

The Art of the Viennese
Watercolor

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| Opening | 15 February 2018 18.30 pm |
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| Venue | Propter Homines Hall |
| Curator | Dr Maria Luise Sternath |
| Works | 180 |
| Audio guides | German & English |
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The Art of the Viennese Watercolor

16 February – 13 May 2018

Dürer, Turner, Cézanne, Nolde, Schiele—as different as these five artists are, considering era and provenance, all of them are regarded as beacons of watercolor painting. And rightly so! The list is not complete, however, unless we include the greatest Austrian aquarellist and landscape painter of the nineteenth century: Rudolf von Alt.

Although Rudolf von Alt's achievements were extraordinary, the Viennese master—who, working in front of his motifs with great immediacy, the utmost realism and relying on only a few pans of paint, rendered views of areas of natural beauty, of castles and palaces, of cities and interiors of princely palaces suffused with light throughout nearly eight decades—was no solitaire. Matthäus Loder and Thomas Eder who, together with other 'Kammermaler' (painters in the court's employ), worked for Archduke John of Austria, are to be considered as much on a par with Rudolf von Alt as Peter Fendi and Carl Schindler, who, quite differently disposed, espoused genre painting and its contemplative, intimate and spiritual nature.

Today Watercolor painting is seen as a profoundly English form of art. At its rise in the nineteenth century it fostered an unrivalled specialization in that country, from educational offers to distinctive exhibition formats for aquarelles and renowned associations such as the *Royal Watercolour Society*.

Yet it was Vienna that actually helped the aquarelle gain acceptance in those years. Mainly princely families entrusted artists to depict their menageries and estates and to portray their dynasties in miniatures for documentary purposes or as memorials. Even the most splendid views of the Habsburg Empire were not commissioned by bourgeois publishing houses like Artaria but by Emperor Ferdinand I of Austria for his personal peep box or by the 'Styrian Prince', Archduke John.

The invention of photography did not mark the decline of the art of watercolor painting but its radical replacement through this new technical medium that captures views and appearances so much faster and simpler.

After Rudolf von Alt, only a few artists reached his artistic height. It was only with the liberation of art from the constraints of mimesis and the emancipation of colour from its models in nature in Expressionist art that the aquarelle saw a new and very different zenith.

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Lightness, transparency, immediacy, and colorful radiance are special qualities of Viennese watercolors created during the 19th century. Virtuoso townscapes and landscapes, portraits, genre paintings, and floral pieces populate the rich treasury of motifs that are reproduced here with great artistic virtuosity. This exhibition shows a selection of around 180 works from the ALBERTINA's collection of watercolors rounded out by valuable loan works.

From Biedermeier to Fin de Siècle

Watercolor painting, in all its apparent simplicity and actual difficulty, reached its zenith as an art form during the Biedermeier period. The imperial house and the high aristocracy represented the most important group of patrons, though wealthy bourgeois circles were growing in importance. Jakob Alt, Matthäus Loder, Thomas Ender, Peter Fendi, and Moritz Michael Daffinger numbered among this era's most important artists, to be followed later on by Anton Romako and August von Pettenkofen. Towering above them, however, was Rudolf von Alt, whose 45-year creative career gave rise to the most exquisite watercolors of all. Alt's popularity persisted even as Vienna's Ring Road and the Secession came into existence, with his oeuvre eventually spanning a long arc between the Biedermeier era and the turn of the 20th century.

2,500 Watercolors

The ALBERTINA Museum is home to around 2,500 watercolors by Austrian 19th-century artists. Their large number, high quality, and aesthetic magnetism has given repeated cause for exhibitions drawn from these holdings over the past few decades.

The exhibition *The Invention of Simplicity* showed how Biedermeier expressiveness served as something of a model for the transformation of art around 1900 and, thereafter, for 20th-century design. Comprehensive presentations were devoted to the oeuvres of Rudolf von Alt and Peter Fendi, as well as to groups of works commissioned and collected by imperial heir Archduke Ferdinand as well as by Archduke John.

Vienna as a Central Imperial Residence

In the present exhibition *The Art of the Viennese Watercolor*, works of particular expressive quality are used to show the development and various applications of this art while also documenting Viennese watercolors' great significance. The title refers to the fact that most of the artists who worked in watercolor, which experienced a golden era during the first half of the 19th century, were born in Vienna or had come from the Habsburg Crown Lands or German principalities to train in the capital: Carl Schütz from Ljubljana, Heinrich Friedrich Füger from Heilbronn, Karl Postl from the Bohemian town of Bechin, and Jakob Alt from Frankfurt am Main.

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Nearly all of them either attended the Academy of Fine Arts Vienna or ended up teaching there. And in the imperial capital, they found commissions and opportunities to realize and further develop their art.

Contributions to World Art

The present careful selection from the ALBERTINA Museum's extensive collection, enriched by loan works from public and distinguished private collections, is shown as a sequence of exceptionally beautiful paintings.

In keeping with the catalog's structure, the exhibition is divided into sections: Exercises in Color, Like Painting, Heinrich Friedrich Füger, Capturing Occurrences, Painters in the Archduke John of Austria's Employ, In the Light of the Sun, Rudolf von Alt and Vienna, Viennese Genre Art, Moritz Michael Daffinger – The Portrait in Vienna and Flower Painting, Traveling Artists, The Peep-Box Series of Emperor Ferdinand I, Thomas Ender – Late Work, Rudolf von Alt – Contributing to World Art, August von Pettenkofen, Anton Romako, and Rudolf von Alt – Completion of a Life's Work.

This presentation proves yet again how it was only Viennese watercolors that managed to attain a worldwide relevance comparable to that of 18th- and 19th-century English works.

Featured Artists:

Jakob Alt | Rudolf von Alt | Moritz Michael Daffinger | Josef Danhauser | Thomas Ender | Peter Fendi | Heinrich Friedrich Füger | Jakob Gauermaun | Eduard Gurk | Johann Nepomuk Hoechle | Joseph Höger | Laurenz Jansch | Vincenz Georg Kininger | Johann Adam Klein | Salomon Kleiner | Johann Knapp | Johann Kniep | Josef Kriehuber | Matthäus Loder | Martin von Molitor | August von Pettenkofen | Karl Postl | Joseph Rebell | Anton Romako | Karl Ruß | Carl Schindler | Carl Schütz | Friedrich Treml | Balthasar Wigand

Wall Texts

From Coloring to Watercolor

The provision of drafts for series of prints and their final colouring were among an aquarellist's most important fields of work in the late eighteenth century.

It is above all the *Sammlung von 50 Aussichten der Residenzstadt Wien* (Collection of Fifty Vistas of the Residence City Vienna), published by Artaria between 1779 and 1798, to which we owe our true-to-life notion of the appearance of Vienna at that time. Most of the preparatory work was done by Carl Schütz. His pen and ink drawings coloured in transparent delicate tones depict representative cityscapes. Yet Schütz also devoted himself to less conventional views of Vienna's suburbs and thus extended the genre of city vedute to include landscapes.

Scientific publications, especially on plants and flowers, had already offered a rich field of work for watercolor painting before the emergence of such collections of views. The large number of splendidly illuminated volumes testifies to the Habsburgs' penchant for botany and garden art. Drafts for the Viennese Porcelain Manufactory also furthered the development of flower aquarelles. Johann Baptist Drechsler served as professor and director of the Manufactory Drawing School from 1787 to 1807. It was from him that Johann Knapp learned scientific botanical drawing and flower painting as a form of art. Commissioned by Archduke Anton Viktor and Archduke John, Knapp portrayed types of apples, alpine and ornamental plants, fungi and animals in about 2,000 watercolors. Duke Albert of Saxe-Teschen, the founder of the ALBERTINA, was one of the artist's first patrons.

The Watercolor as Painting

Two not always mutually exclusive attitudes dominated Austrian landscape painting in around 1780. One found its expression in the veduta, the true-to-nature reproduction of a cityscape or landscape. The pen and ink drawings finished with transparent watercolors were mainly used as models for prints. The other attitude was behind landscapes that left no doubt that they were conceived as works of art. This more painterly approach harked back to the late Baroque body colour technique with its more densely covered surfaces.

The most important landscape painter of the time was Johann Christian Brand, professor at Vienna's Academy since 1772. He strove to combine the two tasks: while the veduta saw an enrichment in colour, the ideal landscape came to comprise topographical elements. This is why his works are still committed to the Baroque concept of space and rely on the effective body colour technique, while also depicting identifiable places of Vienna's surroundings and showing elements of a realistic understanding of the landscape. Brand's approach clearly influenced the works of his students Martin von Molitor and Laurenz Janscha.

Heinrich Friedrich Füger

Heinrich Friedrich Füger, Director of Vienna's Academy since 1793 and later also head of the imperial gallery of paintings, gained great respect with his large-format representations of topics from Roman history and mythology. Yet it was with 'miniature portraits in watercolor' that he seems to have made very good money, as his contemporaries observed. Combined with subtle and dense stippling, his often lively, broad brushstrokes in fresh colours soon became a paragon.

Füger stood in the Prince of Kaunitz-Rietberg's special favour. It was also the Academy's patron who helped Füger to be commissioned with portraying Duke Albert of Saxe-Teschen and Archduchess Maria Christina, one of Maria Theresa's daughters, with their family after their return from a tour of Italy. Though the artist chose a small format for the very private event, the work radiates something extremely prestigious. Füger transfers the subject for a traditionally large-format family portrait into watercolor miniature.

Füger's late work is characterised by an even more open brushwork, transparent colours, the lack of accessories and an accompanying concentration on the subjects' physiognomies. These aspects lend his portraits enormous expressive power and a high degree of realism.

Füger's activities and achievements were of utmost importance for the development and the high status Viennese watercolor painting would enjoy. His eye condition, however, forced him to give up miniature painting as early as in the late 1790s.

In the Light of the Sun

The demand to draw 'in full light', i.e. in front of nature, had already been articulated at Vienna's Academy in the 1760s. Such an approach was regarded as the foundation for all forms of landscape painting. It was not before several decades had passed, however, that artists produced the first independent works of this kind. The enrichment of drawing through aquarelle was of great importance in this context. Almost all artists preferred 'pure' watercolor solutions, that is to say, without using body colour, for their works made *en plein air*.

In 1810, Joseph Rebell set off for Lombardy via Switzerland at Domenico Artaria's behest. The publisher had entrusted him to provide views of his homeland. The artist focused his attention on capturing the special lighting of each lakescape and the atmosphere resulting from it.

In 1817, the young Thomas Ender was invited to participate in a scientific expedition to Brazil on the occasion of the marriage of the Austrian Archduchess Maria Leopoldina and Dom Pedro, the successor to the throne of Portugal. Charged with a visual reportage, Ender found himself confronted with extraordinary challenges. The required haste called for a quick stocktaking of subjects. Ender made seven hundred drawings and watercolors. Each individual piece visualizes the progress of the journey and, of course, the experience of the exotic scenery. Light and atmosphere are two aspects Ender is also always concerned with. Washes in a few tones overlie his generously laid-out drawings between often untouched parts of the paper substrate.

Painters in the Archduke John of Austria's Employ

Archduke John of Austria (1782–1859) was one of the most popular members of the Habsburg dynasty in the nineteenth century. Clues to his manifold activities are still omnipresent in Styria today. The complexity of his thoughts and endeavours becomes particularly obvious in the collections that he had established as exemplary illustrative material. The works of the 'Kammermaler' (painters in the court's employ) are of singular importance in terms of both art and cultural history. Produced over a period of more than forty years, the body of works, mainly watercolors, numbers about 1,200. The pictures are mainly concerned with representing the Alpine regions and their inhabitants, their work and customs.

The first painter salaried by the Archduke's 'chamber' on a regular basis was Johann Kniep. Karl Ruß succeeded him after his death in 1810. His pictures of traditional costumes were particularly important for compiling a cultural survey of the region. Gauermann's *Steyrische Prospecte* (Styrian Prospects) testify to the intensification of the documentation of Styria.

Matthäus Loder, who was also in the Archduke's regular employ from 1817, increasingly replaced Jakob Gauermann in the Archduke's favour, however. Diligence and empathy secured Loder a position of trust that accrued even more weight with his role as chronicler of the love story of Archduke John and Anna Plochl.

The Archduke and the Postmaster's Daughter

Archduke John of Austria and Anna Plochl first met in 1819 on Lake Grundl. John discreetly courted the barely fifteen-year-old daughter of Aussee's postmaster and eventually took his heartbroken leave. The insurmountable class difference made a union seem impossible. It was only in spring 1823 that Emperor Francis, the Archduke's brother, intimated that he was inclined to agree to a marriage. It did in fact take another six years before the very clandestine wedding could eventually be held at the Archduke's Brandhof manor in Styria.

Being commissioned to render the love story between John and Anna in pictures bespeaks the great trust and favouritism that Archduke John showed to Matthäus Loder. The concluding sheet of these lyric depictions has the couple appear as small rear-view figures amid a grand landscape, engrossed in the view of Strechau Castle at dawn: it is a vision that may be read as a hopeful look forward into the couple's future.

Rudolf von Alt

Young Rudolf von Alt

At the age of twenty, Rudolf von Alt had concluded his academic training. His most important teacher, however, was still his father Jakob. Rudolf's earliest independent works show motifs from the alpine countries, which originated from travels he had made in the years 1829 and 1830, now often without his father. These are water-coloured pencil drawings, made directly from nature. Capturing the mood of a moment, an instantaneous impression, was the goal of these studies, which we appreciate today as works of art in their own right. At the time they were created, though, they served as artistic exercises and sketches for later, finished works on paper and for paintings.

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Rudolf's early mastery of watercolor painting is certainly attributable to the fact that, working at his father's studio, he was assigned to colourise the latter's lithographs with transparent watercolors. Adding to this was the influence of artists who, at the time, had returned from their travels and were revered as shining examples: Thomas Ender's works from his journey to South America were on view at the 'Brasilianum' museum, and the watercolors of Joseph Rebell, who was called back to Vienna from Italy, were considered as exemplary.

Princely Interiors

Over the decades of his career, Rudolf von Alt became witness to the rapid transformation of the Viennese cityscape and recorded it in his art. With equal devotion, and sometimes to the point of exhaustion, he occupied himself with the depiction of the interiors of châteaux, palaces, and bourgeois houses. The 'chamber painting', which came into fashion in the early nineteenth century with the aristocracy and the wealthy middle class alike, mainly served recollection and the demonstration of status. Rudolf von Alt rightly referred to his interiors as 'new chambers', as the assignment usually was to document new interior finishes and furnishings.

The first to utilize Alt's talent as a 'chamber painter' was Aloys II, Prince of Liechtenstein. Alt abandoned the fourth-wall perspective, which had previously been the common practice. Instead, he chose a vantage point in one corner, which opened up views into adjoining rooms. He particularly liked showing a front of opened windows, bringing the outdoor space inside. The sunlight coming in produces delicate reflections on windowpanes, polished furniture, and blank parquet floors, and in the glass-fronted cabinets even the smallest pieces of bric-a-brac are clearly recognizable. Alt thus provides vivid testimony of the living culture of the Biedermeier period.

Contributing to World Art

The revolutionary year of 1848 brought on big changes for Rudolf von Alt. Not only the loss of the ongoing commission for peep-box pictures for Emperor Ferdinand I and the financial security it provided, but also the travel restrictions imposed—an existential threat to any landscape painter—led to a personal and professional crisis. It was a trip to Crimea he took in 1863 on invitation of the Russian Tsarist court and the change of location it entailed that eventually helped him make a fresh start as an artist. This was followed by regular trips to Italy where he created large-sized cityscapes and studies of nature. Precise rendering of local details and concentration on motif were increasingly discarded in favour of spatial and colouristic unification. With growing success and the confidence he gained from it, Alt took the liberty of trying his hand at unconventional painterly concepts and of experimenting with pictures of pure nature. The classical veduta was increasingly replaced with elements of *paysage intime*, simple views of landscape.

Completion of a life's work

Thanks to regular commissions from the Ministry of Culture, Rudolf Alt, who had always been tormented with self-doubts, found himself, late in life, free of financial worries for the first time. Because of his advanced age, he was however more and more restricted in his mobility. While this had no effect on his productivity, it influenced his choice of motif: he took his subject matter from his immediate living environment, his studio, and the view from it down to Skodagasse. His increasingly open watercolor technique, the dissolving of solid form in dabbed or whisked brushstrokes, cannot be simply ascribed to external factors like an old man's trembling hand, as the unconventional treatment of motifs goes along with an intensified interest in rendering changing light effects and atmospheric moods.

In the final years of life, Rudolf von Alt rarely travelled. He went on summer vacations in the country, though, to Gastein and Goisern in the Salzkammergut region; here, too, he focused on motifs he could see from his lodgings. The works of his last creative years fascinate with their monumentality, unusual perspectives, dramatized angles of view, and intense expressiveness.

Rudolf von Alt died at the age of ninety-two. His life's work from a career span of almost eighty years is estimated to comprise some 5,000 works. The exact number is uncertain.

The Portrait in Vienna

Vienna's portraiture of the 1830s was of supreme quality. Its foremost proponents were Ferdinand Georg Waldmüller, Friedrich von Amerling, and Moritz Michael Daffinger. Amerling executed his portraits in oil and favoured large canvases. Waldmüller occasionally preferred small formats; he originally worked in watercolor on ivory, before he switched to paper in later years. Josef Kriehuber was an equally busy artist, splitting most of society's portrait commissions with Daffinger. He mainly devoted himself to portrait lithographs, of which he produced an estimated 3,000. Johann Ender, Thomas Ender's brother, and August Wilhelm Rieder, whose portrait of Schubert firmly established the musician's image all over the world, also worked as miniature painters.

Yet the most important portrait miniaturist in nineteenth-century Vienna—and on an international scale—was Moritz Michael Daffinger. He received commissions from the imperial dynasty, the higher nobility, and the financially strong bourgeoisie. His works immortalize important men and beautiful women whose likenesses tell of youth and happiness, but also of fashion, gewgaw, and affluence. Allowing the achievement of the most delicate skin tones, ivory offered itself as a particularly suited ground.

Moritz Michael Daffinger – Flower Painting

Moritz Michael Daffinger set a new creative focus in the final stage of his career. In 1841, his fifteen-year-old daughter Mathilde died of typhus. Daffinger withdrew from society and turned to flower painting as his central artistic interest. He travelled the areas surrounding Vienna, and often even further away, to capture in watercolors indigenous plants in their habitat, with botanical knowledge and artistic verve. Daffinger thus took the genre of flower painting to a new high. The often-read suggestion that the only thing he created after Mathilde's death was hundreds of floral watercolors has meanwhile been disproved: in the first six years after his daughter's death, he supplied no less than thirty watercolor miniatures for the portrait collection of Princess Metternich alone.

Viennese Genre Art

Peter Fendi is held to be the inventor of Viennese genre painting. Influenced by Dutch models, his watercolors tell stories of the common people, showing sentimental scenes from everyday life, moments of devout religiosity, and motifs of idealised motherly love. His small-format depictions of the rural population or of figures from the lower classes, however, had little to do with the reality of their lives. Rather, they corresponded to the idealistic views his patrons, mostly members of the high Viennese aristocracy, had of them.

In the final years of his life, Fendi surrounded himself with a circle of students with whom he had almost a familial relationship. The most talented of them proved to be Friedrich Treml and Carl Schindler, who strongly depended on their teacher with regard to both motif and style. While they both focused on depictions of military themes, while still adhered to 'pure' watercolor painting, which did without body colours, as their preferred technique. Particularly Carl Schindler applied water-soluble pigments in sweeping washes next to or on top of one another in several transparent layers, using the white of the unpainted paper substrate as a dynamising compositional element. Friedrich Treml, by contrast, preferred a darker palette and a more finished manner.

Traveling Artists

Travelling and hiking were an absolute production requirement of all veduta and landscape painters. The great demand for views of foreign cities and regions called for an ever-wider repertoire of motifs. Until the mid-nineteenth century, such ventures were mainly undertaken by coach or on foot and involved a lot of hard work, uncertain weather conditions, heat, cold, and the risk of accident or ambush.

The easy transportability of the necessary material made watercolor painting the ideal technique for travelling artists. The studies and sketches spontaneously made on site, whose radiance and immediacy we find so impressive today, were not regarded as finished works of art but as artistic exercises that provided a reference for the works executed in the studio during the winter months: painterly watercolors, oil paintings, and lithographs.

Rudolf von Alt, who never enjoyed the advantages of a regular employment or a patron's unflagging support, found himself compelled to undertake such strenuous journeys throughout his entire career. After exploring the surroundings of Vienna and the Salzkammergut region on foot, he accompanied his father Jakob to Northern Italy in 1828. They visited Verona, Vicenza, Padua, and Venice in 1833 before they finally reached Rome and continued south to Naples and Capri in 1835. The monuments and sights they captured, such as the Pantheon and Tivoli, perfectly match the canon of motifs worth representing that had been handed down over generations. Their work took father and son to Dalmatia—which had only recently been made trafficable—in 1840.

The Peep-Box Series of Emperor Ferdinand I

The so-called *peep-box pictures* are a body of 302 watercolors created between 1830 and 1849 on behalf of Crown Prince Ferdinand—from 1835, Emperor Ferdinand I. These are highly finished watercolor paintings showing cities and beautiful landscapes in the Austrian empire and its adjacent countries. The pictures were meant to be inserted into an apparatus equipped with a concave mirror and illumination, the peep-box, to be viewed through a peephole lens and enhanced with fancy lighting effects. However, the perfect state of preservation that the works are in makes it seem unlikely that they were ever used for such purpose.

Several leading watercolorists contributed to the peep-box series. The commission was first awarded to Eduard Gurk who had previously worked for the Crown Prince as a chronicler-painter. Now he contributed to the peep-box collection, among other things, several-part illustrations of recent events such as the Crown Prince going on a pilgrimage to Mariazell. Jakob und Rudolf von Alt's involvement in the project was probably prompted by the success they had had with the works created during and after their joint Italian journey of 1833. All in all, the two artists supplied more than 170 peep-box pictures executed after watercolor studies from Italy, Dalmatia, and the Austrian crown lands. Even though more than a quarter of the works were provably from Rudolf's hand, they were all signed by Jakob as the official commissioned artist. In the wake of the revolution of 1848 and Ferdinand I's abdication, the peep-box project was ended.

Thomas Ender – Glacier Pictures

In 1837, Thomas Ender accompanied Archduke John of Austria on a diplomatic mission that took him to Crimea, Turkey, and Greece. He portrayed the places they passed through on their journey in more than two hundred watercolors, in which he attached great importance to conveying their respective characteristic light conditions.

This interest in specific atmospheres becomes equally evident in the picturesque scenery of South Tyrol that provided the main motifs for the artist's aquarelles of the late 1830s in strong, rich and vivid colours. Even after the loss of his position as 'Kammermaler' (painter in the court's employ)—in consequence of the revolution in 1848, among other things—Ender

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set off on extended journeys to Switzerland, Italy, and Hungary. He indefatigably kept producing landscape watercolors: these increasingly offered close-up views of details like the precipitous rocks of the Carpathian Mountains rendered as strongly abstract colour structures with open brushstrokes.

August von Pettenkofen

August von Pettenkofen's early work is influenced by Viennese Biedermeier—particularly by Peter Fendi—stylistically and in subject matter. Frequent travels to Paris, however, soon had a transformative effect on both the form and content of his art. Particularly formative was the confrontation with the works of the Barbizon school of painters, whose *paysage intime*, the rendering of plain and atmospheric landscapes and the exploration of different light conditions, set the example for the artist to model his work on. Pettenkofen found his subjects in the Hungarian village of Szolnok and in the lowlands of the Pannonian Plain where the special light situation fascinated him. The demand for Szolnok-themed and, above all, for “gypsy” pictures, an exotic genre particularly popular with his contemporaries due to a general Hungarian fad, remained high for decades. The later work of the artist was then characterised by a turn away from the narrative and towards a more monumental representation of individual figures and a striving for harmonious colour composition and non-contrastive tonality.

Anton Romako

During the second half of the nineteenth century, aquarelle increasingly lost importance. One of the few artists for whom watercolor painting remained a crucial artistic expression was Anton Romako. After leaving the Vienna Academy as a history painter, he continued his studies at a school of watercolor painting in Venice and soon demonstrated exceptional brilliance and adeptness in using the technique. Early on, Romako's work showed a penchant for the narrative and scenic, almost staged pictorial composition. His genre paintings depicting idealised rural life were widely popular with tourists in Rome, the centre of his life for twenty years. After returning to Vienna, however, he tried in vain to get a footing in the art market. Although he almost abandoned genre subjects altogether and came to use the watercolor technique only occasionally, his eccentric and deliberately unusual pictorial inventions, his searching for new painterly solutions, and his breach with recognised conventions of representation put him at stark odds with the salon painting in the style of Hans Makart that the general public was so appreciative of at the time. Irritating as they were, and have been until today, in both representational style and colouration, Romako's works were referred to as ‘curiosities’ by contemporaries.

Note: *The titles of the works in the exhibition are to be read as historical captions and not as discriminating in any way. They quote either the original title or the description common at that time.*