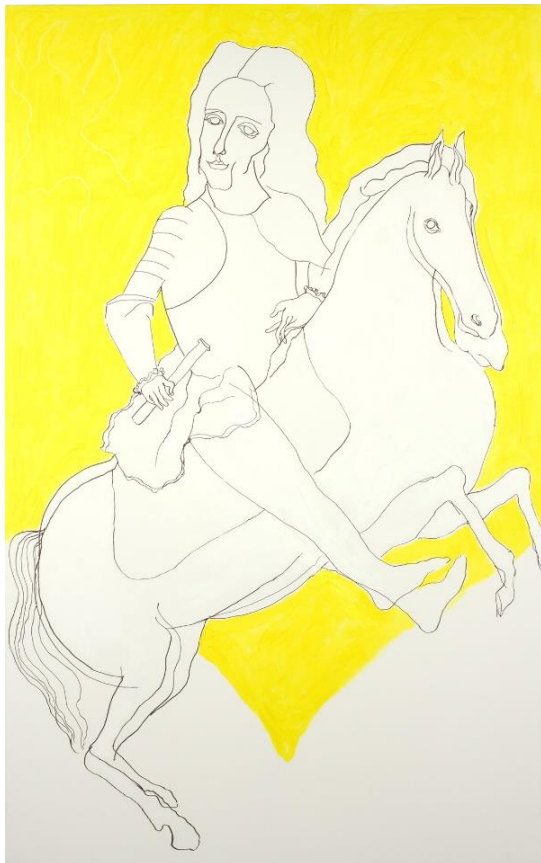


THE BELVEDERE

300 YEARS A VENUE FOR ART

Lower Belvedere, Orangery
2 December 2022 to 25 February 2024



Oswald Oberhuber, *Prinz Eugen*, 2009
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It took more than a decade to build the summer residence of Vienna's most famous general, Prince Eugene of Savoy. In 1723, construction of the upper palace drew to a close and the Belvedere estate was finally completed. The 300th anniversary of this event presents the perfect occasion for the museum to reflect on its history. Both as a museum and a landmark building, the Belvedere has stood for power and prestige throughout the ages, serving as the setting for courtly festivities, at times as a royal residence, and as the venue for the signing of the Austrian State Treaty in 1955. In an extensive exhibition, the museum will examine the building's changing roles.

Director Stella Rollig: "The Belvedere is a central venue for art. As one of the first public museums in the world and Vienna's first contemporary art museum, its visitors are presented with an art powerhouse. Here, they enter into a deeply human connection with memory, are able to reflect on the present, and can even sense the future. Designed as a venue for art right from the start, our commitment to art, education, and research stands firm to this day."

The show will mark the Belvedere's 300th-anniversary year of 2023. Presented as a homage to an institution dedicated to the arts throughout the centuries, the exhibition casts a critical eye on historical developments and institutional changes. It illustrates the abundance and diversity of the museum, highlighting the collection's evolution and the role of the holdings as symbols of power.

Co-curator Luisa Ziaja: "In the spirit of a critical homage, the exhibition concentrates equally on substance as well as how it relates to the audience and the public. It investigates how the circulation of objects was affected by museum reforms in the wake of political entanglements, such as during the era of National

Socialism, while addressing looted art and other restitutions. Last but not least, the exhibition documents present-day developments."

In 1777 when Marie Theresa opened the Imperial Picture Gallery in the Upper Belvedere to the public, she made a groundbreaking decision heralding a new age of enlightened absolutism: the collections would no longer be limited to courtly representation but would also serve to educate the general public. The Belvedere thrived during the succeeding centuries as both a place for the arts and a scene for glamorous events such as Marie Antoinette's wedding. It was also the residence of the heir to the throne Franz Ferdinand, and the site where the Austrian State Treaty was signed. All of which is mirrored in its building and collection history.

The importance of the Belvedere as an art nexus over the centuries is examined in detail based on the rich holdings of the collection: they reflect the institution's changing thematic concerns. The circulation and transfer of objects – additions and disposals of works from the collection due to museum reforms and barter transactions – provide further clues. This is particularly evident during the period from 1938 to 1945, when the museum was an agent and beneficiary of the Nazi state's looting and cultural exploitation policy. Numerous works acquired after 1933 have been returned to the rightful heirs of the former owners since the enactment of the Austrian Art Restitution Law in 1998 – the most notable example being Klimt's "Woman in Gold" in 2006.

The Belvedere gallery and its collections reopened after World War II, once the damaged buildings and gardens were restored to their former glory. In 1955, the Austrian State Treaty was signed in the Upper Belvedere and presented to the public from the palace's balcony.

The exhibition covers the period from the completion of the upper palace in 1723 to the present day, and illustrates the Belvedere's role as a museum that honors the past, reflects on the present, and looks toward the future.

Curators: Björn Blauensteiner, Sabine Grabner, Alexander Klee, Georg Lechner, Stefan Lehner, Monika Mayer, Luisa Ziaja

Conceptual collaboration: Kerstin Jesse

belvedere 300

Exhibition management: Sarah Kronschläger

Exhibition design: studio-itzo (Martina Schiller, Rainer Stadlbauer)

ARTISTS (74)

Marc Adrian
(1930 Vienna - 2008 Vienna)

Gustinus Ambrosi
(1893 Eisensadt - 1975 Vienna)

Alexander Archipenko
(1887 Kyiv - 1964 New York)

Fritz Behn
(1878 Klein Grabow - 1970 Munich)

Tina Blau
(1845 Vienna - 1916 Vienna)

Günter Brus
(1938 Ardning in Styria)

Gerard Byrne
(1969 Dubin)

Lovis Corinth
(1858 Tapiaw, East Prussia - 1925 Zandvoort,
Province of North Holland)

Josef Danhauser
(1805 Vienna - 1845 Vienna)

Franz von Defregger
(1885 Ederhof near Stronach -
1921 Munich)

Karl Albiker
(1878 Ühlingen - 1961 Ettlingen)

Friedrich von Amerling
(1803 Vienna - 1887 Vienna)

Johann Gottfried Auerbach
(1687 Mühlhausen - 1743 Vienna)

Giuseppe Bisi
(1787 Genua - 1869 Varese)

Herbert Boeckl
(1894 Klagenfurt - 1966 Vienna)

Wlastimil Hofman
(1881 Prague - 1970 Szklarska Poręba)

Theodor von Hörmann
(1840 Imst - 1895 Graz)

Alexej von Jawlensky
(1864 Torschok - 1941 Wiesbaden)

Gustav Klimt
(1862 Vienna - 1918 Vienna)

Nathalie Koger
(1978 in Oberkirch)

Edgar Degas
(1834 Paris – 1917 Paris)

Friedl Dicker-Brandeis
(1898 Vienna – 1944 Auschwitz concentration
camp)

Gerhild Diesner
(1915 Innsbruck – 1995 Innsbruck)

Josef Dobrowsky
(1889 Karlsbad – 1964 Tullnerbach)

Rudolf Hermann Eisenmenger
(1902 Piskitelep in Transylvania – 1994
Vienna)

VALIE EXPORT
(1940 Linz)

Anton Faistauer
(1887 Sankt Martin near Lofer, Salzburg –
1930 Vienna)

Vinzenz Fischer
(1729 Schmidham – 1810 Vienna)

Gerhart Frankl
(1901 Vienna – 1965 Vienna)

Hans Fronius
(1903 Sarajevo – 1988 Mödling)

Helene Funke
(1869 Chemnitz – 1957 Vienna)

Oskar Kokoschka
(1886 Pöchlarn – 1980 Villeneuve)

Elke Silvia Krystufek
(1970 Vienna)

Oskar Laske
(1874 Czernowitz – 1951 Vienna)

Maria Lassnig
(1919 Kappel am Krappfeld – 2014 Vienna)

Leonhard von Brixen
(active around 1440-1475/1476)

Axl Leskoschek
(1889 Graz – 1976 Vienna)

Marcin Maciejowski
(1974 in Babice near Krakow)

Hans Makart
(1840 Salzburg – 1884 Vienna)

Gerhard Marcks
(1889 Berlin – 1981 Burgbrohl in the Eifel)

Karl Mediz
(1868 Vienna – 1945 Dresden)

Master of the Habsburgs
(active around 1490 – 1510)

Carl Goebel the Younger
(1824 Vienna - 1899 Vienna)

Vincent van Gogh
(1853 Groot-Zundert - 1890 Auvers-sur-Oise)

Eva Gonzalès
(1849 Paris - 1883 Paris)

Johann Jakob Hartmann
(around 1658 Kuttenberg/ Kutná Hora (?) -
after 1736 Prague (?))

Sasha Pirker
(1969 Vienna)

Arnulf Rainer
(1929 Baden)

Auguste Rodin
(1840 Paris - 1917 Meudon)

Johann Michael Rottmayr
(1654 Laufen an der Salzach -
1730 Vienna)

Hans Schabus
(1970 Watschig)

Egon Schiele
(1890 Tulln - 1918 Vienna)

Johann Nepomuk Schödlberger
(1779 Vienna - 1853 Vienna)

Master of the Legend of St. Vitus
(active around 1480)

Master of Großlobming
(active around 1370 - 1390)

Martin van Meytens the Younger
(1695 Stockholm - 1770 Vienna)

Jakob Gabriel Mollinarolo
(1717 Vienna - 1780 Vienna)

Koloman Moser
(1868 Vienna - 1918 Vienna)

Michael Neder
(1807 Vienna - 1882 Vienna)

Oswald Oberhuber
(1931 Merano/ Merano - 2020 Vienna)

Lisa Oppenheim
(1975 New York)

Sergius Pauser
(1896 Vienna - 1970 Klosterneuburg)

Josef Thorak
(1889 Salzburg - 1952 Hartmannsberg near
Rosenheim)

Maja Vukoje
(1969 Düsseldorf)

Rudolf Schwarzkogler
(1940 Vienna - 1969 Vienna)

Fritz Schwarz-Waldegg
(1889 Vienna - 1942 extermination camp
Maly Trostinec, Minsk)

Anne Speier
(1977 Frankfurt am Main)

Lilly Steiner
(1884 Vienna - 1961 Paris)

Franz Anton Zauner
(1746 Untervalpataun - 1822 Vienna)

Ferdinand Georg Waldmüller
(1793 Vienna - 1865 Hinterbrühl)

Franz West
(1947 Vienna - 2012 Vienna)

Viennese sculptor
(around 1380/90)

Fritz Wotruba
(1907 Vienna - 1975 Vienna)

Curt Stenvert
(1920 Vienna - 1992 Cologne)
Hildegard Joos
(1909 Vienna - 2005 Vienna)

HISTORICAL DEVELOPMENTS AND INSTITUTIONAL CHANGES

1723

The Garden Palace of Prince Eugene

From 1697 onwards, Prince Eugene of Savoy buys plots of land on the Rennweg in order to later on have a garden designed on the model of Versailles. He commissions Johann Lucas von Hildebrandt with the construction of both palaces of the magnificent summer residence. Between 1712 and 1717 the Lower Belvedere is realized according to his plans, followed by the Upper Belvedere. For the lavish decoration of the state rooms with murals, sculptures and paintings, the art-loving prince brings renowned artists of his time to Vienna. Completed in 1723, the ensemble is an expression of Eugene's political and military power. A depiction of the neighboring Palais Schwarzenberg shows the construction site of the Lower Belvedere in the lower left corner, while an aerial view from 1731 conveys the overall complex, preserved to the present day.

1777

The Imperial Picture Gallery

After Prince Eugene's death, the ruler Marie Theresa acquires the unique ensemble of castles and gardens. Together with her son Emperor Joseph II, she decides to transfer the holdings of the Habsburg imperial collections from the Stallburg, which had become too cramped, to the Upper Belvedere. As one of the first public museums in the world, the Imperial Picture Gallery is open to the public free of charge from 1777. For the public's better understanding, the works are arranged according to artistic "schools", that is by origin and style. From 1827 onwards, under Maria Theresa's grandson Francis I, the gallery increasingly acquires art of the period. The history of the Imperial Picture Gallery in the Upper Belvedere ends in 1891 with the opening of the Kunsthistorisches Museum on the Ringstraße, to which the gallery's collections are moved.

1903

Modern Gallery

After the opening of the Kunsthistorisches Museum, the two Belvedere palaces are temporarily suspended from use as a museum. From 1896 onwards, the Upper Belvedere is converted into the residence of the heir-apparent Franz Ferdinand. Not least due to the influence of the Vienna Secession, the Moderne Galerie (Modern Gallery) is then founded

in 1903, with the intention of presenting contemporary Austrian art in an international context. At this time, the planning and construction of a City Museum into which the Moderne Galerie is to be integrated, have not yet been decided upon. The Lower Belvedere is therefore chosen as a provisional exhibition venue. The Jugendstil icon The Kiss (Lovers) by Gustav Klimt is acquired for the Moderne Galerie in 1908 by the k. k. Ministerium für Cultus und Unterricht (Imperial and Royal Ministry for Culture and Education).

1912

Imperial and Royal Austrian State Gallery

The Moderne Galerie is jointly established by the imperial state of Austria, the Province of Lower Austria and the City of Vienna in 1903. This collaboration, initially restricted to five years, proves to be increasingly complicated, however, and ends in 1908 without the planned new museum building being realized. Thus, the Moderne Galerie and its 328 works remain in the Lower Belvedere. Friedrich Dörnhöffer is appointed the first director in 1909. In 1912, the decision is made to expand the mission of the now purely state-run Moderne Galerie to include older Austrian art "without any limitation concerning time". It is renamed the k. k. Österreichische Staatsgalerie (Imperial and Royal Austrian State Gallery) and from now on is to present a cross-section of Austrian art from the Middle Ages to the present.

1921

Austrian Gallery

After the collapse of the monarchy, the k. k. Österreichische Staatsgalerie is renamed the Österreichische Galerie (Austrian Gallery) in 1921. As part of the reorganization of the Viennese museums as proposed by the art historian Hans Tietze, the collection is given further locations within the Belvedere palace complex in the following years: a baroque museum is established in the Lower Belvedere. In 1924, the Galerie des 19. Jahrhunderts (Gallery of the 19th Century) opens in the Upper Belvedere. In the Orangery, premises are adapted for the contemporary art collection, once again under the name of Moderne Galerie. The largest change, however, is the transfer of medieval "gothic" art to the Kunsthistorisches Museum and of nearly the entire graphic prints collection to the Albertina.

1923

Baroque Museum

From the end of the 19th century onwards, the Baroque is to be established as the Austrian national style and to recall the 18th century, when events ran more happily for the Habsburg monarchy. The k. k. Österreichische Staatsgalerie means that baroque art is also increasingly collected from 1912 on. In the course of the establishment of the Baroque Museum in the Lower Belvedere, numerous works are absorbed from other state collections and supplemented by loans. Acquisitions follow regularly after the opening, too, presented in 1934 in an expanded new arrangement. The Baroque Museum in the Lower Belvedere exists from its reopening in 1953 up to 2007. Since 2008, part of this area of the collection can be seen in the permanent exhibition in the Upper Belvedere.

1938

The Museum during the National Socialist Era

A few days after the "Anschluss" (annexation) of Austria in March 1938, the Moderne Galerie in the Lower Belvedere Orangery is closed down. Bruno Grimschitz takes over as director of the museum, replacing Franz Martin Haberditzl, who is forced out of office. Despite war-related rescue and air-raid protection measures, the museum continues to operate on a limited scale up to summer 1944. The museum's intensive acquisition activities reveal its close ties to National Socialist cultural policies: alongside contemporary art that is transferred by the Reichsstatthalterei (Reich governor's office), acquisitions are also made from confiscated "Jewish" property, as part of the National Socialists' art looting program. After bombing raids in the fall of 1944 and February 1945, the palace complex and gardens were left in a state of devastation.

1947

Reconstruction

The reconstruction of the destroyed Belvedere Palaces begins in 1947. In 1951, the lower palace is renovated to such an extent that the first exhibitions can take place. Presentations such as Masterworks of the Baroque to herald the reopening of the Baroque Museum in 1953, and New Acquisitions 1947–51 with works ranging from medieval art up to contemporary pieces, reflect the main focus of the future acquisition and collecting policy. Regular museum operations in the Lower Belvedere commence in 1953. The following year in July, the Gallery of the 19th and 20th Century in the Upper Belvedere opens with a temporary exhibition of contemporary art. With the signing of the

State Treaty in the Marble Hall of the Upper Belvedere on May 15th 1955, Austria is successfully reestablished as a free and sovereign state.

1953

Museum of Medieval Austrian Art

In order to distance itself from German nationalist ideology and the Nazi period, the Republic promotes a genuinely Austrian national consciousness following the Second World War. In line with this, the Austrian Baroque Museum is reopened in 1953 under director Karl Garzarolli-Thurnlackh and the Museum mittelalterlicher österreichischer Kunst (Museum of Medieval Austrian Art) is inaugurated. For the latter, paintings and sculptures from the Kunsthistorisches Museum are brought in and exchanged for non-Austrian collection items from the 19th and 20th centuries. A selection of works from the Museum of Medieval Art, which existed until 2007, can now be seen as part of the permanent exhibition in the Upper Belvedere, as well as in the Palace Stables next to the Orangery in the Lower Belvedere.

1986

International art at the Belvedere

The collection of international modern art is ceded to the Kunsthistorisches Museum in 1953 in order to focus exclusively on Austrian art. Nonetheless, from the late 1950s onwards, the Österreichische Galerie enjoys unprecedented public success with just such large-scale exhibitions of this avant-garde. In collaboration with the City of Vienna and under the auspices of Fritz Novotny, understanding and knowledge of international movements are promoted after the rupture caused by National Socialism with exhibitions on Vincent van Gogh (1958), Paul Gauguin (1960) and Paul Cézanne (1961), among others. Not until 1986 are the aforementioned holdings returned to the Österreichische Galerie. With Claude Monet (1996) and America (1999) the format of the large-scale exhibition with public appeal is picked up again.

2001

Atelier Augarten

In the 1950s, the Republic of Austria constructs an ensemble of buildings—a studio, home and museum—for Gustinus Ambrosi in the Augarten in the city's second district. Deaf since childhood, the sculptor is characterized by a political adaptability that allows him

to work almost uninterrupted—and for a long time unquestioned—on behalf of the austro-fascist corporative state, the Nazi dictatorship, and the Second Republic equally. In 1978 the museum becomes part of the Österreichische Galerie. From the early 1990s the studio is used for exhibitions of contemporary art. After a comprehensive renovation, the Atelier Augarten. Center for Contemporary Art opens in 2001 with the exhibition *Objects. Sculpture in Austria after '45*. Exhibition activity in the Augarten draws to an end in 2011 with the 21er Haus as a new branch of the Belvedere.

2011

Museum of Contemporary Art

After more than 100 years, the Belvedere connects with the founding mission of the Moderne Galerie with the opening of the 21er Haus (since 2018: Belvedere 21) as a museum of contemporary art. The building has an eventful history: designed by architect Karl Schwanzer as the Austrian pavilion for the 1958 World's Fair in Brussels, the modernist architectural icon is brought to Vienna and adapted for museum purposes. Given the name *Museum des 20. Jahrhunderts* (Museum of the 20th Century), or simply "20er Haus", it is used by the present-day mumok as an exhibition venue from 1962 up to its moving to the newly built MuseumsQuartier in 2001. In 2002 it is handed over to the Belvedere. Today, Belvedere 21 is a vibrant location for artistic and curatorial experimentation, a place where art is conveyed, society is questioned and a public is created.

GENERAL INFORMATION

Exhibition Title	The Belvedere. 300 Years a Place of Art
Exhibition Duration	2 December 2022 to 7 January 2024
Exhibition Location	Lower Belvedere, Orangery
Curators	Björn Blauensteiner, Sabine Grabner, Alexander Klee, Georg Lechner, Stefan Lehner, Monika Mayer, Luisa Ziaja.
Conceptual collaboration	Kerstin Jesse
Exhibition management	Sarah Kronschläger
Exhibition design	studio-itzo (Martina Schiller, Rainer Stadlbauer)
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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.