

ALBERTINA

Exhibition programme 2012

Impressionism

Pastels, watercolours, drawings

10 February – 13 May 2012

The exhibition presents more than 200 pastels, watercolours and drawings of the Impressionists and Post-Impressionists with the primary goal of demonstrating the outstanding position of their work on paper. This is the first international show dedicated exclusively to this theme. Particularly among the artists of Impressionism and Post-Impressionism, drawing achieved a ranking equal to that of painting; an equality that would prove to be pioneering for modernity.

While the paintings of Monet, Degas, Renoir, Pissarro, Manet, Seurat, Signac, Cézanne and Gauguin enjoy great popularity, their at least as impressive work on paper is much less well-known. It was thanks to these artists in particular that the drawing, in addition to its mainly secondary usage as preparatory study material, also received a primary function and was able to redefine itself as a complete, independent work of art.



Paul Cézanne
The Château Noir with Mont Sainte-Victoire, 1890-95
Watercolour over pencil
© Albertina, Vienna, Peter Ertl



Edouard Manet
Study of Flowers, 1880
Watercolour
© Albertina, Vienna, Peter Ertl

Gustav Klimt. The Drawings

14 March – 10 June 2012

The great popularity of the illustrator Gustav Klimt is primarily based on the intoxicating sensuality of his female studies from the nude. The exhibition *Gustav Klimt – The Drawings* memorably visualises just how complex his draughtsmanship really is. The Albertina is showing a large part of its famous Klimt holdings, which consist of 170 sheets. The show is supplemented by outstanding loans from Austrian and international collections. The exhibition features a rich spectrum of figure studies, monumental work drawings and pictorial allegories. Klimt created fascinating effects with economical technical means: with chalk, pencil or coloured pencils, occasionally with a pen or watercolours and gold paint. Several series of figure studies are found in the Albertina that were created by Klimt in connection with important allegorical paintings or portraits. In these sheets he got to the essence of a certain pose, movement or frame of mind step by step. Each sheet has an autonomous significance.

Particularly these rarely shown series convey deep insight into the work methods and the mental and emotional universe of an artist who practically never spoke about his art.



Gustav Klimt
Bildnis einer Dame mit Cape und Hut im Dreiviertelprofil (Portrait of a Lady with Cape and Hat in Three-Quarter Profile), 1897-1898
Black and red chalk
Albertina, Vienna



Gustav Klimt
Halbbildnis einer Dame in Schwarz mit Federhut (Semi-Portrait of a Lady with Plume Hat), 1907-08
Brush, pen, India ink, pencil, red pencil crayon
Albertina, Vienna



Gustav Klimt
Studie eines Frauenkopfes im Dreiviertelprofil (Study of a Woman's Head in Three-Quarter Profile) for the "Unchastity" allegory in the "Beethoven Frieze", 1901-1902
Albertina, Vienna

Albertina Contemporary

26 May – 19 August 2012

This exhibition will present the latest accessions of the Albertina in the area of Contemporary Art. These will stand in contrast to a selection of important artwork after 1970 from the already existing collections. This will allow the visitor to gain insight into the manifold and extensive holdings of the collection.



Georg Baselitz, Ornamentale (Remix), 2005, Oil on Canvas, Albertina, Vienna – On permanent loan from the Rheingold Collection



Anselm Kiefer, Wurzel Jesse, 2008, Albertina, Vienna – Batliner Collection



Gerhard Richter, Portrait Heidi Kuhn, 1968, Private Collection, Austria © Gerhard Richter Foto: © Private Collection, Austria

The Werner collection

Kirchner-Heckel-Nolde

1 June – 26 August 2012

Presented in this exhibition is the exceptional collection of a woman whose career following the Second World War started as a simple secretary and led to becoming the right hand woman of the renowned art dealer Wilhelm Grosshennig in Dusseldorf, and a passionate art collector after 1960. The selection includes around 90 works with a focus on German Expressionism. In addition to outstanding work groups from Erich Heckel, Ernst Ludwig Kirchner and Emil Nolde, works from a considerable ensemble of German art from the 19th century and Western European greats like Picasso, Matisse and Modigliani will also be shown.



Erich Heckel
Schlafendes Mädchen (Sleeping Girl), 1912
Pencil and watercolour on cardboard
Albertina, Vienna – permanent loan from the Werner collection



Franz Marc
Sitzender Tiger (Sitting Tiger), 1913
Watercolour (on postcard to Dr. Hanna Wolfskehl, Munich)
Albertina, Vienna – permanent loan from the Werner collection



Emil Nolde
Zwei Dampfer (Two Steamships), around 1915
Watercolour on Japan paper
Albertina, Vienna – permanent loan from the Werner collection

Joel Sternfeld

Colour photography since 1970

27 June – 30 September 2012

The Albertina, in cooperation with the Museum Folkwang, Essen is dedicating a retrospective to the American photographer Joel Sternfeld (*1944, New York), which will show around 130 works from more than three decades of artistic activity. Joel Sternfeld is among the most important representatives of *New Color Photography*, which discovered colour for artistic photography in the 1970's. A total of eleven projects is being presented under the title *Joel Sternfeld – Colour photography since 1970*. One area of focus is thereby on 50 photographs from his to date unpublished early work, which extends from 1969 into the late 1970's. Sternfeld's view is always oriented to his homeland of America, with its idiosyncrasies, the people and its specific landscapes. The distanced perspective of the artist with reference to the country and its inhabitants results in emphatic images that show an America between utopia and dystopia.



Joel Sternfeld
*The Space Shuttle Columbia Lands at Kelly
Lackland Air Force Base, San Antonio, Texas,
March 1979*
from the series: *American Prospects*
Digital C-print

© Courtesy of the artist and Luhring Augustine,
New York, 2011



Joel Sternfeld
McLean, Virginia, December 1978
from the series: *American Prospects*
Digital C-print
© Courtesy of the artist and Luhring Augustine,
New York, 2011



Joel Sternfeld
*Young Man Gathering Shopping Carts,
Huntington, New York, July 1993*
from the series: *Stranger Passing*
C-print
© Courtesy of the artist and Luhring Augustine,
New York, 2011

The body as protest

5 September – 2 December 2012

The exhibition *The Body as Protest* highlights the photographic representation of the human body – a motif that has provided a wide variety of photographers with an often radical means of expression for their visual protest against social, political, but also aesthetic norms.

The show centers on an outstanding group of works by the artist John Coplans from the holdings of the Albertina. In his serially conceived large-format pictures, the photographer focused on the rendering of his own nude body which he defamiliarized through fragmentation far from current forms of idealization. Relying on an extremely sophisticated lighting, he presented himself in a monumental and sculptural manner for years.

The body also features prominently in the work of other artists such as Hannah Wilke, Ketty La Rocca, Hannah Villiger, Bruce Nauman, Robert Mapplethorpe, and Tatiana Lecomte. These positions not only emphasize crucial dimensions of Coplans's oeuvre, but also convey a diversified impression of the critical representation of the human body since 1970.



John Coplans
Self Portrait Interlocking Fingers
No 6, 1999
Silbergelatinepapier
Albertina, Wien



John Coplans
Interlocking Fingers No. 17, 2000
Silbergelatinepapier
Albertina, Wien



John Coplans
Frieze No. 6, 1994
Silbergelatinepapier
Albertina, Wien

Emperor Maximilian I. (1459-1519) and the art of Dürer's time

14 September 2012 – 13 January 2013

Many of the most important works created for the propaganda and in memory of Maximilian I are found in the Albertina. These include works of Albrecht Dürer, but also the extraordinary *Triumphal Procession* of Albrecht Altdorfer and his workshop, which will form the core of the exhibit. Of the original 109 large format parchment sheets with flamboyantly colourful representations of riders, magnificent wagons and landsknechts, sheets 49 to 109 remain in the Albertina and, compiled as a frieze, amount to a length of more than 54 metres. In addition to this unique work, other important imperial commissions are presented, such as the monumental woodcut *Triumphal Arch* and the book projects *Theuerdank*, *Weißkunig* and *Freydal*, which are very closely intertwined with one another in terms of form and ideas. Emperor Maximilian I has been called the "Last Knight" since the 19th century, although he stood at the beginning of a Europe-wide renaissance of chivalry represented in the form of magnificent tournaments and armaments. In addition to many other themes, the exhibition presents this illustrious aspect of the art from the time of Maximilian with numerous examples from the internal collection, complemented by important loans from international museums such as the Metropolitan Museum of Art New York, the Berlin Kupferstichkabinett (Museum of Prints and Drawings) and the Kunsthistorisches Museum (Museum of Art History) Vienna.



Albrecht Dürer
Innsbruck von Norden (Innsbruck from the North), around 1496
Watercolour, traces of opaque paint, accented with covering white
Albertina, Vienna



Albrecht Dürer
Emperor Maximilian I, 1518
Black chalk, coloured chalk, accented with white chalk
Albertina, Vienna

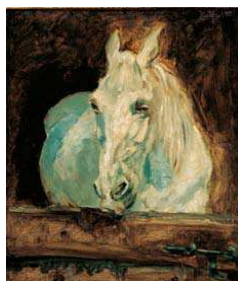


Albrecht Altdorfer
Die deutschen Fürsten (The German Princes), around 1513-16
Pen with brown ink, watercolour and opaque paints, gold elevations, on parchment
Albertina, Vienna

Monet to Picasso. The Batliner Collection

Permanent exhibition

Under the title "Monet to Picasso", the Albertina exhibits its vast holdings of paintings from the period of Modernism, which are primarily made up of works from the Batliner Collection. The epochs covered by this reinstallation of the museum's permanent collection range from Impressionism and Fauvism to German Expressionism, the Bauhaus, and the Russian avant-garde; the presentation concludes with works by Picasso.



Henri de Toulouse-Lautrec
White Horse „Gazelle“, 1881
Albertina, Vienna – Batliner Collection, Foto: © Fotostudio Heinz Preute, Vaduz



Amedeo Modigliani
Young Woman in a Chemise, 1918 Albertina, Vienna – Batliner Collection



Pablo Picasso
Woman with a green hat, 1947
Albertina, Vienna – Batliner Collection