belvedere

A NEW LOOK: THE PERMANENT COLLECTION REDISPLAYED

Upper Belvedere
From 1 March 2018

CONTENT

ABOUT THE REDISPLAY

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Following ten months of intensive preparation, the Belvedere is presenting its world-famous collection in a completely new display. Visitors can enjoy over eight hundred years of Austrian art history in addition to displays about the history of the palace and museum and rooms devoted to the subject of Austria and its identity. The exhibition series *Carlone Contemporary* is being launched at the same time featuring the work *Hera* by Ines Doujak.

The Belvedere's collection encompasses some 15,000 masterpieces from eight centuries of art history. Around 420 of these works can be seen in the redisplay at the Upper Belvedere. Step by step, the gallery spaces have all been redesigned since January while the museum remained open as normal. This new arrangement and design sheds fresh light on works by world-famous artists including Rueland Frueauf the Elder, Franz Xaver Messerschmidt, Ferdinand Georg Waldmüller, Gustav Klimt, Erika Giovanna Klien, Egon Schiele, Helene Funke, and Oskar Kokoschka.

Concept and Objectives

"At the heart of every museum's identity is its collection. At the Belvedere, this identity is closely aligned with the (art) history of Austria. Our aim is to draw this out more clearly than in the past," said Stella Rollig, CEO of the Belvedere.

The concept phase faced the challenge of accommodating the needs of both tourists and the local audience. While the first group has a limited amount of time available, the aim is to inspire the second to keep coming back. The museum's response was to devise a clear structure, understandable connections, and accessible, succinct exhibition texts.

"We thought about the focuses we wanted to set and the stories we wanted to tell. Our approach is much more current," said Stella Rollig. *"We are not communicating dry facts but bringing artists' interests and motivation to life."* She crafted the presentation together with her team of curators with the education department involved in the concept from the very

beginning. *"Our foremost aim is that our visitors take new experiences and knowledge with them from the Belvedere and can then tell others about it. They are the museum's best ambassadors."*

The displays on the ground floor shed light on the history of the Belvedere, introduce Prince Eugene, and offer an insight into the museum archives. Accessible and concise wall texts and object descriptions provide information about the art-historical and thematic rooms while a new signage system assists orientation around the museum.

Artworks from the Middle Ages to the end of the Second World War are at the heart of the presentation. This chronology is interrupted by a contemporary intervention, the large installation *The Family of Austrians* (1993/2018) by Christian Philipp Müller. A further four thematic rooms intersperse the chronological journey through the eras. These rooms address questions about Austria, its history, and identity. *"The thematic rooms were devised as intermissions and a chance to explore Austrian art and history through the ages,"* Stella Rollig explained. "*The aim is to create an exciting interaction between references from the past and present."*

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Epoch and Thematic Rooms

GROUND FLOOR:

History of the Belvedere
From Prince Eugene to Austria's First
Museum
From the Moderne Galerie to the Present

Medieval Art
Art for Churches
The Late Gothic Altarpiece
Gothic Sculpture

1ST FLOOR:

Baroque
Genesis and Heyday of the High Baroque
in Austria
The Artist and his Roles
Life and Society
Franz Xaver Messerschmidt. Character
Heads
Thematic Room: Baroque Austria?

Neoclassicism–Romanticism–Biedermeier
Austria in Transition
Romanticism and Bieremeier
People and Faith

Thematic Room: Habsburg – Myth and
Reality

Vienna around 1900
All the World's a Stage
The Secession
Gustav Klimt
The Primacy of Form
Psychological Expressionism
Lives in Crisis
Christian Philipp Müller: *The Family of
Austrians*

2ND FLOOR:

Biedermeier
The Salon and the Bourgeois Living Room
Images of Nature
Realism and Impressionism. From True
Portrayal to Color
Thematic Room: Austria in Transition

Between the Wars / Art after 1945
Color Expressionism
Surreal and Objective
Constructive Trends
Themenraum: Artists in Exile. Destinies in
Dark Times

The Thematic Rooms

Baroque Austria?

Even today, presenting yourself in a Baroque interior is regarded as a symbol of success and wealth, but it can also be associated with pomp and power. Baroque magnificence recalls the age of Absolutism, the remoteness of a few secular and spiritual rulers from the masses. For that reason, Baroque has never been seen as a style of the common people. That is one aspect.

On the other hand, Baroque art has always captivated people on account of its expressiveness, opulence, and contextual intensity. While at first glance seemingly superficial or purely decorative, it also raises questions about human existence and transience.

Baroque had a marked impact on the Austrian identity in the twentieth century. It has often been used particularly in and after politically difficult periods–following the two world wars, for example–to reinforce this identification. The art of this epoch is also employed, sometimes deliberately, in a stately or representative function. The Austrian Federal President, for example, lives in the Baroque residence of the Habsburgs, and the government is sworn in under the watchful gaze of Maria Theresa.

An attempt to find genuinely Austrian Baroque is doomed to failure, however. The art of the seventeenth and eighteenth centuries was notable for its immense internationality.

The Habsburgs–Myth and Reality

Until 1918, the Habsburgs were among the most powerful dynasties in Europe and for centuries provided the head of the Holy Roman Empire. Various legends have been woven around this ruling dynasty–from its establishment by Rudolf von Habsburg to the end of the monarchy in 1918.

In the nineteenth century in particular, myths about the Habsburgs were rife. Their narration in history paintings was designed to shore up the power of the Austrian Empire founded in 1804. Monuments also evoked the virtues and achievements of individual family members. The importance that the regents themselves attached to their image can be seen in their portraits,

from Leopold I to Francis II (I). The Habsburg myth suffered considerable damage around 1900 as a result of the Mayerling affair involving Crown Prince Rudolf.

Austria in Transition

Toward the end of the nineteenth century, Austria-Hungary underwent an enormous transition. Railways and steamships allowed hitherto unimagined mobility, big industry replaced smaller manufactories, and towns became metropolitan centers. Artists were actively involved in this transition process. Romako's *Admiral Tegetthoff* appears as the confident commander of his warship. Lautischar's factory worker adopts a similar pose, his pride in this case reflecting political assurance. It is ordinary citizens rather than classical heroes or generals who perform noteworthy acts. After the Second World War artists sought to re-establish modern forms of expression. Abstraction now stood for democracy and freedom. Hundertwasser offered environmental art as an alternative to modernist rationality.

Austria in Exile

Artists in Exile: Destinies in Dark Times

The First World War and the end of the Austro-Hungarian Empire also marked the beginning of major migratory movements, with many intellectuals and artists flocking to Vienna from the crown lands. The establishment of the First Republic in 1918/19 was followed by serious social and economic crises. There were frequent outbreaks of anti-Semitism as well as hostility toward "foreign" fellow citizens. The situation was exacerbated when the Austro-Fascist, authoritarian *Ständestaat* (corporate state) was established in 1934. Difficult working conditions prompted many people to turn their backs on Vienna even before the annexation of Austria to Nazi Germany in 1938 forced them into exile. After 1945 some émigrés wished to return to their old homeland. They were rarely successful, since the people working in the Academy and art schools were the same ones who had participated in their earlier expulsion.

Christian Philipp Müller: *The Family of Austrians*

Can images represent a nation? And what, in this context, would be typically Austrian? The installation *The Family of Austrians* by Christian Philipp Müller refers to probably the world's most famous photo exhibition *The Family of Man*, which was shown in 1955 at the Museum of Modern Art in New York. It then toured to thirty-eight countries and was seen by over nine million people. For this show Edward Steichen amassed over five hundred photographs from sixty-eight countries. The aim was to demonstrate the universal nature of human experiences such as love, work, and leisure and how these transcend ethnic, social, and economic differences.

Müller selected the images that represent "Austria" from this pool, isolating them as a "family" in an arrangement that echoes the historical exhibition. These pictures from the 1950s depict folkloric, rustic motifs–Alpine-style parlors, going to church, traditional fairs–as if modernism had never happened here. Steichen's universal image of humanity is exposed as a collection of antiquated stereotypes revealing a clash between how we see ourselves and how we are seen by others.

History of the Belvedere

The Belvedere looks back on a turbulent history: Prince Eugene of Savoy building his palace, Maria Theresa and Joseph II establishing a museum here, its conversion into the residence of the Habsburg heir Franz Ferdinand, the foundation of the Moderne Galerie in 1903, the Second World War and the Nazi period, the signing of the Austrian State Treaty in 1955, and its current role as a modern museum. A separate section on the ground floor explores and illustrates this history with its many ruptures and new beginnings.

The New Klimt Rooms

The Belvedere owns the world's largest collection of Klimt's paintings comprising twenty-four works. These include the KISS, the most famous painting by an Austrian artist, which each year attracts around one million visitors from across the globe. The redisplay places Klimt's works in a new spatial and art-historical context. Whereas previously they were grouped in two

rooms, now they have been integrated into a general art-historical context and combined with works by other artists from the same period. In the Kiss room, for instance, visitors can also see *The Sisters Karoline and Pauline Fey* by Richard Gerstl, an artist who was expressly opposed to Klimt's style of painting. Another example is the painting *Ver Sacrum* by Elena Luksch-Makowska, one of the greatest early twentieth-century female artists. Similarly, Klimt's *Judith* can be appreciated in the context of paintings by the two women artists Broncia Koller-Pinell and Elena Luksch-Makowska.

Superb New Acquisitions

Two remarkable new acquisitions by Gustav Klimt can be seen in the redisplay of the collection. Firstly, Klimt's painting *Forester's House in Weissenbach on the Attersee I* is again on public view after many years. The work is now on permanent loan to the Belvedere. The second Klimt painting was discovered by the Belvedere's curator Markus Fellinger following extensive research. *Marie Kerner von Marilaun as a Bride in the Year 1862* is an early, previously unknown portrait by the artist and will be exhibited at the Upper Belvedere as a temporary loan until the middle of the summer.

Forester's House in Weissenbach on the Attersee I was painted by Klimt during his summer vacation at Weissenbach am Attersee in 1914. It depicts the forester's house where he was staying. This painting was originally in Jenny Steiner's extensive art collection in Vienna. After she was forced to flee Austria in 1938, the picture was seized by the Nazis and auctioned at the Vienna Dorotheum in 1940. From at least 1963 it was in the possession of Emma Danziger who bequeathed it to the Österreichische Galerie Belvedere in 1994. The painting was in the museum's collection until it was returned to the heirs of Jenny Steiner in 2001 following a recommendation from the Art Restitution Advisory Board. Subsequently auctioned at Sotheby's, it is now on permanent loan at the Belvedere where it can be seen in the Kiss room.

"This work is of great importance to the Belvedere in multiple ways: firstly, as one of Gustav Klimt's great landscapes, it enriches our collection and the new permanent displays. At the same time, the painting and its history represent an example of successful restitution," said Stella Rollig, CEO of the Belvedere.

Klimt's portrait of *Marie Kerner von Marilaun as a Bride in the Year 1862* was commissioned by the renowned botany professor Anton Kerner (1831–1898) in 1891/92. This is documented in five previously unknown letters from Klimt to Anton Kerner von Marilaun that were discovered by the Belvedere's curator Markus Fellinger in the professor's estate at the University of Vienna archives. Fellinger's intensive research after finding these letters ultimately yielded success. The painting depicts the professor's wife Marie Kerner (1835–1919) at the time of the couple's wedding on 1 May 1862. *"Thirty years had elapsed between the wedding and the painting of this picture. Stylistically the painting resembles the murals in the staircase at the Kunsthistorisches Museum,"* said Markus Fellinger.

An inscription by Kerner's daughter on the painting's frame sheds light on the reason why Klimt was entrusted with this commission. It documents that Klimt gave art lessons to two of the couple's children. The artist based his portrait on a photograph of the bride painted over with watercolor. This is presented together with the painting and two other photographs of the young Marie Kerner von Marilaun.

Carlone Contemporary

Usually she is presented as the wife of Zeus, guardian of hearth and home, or as a betrayed spouse–the Greek goddess Hera. At the Upper Belvedere she can now be seen from a different slant. Larger than life, she kneels on a table with her blouse pulled up as she plucks a hair from her chin. It is an intimate moment enhanced by occasional puffs of incense emanating from a bodily orifice, its fragrance the only indication of her divinity. This work by Ines Doujak launches the series of contemporary interventions at the Upper Belvedere.

Doujak's *Hera* is the first in a series of interventions accompanying the redisplay of the collection at the Upper Belvedere starting in March 2018. They are shown in the Carlone Hall on the ground floor and make a reference to the mythological frescoes. In six-month rotations, artists shall present works that engage with the Baroque pictorial program in the frescoed hall. By doing so they build bridges between the classical realm of Apollo and Diana and the present day. Doujak's *Hera* is a larger-than-life sculpture of an intimate, private moment, a complete contrast to the pomp and ceremony surrounding the depictions of these Olympian gods. Unfazed by the viewers' gazes, she is in a world of her own, engrossed in a mundane

beauty ritual. Doujak's work addresses socio-critical issues regarding gender rules, social norms, and stereotypes. Deftly hitting the political mark, her works leave plenty of scope for tongue-in-cheek irony and subtle humor.

The artist, who exhibited her piece *Siegesgarten* (Victory Garden) at the documenta 12 in 2007, works mainly in the media of photography, installation, and conceptual art. Born in 1959 in Klagenfurt, Ines Doujak lives and works in Vienna.

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LIST OF ARTISTS

Rudolf von Alt
Martino Altomonte
Friedrich von Amerling
Alexander Archipenko
Johann Wolfgang
Baumgartner
Max Beckmann
Wilhelm Bernatzik
Albert Birkle
Tina Blau
Carl Blechen
Herbert Boeckl
Johann Christian Brand
Leonhard von Brixen
Paul Cézanne
Lovis Corinth
Gustave Courbet
Josef Danhauser
Charles-François
Daubigny
Jacques-Louis David
Eugène Delacroix
Franz Dobiaschofsky
Josef Dobrowsky
Georg Raphael Donner
Thomas Ender
Josef Engelhart
Anton Faistauer
Josef Feid
Peter Fendi
Josef Floch

Greta Freist
Theodor Friedl
Caspar David Friedrich
Konrad von Friesach
Rueland Frueauf d. Ä.
Friedrich Heinrich Füger
Joseph von Führich
Helene Funke
Akseli Gallén-Kallela
Friedrich August Mathias
Gauermann
François Pascal Simon
Gérard
Richard Gerstl
Vincent van Gogh
Urban Görtschacher
Daniel Gran
Albert Paris Gütersloh
Jacob Philipp Hackert
Johann Baptist
Hagenauer
Philipp Ferdinand de
Hamilton
Felix Albrecht Harta
Johann Jakob Hartmann
Carry Hauser
August Heinrich
Ferdinand Hodler
Karl Hofer
Adolf Hölzel
Theodor von Hörmann

Innsbrucker Hofmaler
(Ludwig Konraiter [?])
Franz Christoph Janneck
Alexej von Jawlensky
Jakob Kaschauer
(Werkstatt)
Fernand Khnopff
Ernst Ludwig Kirchner
Erika Giovanna Klien
Gustav Klimt
Max Klinger
Hans Klocker
Johann Knapp
Josef Anton Koch
Oskar Kokoschka
Anton Kolig
Broncia Koller-Pinell
Barbara Krafft
Johann Peter Krafft
Josef Kreutzinger
Johann Kupetzky
Max Kurzweil
Andreas Lackner
Conrad Laib
Johann Baptist Lampi d.
Ä.
Oskar Laske
Fernand Léger
Wilhelm Leibl
Franz Lerch
Max Liebermann

Friedrich Loos
Elena Luksch-Makowska
Hans Makart
Édouard Manet
Franz von Matsch
Franz Anton Maulbertsch
Meister der Anbetung mit dem Bindenschild
Meister der St. Lambrechter Votivtafel (Werkstatt)
Meister der Veitslegende
Meister der Wiener Anbetung
Meister des Albrechtsaltars
Meister des Albrechtsaltars
Meister des Krainburger Altars
Meister des Schottenaltars
Meister von Großgmain
Meister von Großlobming
Meister von Laufen
Meister von Mondsee
Meister von Schloss Lichtenstein
Meister von Uttenheim

Franz Xaver Messerschmidt
Martin van Meytens d. J.
Michael Pacher (Werkstatt)
Michaelermeister
Jean-François Millet
Martin von Molitor
Carl Moll
Claude Monet
Marie-Louise von Motesiczky
Leopold Carl Müller
Michael Neder
Josef Nigg
Emil Nolde
Maximilian Oppenheimer
Max Pechstein
Balthasar Permoser
August von Pettenkofen
Anton Petter
Johann Georg Platzer
Anna Maria Punz
Josef Rebell
Marx Reichlich
Johann Baptist Reiter
Pierre-Auguste Renoir
Auguste Rodin
Anton Romako

Johann Michael Rottmayr
Johann Nepomuk Schaller
Otto Rudolf Schatz
Johann Evangelist Scheffer von Leonhardshoff
Egon Schiele
Carl Schindler
Emil Jakob Schindler
Johann Josef Schindler
Ludwig Ferdinand Schnorr von Carolsfeld
Carl Schuch
Fritz Schwarz-Waldegg
Moritz von Schwind
Franz Sedlacek
Giovanni Segantini
Christian Seybold
Franz Steinfeld
Franz von Stuck
Toyen
Paul Troger
Rudolf Wacker
Ferdinand Georg Waldmüller
Franz Wiegele
Michael Zürn d. J.

Contemporary Artists:

Manfred Erjautz
Christian Hutzinger
Gudrun Kampl

Christian Philipp Müller
Gerold Tusch
Erwin Wurm

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GENERAL INFORMATION

From 1 March 2018

Venue	Upper Belvedere
Exhibits	around 420
Chief Curator	Stella Rollig
Concept	Johanna Hofer
	Stella Rollig
	Susa Wögerbauer
	Linus Klumpner (bis Juni 2017)
Curators	Stephanie Auer
	Björn Blauensteiner
	Severin Dünser
	Markus Fellinger
	Sabine Grabner
	Maike Hohn
	Kerstin Jesse
	Rolf Johannsen
	Alexander Klee
	Axel Köhne
	Harald Krejci
	Georg Lechner
	Monika Mayer
	Veronika Pirker-Aurenhammer
	Franz Smola
	Luisa Ziaja
Texts	Curators, Alexandra Matzner, Johanna Hofer, Susa Wögerbauer
Thematic Room Exile Biographies	Katinka Gratzer-Baumgärtner, Stefan Lehner
Design	Gerhard Veigel

Press

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

#belvederecollection

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ZWISCHENKRIEGSZEIT
BETWEEN THE WARS

REALISMUS / IMPRESSIONISMUS
REALISM / IMPRESSIONISM

BIEDERMEIER

THEMENRÄUME
THEMATIC ROOMS

1

WIEN UM 1900
VIENNA AROUND 1900

ROMANTIK / BIEDERMEIER
ROMANTICISM / BIEDERMEIER

KLASSIZISMUS
NEOCLASSICISM

BAROCK
BAROQUE

0

SONDERAUSSTELLUNG
TEMPORARY EXHIBITION

GESCHICHTE DES BELVEDERE
HISTORY OF THE BELVEDERE

CARLONE
CONTEMPORARY

MITTELALTER
MEDIEVAL ART

-1