

The Wounded World

“Life is a wound, and this wound is slow to heal.”

Marianne Fritz

It was with this bitter and painful insight that the Austrian author Marianne Fritz, writing in 1978, described *The Weight of Things* at the end of World War Two. In the fate of this novel's anti-heroine, driven to commit the most extreme act—child murder—by the stifling and claustrophobic atmosphere of the immediate postwar period, we recognize a world in which there is no space for outsiders, for those buffeted by their era's dysfunctional circumstances.

Living in a wounded world: humankind, in its finite existence threatened by illness and death, is the collective bearer of those wounds that society inflicts upon individuals.

The images of a stricken world shown us by art range from Franz West's vain strivings of Sisyphus, Kurt Moldovan's punishing hand of God, and Fritz Wotruba's civil war suffering to the deadly AIDS epidemic, the crimes of the US Army at Iraq's Abu Ghraib prison, the charred corpses of Auschwitz, the refugee crisis, and whistleblowers / enemies of the state such as Julian Assange and Edward Snowden.

They bear witness to art's unflinching and steadfast gaze upon war, destruction, illness, misery, and death.

Press Images

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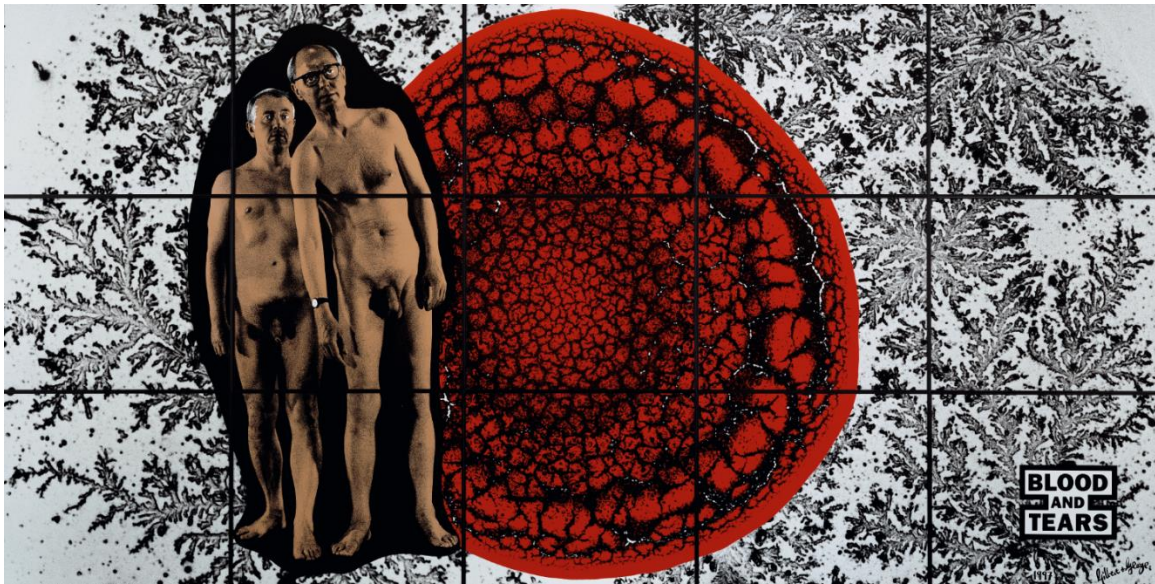
Marc Quinn

Mirage, 2009

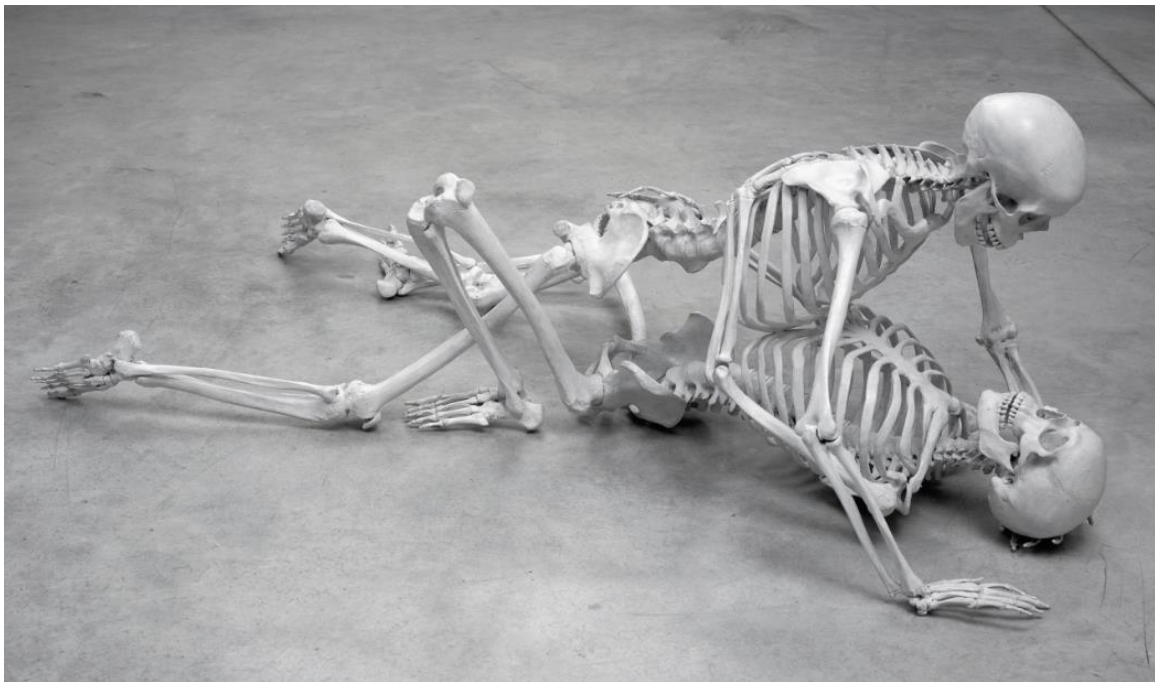
Patinated bronze

230 x 150 x 60 cm

The ALBERTINA Museum, Vienna – The Haselsteiner Family Collection



Gilbert & George
Blood and Tears, 1997
Mixed technique
200 × 380 cm (15 parts)



Marc Quinn
The Selfish Gene, 2007
Patinated bronze
50 × 160 × 75 cm
The ALBERTINA Museum, Vienna



Marc Quinn
Stripped (Red), 1997
Polyurethane and stainless steel
240 × 45 × 60 cm
The ALBERTINA Museum, Vienna – The ESSL Collection



Sonja Gangl
The End_11111, 2008
Pencil
150 x 270 cm
The ALBERTINA Museum, Vienna



Virgilius Moldovan
The Popes (Healing Acrobatics), 2008
Silicone, pigments, epoxy resin, shaped tubes
250 x 150 x 250 cm
The ALBERTINA Museum, Vienna – The ESSL Collection