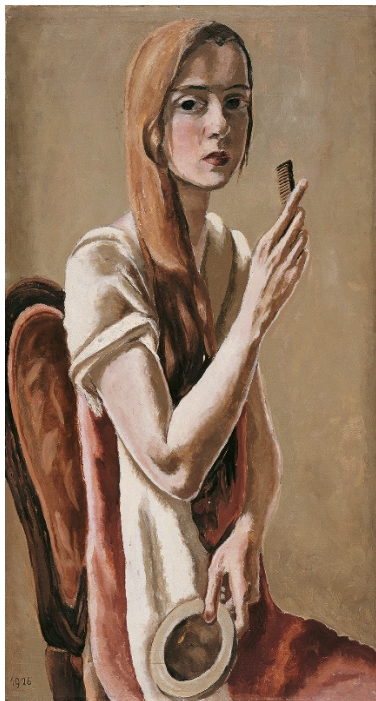


belvedere

BEYOND KLIMT NEW HORIZONS IN CENTRAL EUROPE

Lower Belvedere
23 March to 26 August, 2018



Marie-Louise von Motesiczky, self portrait, 1926 © Belvedere, Vienna

BEYOND KLIMT NEW HORIZONS IN CENTRAL EUROPE

Lower Belvedere

23 March to 26 August 2018

The deaths of Gustav Klimt, Egon Schiele, Koloman Moser, and Otto Wagner in 1918 were seen to mark the end of an era. At the same time, World War I came to an end, resulting in fundamental changes to the political situation in Europe. The exhibition at the Lower Belvedere begins during this period and sheds light on how the art scene developed, amidst all these changes and continuities, in subsequent decades.

“The exhibition deliberately tackles the period after Klimt and shows the avant-garde potential, movements, and networks in the successor states of the Austro-Hungarian Monarchy. It draws attention to unanticipated discoveries beyond the metropolis of Vienna and to the artistic and political radicality of artists in difficult times,” said Stella Rollig, CEO of the Belvedere.

Gustav Klimt and his late works introduce the show. The exhibition features approximately eighty artists, including Josef Capek, Friedl Dicker-Brandeis, Albin Egger-Lienz, Oskar Kokoschka, Koloman Moser, Antonin Prochaska, Egon Schiele, and Lajos Tihanyi.

Klimt was fifty-two when World War I started. As a result, he was not called up to fight and, unlike many younger artists, was able to continue with his work. Klimt held the position of an outstanding father figure and he was emulated by many from the next generation. After all, his influence on fin-de-siècle art in Vienna was unparalleled and he had been a driving force that helped launch the careers of Oskar Kokoschka and Egon Schiele. Klimt and other artists from the “older generation”, such as Alfons Mucha and József Rippl-Rónai, can be seen as trailblazers of modernism.

The turning-point in history caused by the war forced artists to readjust their approach. But these changes in art had started to happen much earlier. Already in the years after 1914, artists had begun to see Klimt’s work as belonging to the past. Following his death, he was elevated, once and for all, into a mythical cult figure.

On the other hand, there were also artists who participated in this political rebirth and followed new artistic trends. Some of these art movements originated before the war and this atmosphere of transition throughout Europe provided fertile ground for them to evolve. Surrealism, Expressionism, New Realism, the Fantastic, and the Bauhaus are all examples. The

exhibition provides an in-depth survey of the diversity of art and its interconnectedness at this time.

The section on Revolution and Rebirth sheds light on the political dedication of artists in the war, exemplified by the posters of Róbert Berény and the journal *MA* by Lajos Kassák and László Moholy-Nagy. Artists who had endured the war first-hand expressed their harrowing experiences in their work. After the war everyone faced different political and economic circumstances. Commissions had dwindled dramatically and developments had forced some artists to emigrate.

Vienna was no longer a centre of cultural exchange and the focus of artistic creativity moved to other cities like Berlin or Paris. The former multinational Austro-Hungarian Empire had been split into numerous new nation states. But at the same time, in the years between the wars artists reflected the spirit of internationalism and established networks and associations. They communicated across political borders through journals; they organized interest groups and met at artistic centres. They prized their artistic identity above their national identity. This is especially true of artists from the cultural region of the former Austro-Hungarian Monarchy.

“Art in Europe between the wars was shaped by the desire for an international network traversing the new political and ideological borders and boundaries. There was a lively exchange of ideas out of which Constructivist and Surrealist trends, for example, emerged”, said Alexander Klee, the curator of the exhibition.

Intercultural dialogue and the realization of innovative artistic ideas that traversed political borders lay at the heart of these new cosmopolitan networks. But this internationalism was abruptly halted by the outbreak of World War II and the sense of a shared culture faded, once again, into the background. The exhibition thus concludes with a quote from Franz Grillparzer: “The path of modern culture leads from humanity through nationalism to bestiality.”

An exhibition by the Belvedere, Vienna and the Centre for Fine Arts, Brussels (BOZAR) in collaboration with the Museum of Fine Arts – Hungarian National Gallery, Budapest. The exhibition will be shown from 21 September 2018 to 20 January 2019 at the Palais des Beaux-Arts, Brussels (BOZAR) to coincide with the Austrian Presidency of the Council of the European Union. It is a contribution to the European Year of Cultural Heritage 2018.

Free press images can be downloaded for media coverage of the exhibition at the following link: www.belvedere.at/presse.

A PDF of the exhibition catalogue is available on request: presse@belvedere.at
#BeyondKlimt

ARTISTS IN THE EXHIBITION

Robert Angerhofer
Jenő Barcsay
Eduard Bäumer
Herbert Bayer
Étienne Beothy
Róbert Berény
Herbert Boeckl
Sándor Bortnyik
Marcel Breuer
Anton Lorenz
Josef Čapek
Gyula Derkovits
Friedl Dicker-Brandeis
Mary Duras
Zdeněk Dvořák
Albin Egger-Lienz
István Farkas
Emil Filla
František Foltýn
Helene Funke
Paul Gebauer
Vilko Gecan
Otto Gutfreund
Anton Hanak
John Heartfield
Adolf Hölzel
Anton Jasusch
Béla Kádár
Lajos Kassák (Hg.)
Friedrich Kiesler

Erika Giovanna Klien
Gustav Klimt
Oskar Kokoschka
Anton Kolig
Béla Kontuly
Tone Kralj
Alfred Kubin
Bohumil Kubišta
František Kupka
Josef Lada
Franz Lerch
János Mattis-Teutsch
László Mednyánszky
Ivan Meštrović
Franz Metzner
László Moholy-Nagy
Farkas Molnár
Koloman Moser
Marie-Louise von
Motesiczky
Alfons Mucha
József Nemes-Lampérth
Otto Neurath
Max Oppenheimer
Wolfgang Paalen
Péter Pálffy
Veno Pilon
Herbert Ploberger
Jan Preisler
Vojtěch Preissig

Antonín Procházka
József Rippl-Rónai
Wolfgang Schaukal
Egon Schiele
Alois Hans Schramm
Ernő Schubert
Fritz Schwarz-Waldegg
Franz Sedlacek
Franz Singer
Lilly Steiner
Jan Štursa
Jindřich Štyrský
János Tábor (Tauphert)
Richard Teschner
Wilhelm Thöny
Lajos Tihanyi
Toyen (Marie Čermínová)
Walter Trier
Béla Uitz
Marianne (My) Ullmann
Milivoj Uzelac
Victor Vasarely
János Vaszary
Rudolf Wacker
Imrich Weiner-Kráf
Andor Weininger
Alfred Wickenburg
Fritz Wotruba
Jan Zrzavý

GENERAL INFORMATION

Exhibition title	Beyond Klimt. New Horizons in Central Europe
Exhibition duration	23 March to 26 August, 2018
Venue	Lower Belvedere
Exhibits	180
Curator	Alexander Klee
Catalogue	<i>Beyond Klimt. New Horizons in Central Europe</i> Editors: Stella Rollig, Alexander Klee Authors: Stephanie Auer, Éva Bajkay, Gergely Barki, Kurt De Boodt, Gábor Dobó, Paul Dujardin, Arnika Groenewald-Schmidt, Ivo Habán, Miroslav Haňák, Alexander Klee, Barbara Lesák, Flóra Mészáros, Stella Rollig, Franz Smola, Gabriele Spindler, Arnold Suppan, Merse Pál Szeredi, Markéta Theinhardt, Judith Elisabeth Weiss Graphic design: Manuel Radde Publishing: Hirmer Verlag, 392 pages, 230 x 285 mm, 301 pictures; EUR 39,- German and English Edition ISBN 978-3-903114-57-9 (English Museum Edition)
Contact	Belvedere, Prinz Eugen-Straße 27, 1030 Vienna T +43 1 795 57-0 www.belvedere.at
Guided Tours	T + 43 1 795 57-134 M public@belvedere.at
Opening hours	daily 10am to 6pm friday 10am to 9pm
Regular Entry	EUR 13,- (Lower Belvedere)
Press Contact	Press Belvedere Prinz Eugen-Straße 27, 1030 Vienna T +43 1 795 57-177 M press@belvedere.at

Complimentary images can be downloaded for press purposes at www.belvedere.at/press.
#BeyondKlimt