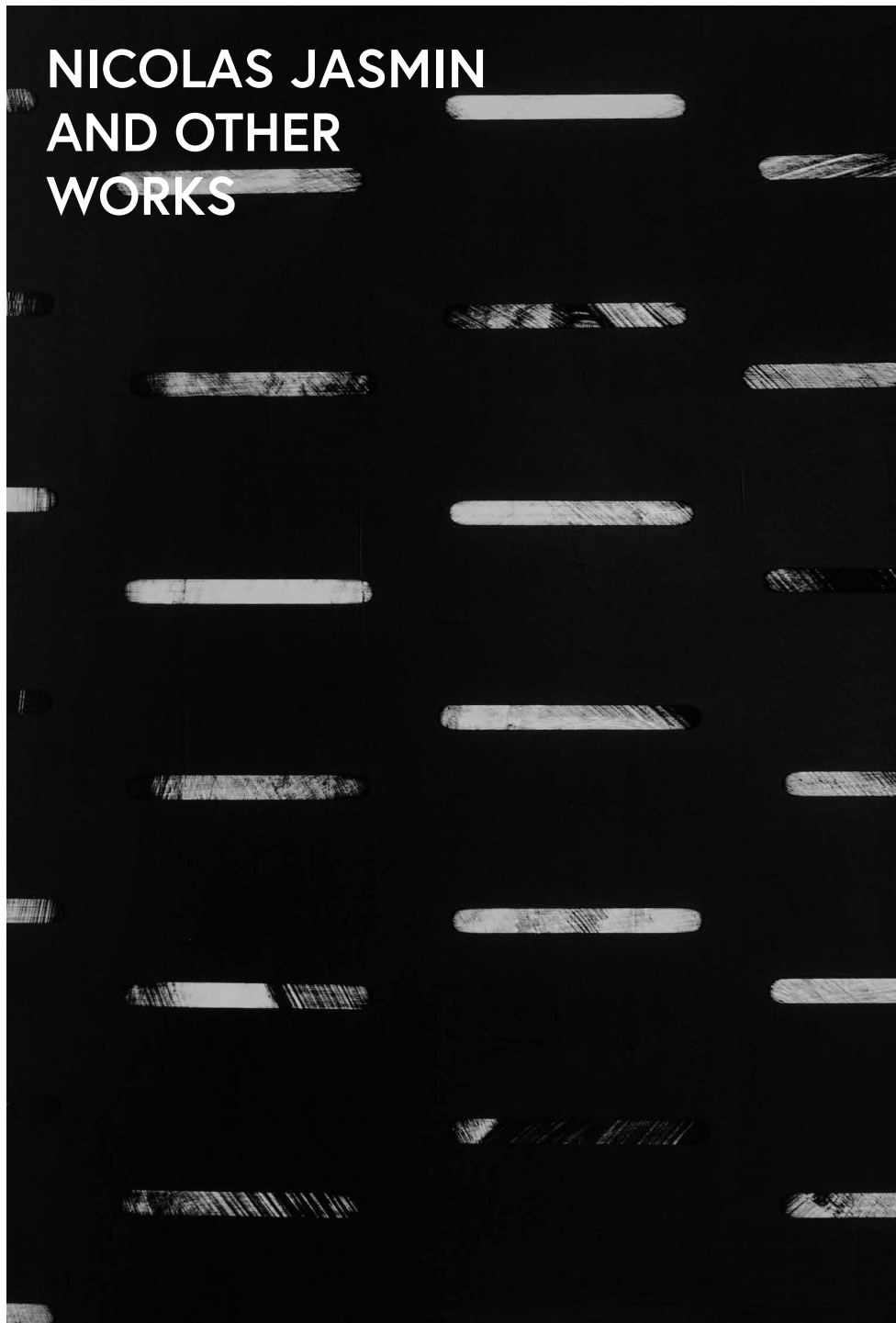
Born in Venice in 1965, the artist studied in Berlin and at CalArts, California. Her work has been exhibited in numerous solo shows and biennales around the world and won important prizes such as the Preis der Nationalgalerie für junge Kunst, Berlin (2005), and the Leone d'Oro at the Venice Biennale (1999). From 2003 Bonvicini spent fifteen years as a professor of performative art and sculpture at the Academy of Fine Arts Vienna, thereby leaving her mark on a new generation of Viennese artists who are now coming of age. In 2017 she became professor of sculpture at Berlin University of the Arts. Monica Bonvicini lives and works in Berlin.

Curator: Axel Köhne



Monica Bonvicini, *Structural Psychodrama #3*, 2017
© Monica Bonvicini and VG Bild-Kunst, Courtesy:
the artist and Galleria Raffaella Cortese, Milan,
Photo: Lorenzo Palmieri

**NICOLAS JASMIN
AND OTHER
WORKS**



NICOLAS JASMIN AND OTHER WORKS

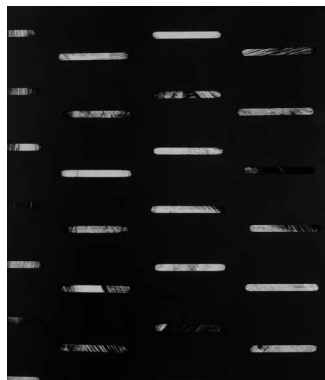
18 January to 22 April 2019

Belvedere 21

Nicolas Jasmin's artistic approach can be understood as pictorial archaeology. Jasmin has developed a method that combines painting with laser technology. A laser beam works its way through layers of paint that have been applied to hessian and exposes them down to the primer, thereby revealing traces of the formation process. Jasmin also practises pictorial archaeology in terms of his subjects: he finds them in art history, in pop and everyday culture—in short: in our collective pictorial memory—and recontextualizes them. Wide-ranging series of works thus arise in which Jasmin repeatedly explores simple gestures and forms. In the process, he is guided by both prescribed rules and happenstance, always questing after the unconscious and enigmatic aspects of his pictures.

Nicolas Jasmin was born in Toulouse, France, in 1967 and studied at the Academy of Fine Arts in Vienna. He lives and works in Vienna.

Curator: Luisa Ziaja



Nicolas Jasmin, *O. T. (exhaust LC#4)* (Detail), 2018
Courtesy der Künstler und Croy Nielsen, Wien

GUSTAV KLIMT

Vienna and Japan 1900

23 April to 10 July 2019

Tokyo Metropolitan Art Museum, Japan

23 July to 14 October 2019

Toyota Municipal Museum of Art, Japan

Who was Gustav Klimt? More than most artists, Klimt consistently placed his art in the service of expressing his own personality, which has enabled us to gain a deep insight into his character. This is illustrated in a Belvedere exhibition in Tokyo and Toyota city celebrating 150 years of diplomatic relations between Austria and Japan, with an emphasis on Japan's influence in Klimt's work.

In 2019, in collaboration with the Tokyo Metropolitan Art Museum, the Toyota Municipal Museum of Art, and Japan's leading newspaper Asahi Shimbun, the Belvedere is undertaking an extensive exhibition project in Japan featuring the "artist of the century" Gustav Klimt. "Whoever wants to know something about me—as an artist, the only notable thing—ought to look carefully at my pictures and seek there to recognize what I am and what I want" (Gustav Klimt). As Klimt himself so aptly suggested, research has indeed provided multilayered and detailed insight into the artist's private and spiritual life. The exhibition in Tokyo and Toyota city visualizes the fact that many of Klimt's works can be understood as expressions of personal crisis, anxiety, and desire. In addition to the artist's outstanding paintings, this is also demonstrated by letters and personal objects. For the first time, such an exhibition comprehensively deciphers the thought cosmos behind Klimt's masterpieces. Another focus of the show is Klimt's relationship to Japan, which repeatedly left its mark on his work. Klimt demonstrably valued Japanese art and found it a rich source of inspiration. The exhibition shows how the influence of Japanese art, exotic and foreign to Europeans at the time, had a stimulating effect on Klimt's painting and on Vienna itself around 1900.

Belvedere curator: Markus Fellingner



ILLUSTRIOUS GUESTS

Faistauer, Schiele, Harta & Co. Painting connects

12 July to 13 October 2019

Belvedere as a guest of the Salzburg Museum

In 2019, the Belvedere will be a guest of the Salzburg Museum. In a sweeping panorama of art that takes in both historical context and the artists' personal lives, the exhibition will transport the visitor back to the early twentieth century. It traces the paths of the painters Anton Faistauer, Egon Schiele, Felix Albrecht Harta, and their artist colleagues and friends. A significant proportion of the works on display are from the Belvedere.

Faistauer and Schiele became acquainted at the Vienna Academy in 1906 and met the painter F. A. Harta three years later, in the year when Schiele founded the Neukunstgruppe. Faistauer and Harta were among its members, as were Anton Peschka, Franz Wiegeler, and Robin Christian Andersen, to name just a few. Their exhibitions, travels, and mutual friends gave rise to a network of contacts that played an important role in each of their developments. All three artists shared a great theoretical interest in art and a close involvement in artist collectives. While Egon Schiele founded the Neukunstgruppe, Harta established the group Wassermann and Faistauer initiated the Sonderbund in Salzburg. It was a time in which art and culture were an integral part of society and Faistauer, Schiele, and Harta represented epicentres of the Austrian art scene during their day.

This exhibition brings together diverse artists from the collections of the Belvedere and the Salzburg Museum. The paintings and graphic works will be organized into five chapters focusing on the themes of travel, personal life, nature, and friends with another room dedicated to the founders and several members of the group Wassermann, which would be celebrating its one-hundred-year anniversary in 2019.

The show has been organized by the Salzburg Museum as part of the 2019 series "Illustrious Guests" and continues its collaboration with other important European museums.

Curator: Eva Jandl-Jörg

