

belvedere

TRUE TO LIFE
REALIST PAINTING FROM 1850 TO 1950

Upper Belvedere
18 March to 1 November 2022



August Eduard Wenzel, Im Museum, 1939
Foto: Belvedere, Wien

TRUE TO LIFE REALIST PAINTING FROM 1850 TO 1950

Upper Belvedere
18 March to 1 November 2022

Is everything that appears true to life realistic? What is it about the faithful reproduction of reality that captivates viewers? In the visual arts, any depiction of reality is generally considered to be “realistic.” However, by choosing to focus on specific content, Realist artists seek to reveal deeper truths. *True to Life*, the new special exhibition on view at the Upper Belvedere, features works associated with Realism spanning a period of one hundred years.

Stella Rollig, General Director of the Belvedere: “The presentation of Realist works of different eras and styles side by side makes clear how committed artists are to looking closely and capturing life through their own gaze, unadorned and without idealization – a quality that encourages us to observe not just the world of media but also the real world around us with minds and eyes wide open.”

The exhibition features Realist paintings from the Belvedere's collection created between the mid-19th and mid-20th centuries. Although the works were created over an extended period, they show remarkable similarities. Several of these paintings display a high level of refinement and precision in their execution. Common to many of these works is a critical examination of the realities of everyday life during that period. The museum explores these cross-connections across a century through works from the permanent collection presented on the second floor of the Upper Belvedere. The exhibition was conceived by curators Kerstin Jesse and Franz Smola.

Curator Franz Smola: “Realistic paintings are a portal into a bygone era, one that is surprisingly close to our own. This is because they offer a realistic picture of everyday life and the social environment. Unlike many other artistic

approaches, it provides modern viewers with direct insight into the way people lived then."

The term "Realism" was introduced by the French painter Gustave Courbet. In 1855, he exhibited his works in a separate building at the World's Fair in Paris and called his presentation *Le Réalisme*. Courbet chose a completely new, true-to-life, and matter-of-fact manner of representation, emphasizing unconventional motifs that made no concession to the typical embellishing aesthetics prevalent at the time. In the years that followed, Realism gained popularity as an independent style that influenced both European and American painting. Photography, still in its infancy, played a significant role in this development. Within a few years, German-speaking countries embraced Realism with enthusiasm. During the late 19th and early 20th centuries, Realist painting was invariably seen as a counterpoint to rapidly changing styles and avant-gardes of the time.

Curator Kerstin Jesse: "Realism embraced the ordinary, the mundane, the unremarkable and gave it meaning. A distinctive feature is the virtual renunciation of forms of convention and representation and a special interest in social, societal, and political issues. This candid viewpoint is what continues to excite us about realistic depictions to this day!"

Painters turned their gaze on desolate backyards, as Erich Miller-Hauenfels did in 1934, focused on child poverty, as Anton Filkuka did with the wood-gathering children of 1925, showed the fate of workers and servants, as can be seen, for instance, in a portrait of a kitchen maid by Johann Baptist Reiter from the 1850s, and addressed outcasts in society, as in Josef Engelhart's almost life-size crook from 1888.

The range of themes within the collection of the Belvedere is surprising. Selected works from across periods are arranged in juxtaposition to one another, and include some that have rarely or never before been seen, such as Emanuel Baschny's *Man Reading* from 1905 and Anton Hula's *Still Life with Blooming Cactus* from 1929. Also on view for the first time is Gustav Klimt's *Portrait of Mathilde Trau*, painted around 1893. The painting has been on permanent loan to the museum's own collection since 2019.

Exhibition Layout

Located on the second floor of the Upper Belvedere, the exhibition includes more than 80 works by 79 artists from the Belvedere's own collection, most of them paintings. A total of eight thematic chapters are presented: *Faces of Society*, *Real Life*, *Capturing the World*, *Looking Inward*, *Withdrawal and Reflection*, *Working Worlds*, *Unseen Labor*, *The Things of Life*, and *As If Made for the Big Screen*.

The exhibition opens with a look at society's diversity: portraits play a considerable role in Realism, but they serve a greater purpose than representation alone. Artists were increasingly drawing attention to the diversity of society. Among the people we meet are old and young, parents and children, factory and agricultural workers, women working as well as ladies of high society, public figures, and members of fringe groups. People who were previously underrepresented in art are given greater visibility. Through the artist's eye, the viewer is allowed a glimpse into private living quarters and participates in everyday situations and family celebrations – in other words, real life finds its way onto the canvas. The chapter *Capturing the World* focuses on the environment inhabited and designed by humans as well as the landscape in its own right. *Looking Inward*. *Withdrawal and Reflection* explores quiet, private moments, some of which seem painfully familiar, especially in light of the global pandemic.

In *Working Worlds*, the often "invisible" labor of servants, farmhands, and maids takes center stage. In addition to artisan workshops, furnaces and smoking factory chimneys become subjects of artistic interpretation. A key element of Realist painting is the still life genre: in *Things of Life*, those objects which surround us on a daily basis are captured on canvas with great technical skill and stand on their own merits. In the wake of the First World War, the New Objectivity movement presented objects in a sterile, smooth manner, alluding to an indifference and detached attitude within society. The thematic series concludes with the presentation of works whose emotional content and dramatic scenes have almost cinematic qualities.

ARTISTS AND WORKS

- Albert Birkle (1900 Berlin – 1986 Salzburg), Frau Jochum, 1932
- Alois Hanisch (1866 Wien – 1937 Wien), Helianthus, 1926
- Anton Filkuka (1888 Wien – 1957 Wien), Holzsammelnde Kinder, 1925
- Anton Hula (1896 Wien – 1946 Wien), Stilleben mit blühendem Kaktus, 1929
- Anton Romako (1832 Atzgersdorf bei Wien – 1889 Wien), Elisabeth von Nast-Kolb, geb. Hardegg, 1874
- Arnold Böcklin (Basel 1827 – 1901 Fiesole), Der Maler Franz von Lenbach, 1862
- August Eduard Wenzel (1895 Reichenau bei Gablonz/ Rychnov u Jablonce nad Nisou – 1971 Baden), Im Museum, 1939
- August von Pettenkofen (1822 Wien – 1889 Wien), Der Kürbisgarten, 1862
- Camilla Friedlander Edle von Malheim (1856 Wien – 1928 Wien), Orientalischer Hausrat, um 1890
- Carl Schuch (1846 Wien – 1903 Wien), Großes Küchenstillleben, 1879
- Constant Troyon (1810 Sevres bei Paris – 1865 Paris), Hühner vor einem Bauernhaus, 1850/1860
- Constantin Emile Meunier (1831 Brussel-Etterbeek – 1905 Brussel-Ixelles), Der Schiffsloscher, 1893
- Constantin Emile Meunier (1831 Brüssel-Etterbeek – 1905 Brüssel-Ixelles), Puddler, 1894/1895
- Edmund Krenn (1846 Wien – 1902 Zürich), Zur Schule, 1883
- Edouard Frederic Wilhelm Richter (1844 Paris – 1913 Paris), Orientalin, um 1875
- Elena Luksch-Makowsky (1878 St. Petersburg – 1967 Hamburg), Der Zwerg, 1900
- Emanuel Baschny (1876 Sternberg/ Šternberk – 1932 Wien), Lesender Mann, 1905
- Emil Jakob Schindler (1842 Wien – 1892 Westerland), Sägemühle im Morgennebel
- Emil Orlik (1870 Prag – 1932 Berlin), Der Babier von Singapur, 1900
- Emil Strecker (1841 Dresden – 1925 Dürnstein), Der Abschied, um 1890
- Erich Miller-Hauenfels (1889 Graz – 1972 Wien), Hof zwischen Großstadthäusern, 1934
- Ernestine Rotter-Peters (1899 Wien – 1984 Wien), Blumenstock am Fenster, 1920/1930
- Eugen Jettel, (1845 Johnsdorf/ Janovice u Rymařova – 1901 Triest), Der Weg im Steinbruch, um 1895
- Eugenio Prati (1842 Caldonazzo – 1907 Caldonazzo), Goldene Hochzeit in Südtirol, nach 1879
- Ferdinand Georg Waldmüller (1793 Wien – 1865 Hinterbrühl), Der Abschied der Braut vom Elternhause - Holdrichsmühle, 1860

Ferdinand Georg Waldmüller (1793 Wien – 1865 Hinterbrühl), Heimkehr von der Arbeit (Die Liebenden am Scheideweg), 1861

Ferry Beraton (1860 Wien – 1900 Venedig), Der Besuch am Krankenbett, 1883

Franz Eybl (1806 Wien – 1880 Wien), Das Innere einer Schmiede, 1847

Franz Hohenberger (1867 Wien – 1941 Wien), Kohlenbahnhof der Nordbahn, um 1908

Franz Kruger (1797 Grosbadegast bei Kothen – 1857 Berlin), Rose im Glas, 1849

Franz Lerch (1895 Wien – 1977 New York), Die Malerin Roxane Zurunić, 1930

Franz Rumpler (1848 Tachau – 1922 Klosterneuburg), Die Mutter des Künstlers, 1878

Friedl Dicker-Brandeis (1898 Wien – 1944 Auschwitz), Blick zur Moldau, Prag, um 1936

Friedrich Alois Schonn (1826 Wien – 1897 Krumpendorf), An der lateinischen Brücke in Sarajewo, 1883

Friedrich Frotzel (1898 Wien – 1971 Wien), Der alte Bucherkasten, 1929

Fritz Silberbauer (1883 Leibnitz – 1974 Graz), Mein Sohn, 1926

Fritz von Uhde (1848 Wolkenburg (Sachsen) – 1911 München), Fischerkinder in Zandvoort, 1882

Gabriel von Max (1840 Prag – 1915 München), Adagio, 1876

Georg Kolbe (1877 Waldheim – 1947 Berlin), Knabekopf, 1922

Gustav Adolf Hessel (1849 Wien – 1926 Wien), Feierstunde, um 1910

Gustav Klimt (1862 Wien – 1918 Wien), Bildnis Mathilde Trau, um 1893

Gustave Courbet (1819 Ornans bei Besancon – 1877 La Tour-de-Peilz), Der Verwundete, um 1866

Hans Thoma (1839 Bernau im Schwarzwald – 1924 Karlsruhe), Agathe Thoma, die Schwester des Künstlers, um 1868

Herbert Ploberger (1902 Wels – 1977 München), Stilleben, 1926

Hugo Charlemont (1850 Jämnitz – 1939 Wien), Interieur einer Hammerschmiede, 1883

Ignacio Zuloaga (1870 Eibar – 1945 Madrid), Der Volksdichter Don Miguel von Segovia, um 1900

Jef Leempoels (1867 Brüssel – 1935 Brüssel), Die Weinenden, um 1895

Jehudo Epstein (1870 Sluzk – 1945 Johannesburg), Vorbereitung für das Fest, 1912

Johann Baptist Reiter (1813 Linz – 1890 Wien), Sitzende Frau in einer Bauernküche, um 1855

Johann Nepomuk Geller (1860 Wien – 1954 Weißenkirchen in der Wachau), Marktmotiv auf der Haide, vor 1902

Josef Engelhart (1864 Wien – 1941 Wien), Der Pulcher, 1888

Josef Gassler (1893 Austerlitz – 1978 Wien), Portrait Rafael Buber, 1927

Josef Gisela (1851 Klattau – 1899 Wien), Lotterieschwestern, um 1888

Julius von Blaas d. A. (1845 Albano Laziale – 1922 Bad Hall), Wettfahrt betrunkenener slowakischer Bauern, 1869

Karl Friedrich Gsur (1871 Wien – 1939 Wien), Maria Lorenz, 1931

Karl Georg Adolph Hasenpflug (1802 Berlin – 1858 Halberstadt), Blick auf den Klosterhof im Winter, 1854

Karl Karger (1848 Wien – 1913 Wien), Ankunft eines Zuges am Nordwestbahnhof in Wien, 1875

Karl Mediz (1868 Wien – 1945 Dresden), Das lila Staatskleid. Frau von Birkenreuth, 1891

Karl Suschnik (1890 Wien – 1942 Wien), Dr. Otto Wolfgang Zenker, 1930er-Jahre

Karoline Kubin (1860 Chrudim – 1945 Wien), Kopf einer alten Frau mit der Hand am Mund, um 1890

Leopold Carl Muller (1834 Dresden – 1892 Weidlingau bei Wien), Die letzte Tagesruhe, 1871

Max Kurzweil (1867 Bisenz – 1916 Wien), Ein lieber Besuch, 1894

Max Schodl (1834 Wien – 1921 Wien), Stilleben mit japanischen Kunstgegenständen, 1888

Olga Micheli (1888 Karlovac – 1969 Klosterneuburg), Herbstsonne am Attersee, vor 1917

Oskar Lautischar (1891 Triest – 1984 Wien), Gasarbeiter, um 1948

Otto Homolatsch (1883 Wien – 1967 Schladming), Steinbruch in Golling, 1939

Otto von Thoren (1828 Wien – 1889 Paris), Eine Kuh wird von Wölfen angefallen, vor 1872

Paul Kirnig (1891 Bielitz – 1955 Wien), Stahlwerk, 1932/1940

Paul Walter Ehrhardt (1872 Weimar – 1959 München), Stilleben mit Porzellan und roten Rosen, 1939

Rudolf Hausner (1914 Wien – 1995 Mödling), Ruth von Mayenburg, 1951

Rudolf Ribarz (1848 Wien – 1904 Wien), Bretonische Landschaft, um 1898

Rudolf Ribarz (1848 Wien – 1904 Wien), Schleuse am Kanal von St. Denis, 1883

Rudolf Wacker (1893 Bregenz – 1939 Bregenz), An der Abzucht (in Goslar), 1932

Sergius Pauser (1896 Wien – 1970 Klosterneuburg), Luis Trenker mit Kamera, 1938

Theodor Josef Ethofer (1849 Wien – 1915 Baden bei Wien), Cafe Tomaselli in Salzburg, 1905

Theodor von Hormann (1840 Imst – 1895 Graz), Eisschollen am Ufer der Thaya, um 1891

Udo Weith (1897 Wien – 1935 Wien), Frau mit Melone, 1933

Viktor Planckh (1904 Opava – 1941 Athen), Gasthaus in der Vorstadt, 1927

Vincent van Gogh (1853 Groot-Zundert – 1890 Auvers-sur-Oise), Stilleben mit fünf Flaschen, 1884

Walther Gamerith (1903 Eggenburg – 1949 Wien), Grete Gamerith auf blauer Couch, 1936

Wilhelm Leibl (1844 Köln – 1900 Würzburg), Kopf eines Bauernmädchens, um 1880

Wilhelm Trübner (1851 Heidelberg – 1917 Karlsruhe), Caesar am Rubicon, um 1878

Wojciech Stanislaw Weiss (1875 Leorda – 1950 Krakau/ Krakow), Eltern des Künstlers, 1913
Wolfgang Schaukal (1900 Mährisch Weiskirchen – 1981 Graz), Bibliotheksinterieur, 1916–1919

EXHIBITION PROGRAM

Please find updated information about our on-site program on our website:
<https://www.belvedere.at/en/on-request-groups>

Subject to the current valid regulations!

GENERAL INFORMATION

Exhibition Title	True to Life. Realist Painting from 1850 to 50
Exhibition Duration	18 March to 1 November 2022
Exhibition Location	Upper Belvedere
Exhibits	85 works (80 paintings 2 busts, 1 statue und 2 drawings)
Curators	Kerstin Jesse and Franz Smola
Exhibition Management	Werner Sommer and Monica Strinu
Contact	Belvedere, Prinz Eugen-Straße 27, 1030 Vienna T +43 1 795 57-0 www.belvedere.at
Art Education	Belvedere Art Education T + 43 1 795 57-134 M public@belvedere.at
Press Contact	Press Belvedere, Prinz Eugen-Straße 27, 1030 Vienna T +43 1 795 57-177 M press@belvedere.at

The current opening hours and ticket prices can be found on the website at www.belvedere.at

Further information and exhibition press photos are available to download at belvedere.at/en/press.

#TrueToLife