

REMIX

FROM GERHARD RICHTER
TO KATHARINA GROSSE

11.4.2025 TO 7.9.2025

ALBERTINA modern



Exhibition Facts

Duration	11 April – 7 September 2025
Venue	ALBERTINA MODERN (Ground Floor)
Curator	Constanze Malissa
Assistant Curator	Lorenz Ecker
Works	87
Catalogue	Catalogue Available in the ALBERTINA Shop and at https://shop.albertina.at/ (German English EUR 29.90)
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Remix

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11 April until 7 September 2025

Jörg Immendorff's *Café Deutschland*, Georg Baselitz's *Remix*-paintings or Joseph Beuys's protest signs: The Viehof Collection is one of the most important private collections in Germany, whose focus is undoubtedly on the art of its own country, with a special focus on those artists who shaped the Rhineland and its art centers of Cologne and Düsseldorf as a nucleus of the avant-garde of international importance. 24 artist positions were selected for the major spring exhibition in order to present the development of German painting and sculpture after 1960.

This exhibition at ALBERTINA MODERN introduces the Viehof Collection, one of Germany's most important private collections, for the first time in Austria. It provides an overview ranging from Gerhard Richter and Sigmar Polke, who stand for the audacious socially critical art of the 1960s, to the 1980s as characterized by figures including Albert Oehlen and Katharina Sieverding and on to the abstract art of the present, represented with works by Corinne Wasmuht and Katharina Grosse.

The exhibition brings together contradictory stances like Jörg Immendorff's sweeping large-format works juxtaposed with the conceptual works of Joseph Beuys as well as works by Anne Imhof, Katharina Fritsch, and Nairy Baghramian, which strike an entirely different tone. In this, one sees how the principle of national artistic schools has long since given way to one of individual styles.

At the same time, the exhibition is a dialogical presentation conceived from loans from the Viehof Collection paired with works from the Albertina collections. It is intended to make the most essential works from the Rhineland collection accessible to a broad Austrian public and to show how excellently the two collections interlock. In this way, the museum's own collection will also be re-examined and the approaches it contains will become more legible and visible.

In music, a remix is a new version of already composed pieces of music - the editing of original recordings in which the existing voices or soundtracks are remixed. This is also how our presentation is to be understood – the Viehof Collection and the ALBERTINA Museum's own contemporary collection are remixed here in order to highlight the strengths and topicality of both collections and bring contemporary art closer to our visitors in a multifaceted composed duet.

Although *Remix – From Gerhard Richter to Katharina Grosse* is the Viehof Collection's first major appearance in Austria, its relationship with the ALBERTINA Museum goes back a long way: individual, important works from the Viehof Collection have been on permanent loan to the ALBERTINA Museum since 2007. Building on this, an intensification of the collaboration in the form of a long-term cooperation has been agreed for the coming years, starting in 2025. Researching the Viehof Collection – its various works and artist positions – opens up two options for the ALBERTINA Museum: On the one hand, relevant works and groups of works by the names represented in both collections can be brought together, thus providing the public with a broad insight into their oeuvre. On the other hand, the complementary differences between the two collections can be seen in those artists who are not represented on both sides and also contribute to the expansion of the view of contemporary art.

Some of the artist positions that can be presented to the public for the first time through the Viehof Collection's holdings are still little known in Austria and have hardly been shown until now. For example, Corinne Wasmuht's large-format, brightly colored works, Nairy Baghramian's eccentric sculptures and Karin Kneffel's masterful, figurative paintings will have their own rooms dedicated to them.

Exhibition Texts

Introduction

In music, a remix is a rearrangement of original recordings of a piece of music in which the existing soundtracks are mixed in a different way. This is precisely how to see our presentation—works from the German Viehof Collection and the ALBERTINA's contemporary collection are mixed together here so as to highlight the strengths and topicality of both collections and bring contemporary art closer to our visitors in a dialogical presentation.

Jörg Immendorff's *Café Deutschland*, Georg Baselitz's *Remix* paintings or Joseph Beuys's protest signs—they all are part of the holdings of the Viehof Collection, one of the most important private collections in Germany, whose focus clearly is on the art of its home country. Particular attention is given to artists who contributed to making the Rhineland art centers of Cologne and Düsseldorf the nucleus of an avant-garde of international significance. 24 artistic positions selected for this year's large spring exhibition provide an overview of the development of German painting and sculpture after 1960.

The presentation broadly surveys the depth of this collection: From Joseph Beuys, Gerhard Richter and Sigmar Polke, who stand for the socially critical art of the 1960s "revolutionaries," to the 1980s shaped by Martin Kippenberger, Albert Oehlen and Katharina Sieverding, and all the way up to the figurative and abstract art of the 21st century, which is represented with works by Neo Rauch, Daniel Richter, Isa Genzken, and Katharina Grosse.

It is a show of contrasts that presents itself at the ALBERTINA MODERN: The painterly gestures of Sigmar Polke, Jörg Immendorff and Georg Baselitz, who are represented with numerous large formats, are just a few steps away from the conceptual works of Joseph Beuys and Rosemarie Trockel. Just a few halls away, works by artists such as Anne Imhof and Katharina Grosse speak a completely different language.

At the same time, it is, as said before, a dialogical show that in part couples, in part contrasts works on loan from the Viehof Collection with pieces from the ALBERTINA's own holdings. It wants to make the most important works from the Rhineland collection accessible to a broad Austrian public, and to demonstrate how exquisitely the two collections complement each other. The ALBERTINA's own contemporary collection will also be interrogated in the process, and the approaches that inform it will become more easily readable and clearer.

Sigmar Polke (1941–2010)

From 1963, Sigmar Polke, together with his artist friends Gerhard Richter and Konrad Lueg, coined the term “capitalist realism”. On the one hand, it refers, like pop art, to everyday culture; on the other, it is an ironic allusion to the doctrine of “socialist realism”. At the time, Polke saw his art as a genuine German response to American pop art, which he reinterpreted with a great deal of humor, with caricature and persiflage adding to his ironic view of the glamor of commodity aesthetics. It was during this period that Polke discovered industrially printed fabrics as a painting surface, thereby elevating a cheap mass product to an art material. In the 1980s, he turned his studio into an alchemist’s laboratory, using silver chloride, meteorite dust, varnish, and alcohol. Polke developed colors that changed their appearance depending on the degree of moisture. The temporary climax of his “alchemical” material experiments are the lacquer paintings he began to make from the mid-1980s. Polke poured up to eight layers of synthetic sealing lacquer onto the laid-out substrate. The stretched simple synthetic curtain fabrics thus transform into mysteriously transparent image carriers that reveal the underlying frame as in his 1994 work *Weißer Raum* (White Room), where the grid of the wooden frame enters into a wondrous correspondence with the picture space.

Rosemarie Trockel (*1952)

Rosemarie Trockel addresses and explores social, scientific, and anthropological concepts in her work. The individual pieces are often parts of larger, interrelated installations in which she combines media such as textiles, sculpture, photography and video. One central theme in the artist’s oeuvre always is the question of female identity. She is particularly well-known for her large-sized knitted works such as *Freude* (Joy), in which she reinvents needlework with its traditionally feminine connotations as an art medium. Trockel’s knitted “wool paintings” made the artist famous both in Europe and the USA in the early 1980s. However, it is not that she picks up wool and knitting needles herself, turning a hobby into an art. Instead, the often largesized works are machine-knitted to her order, according to patterns she always developed on the computer, making it clear early on what she thinks of outdated gender roles. The choice of the color blue is no coincidence either: It is a reference to the so-called Delft Blue—a ceramic tradition that Sigmar Polke already picked up on in the late 1960s in his textile work *Carl Andre in Delft* as an ironic allusion to the minimalist floor works of American artist Carl Andre. Around twenty years later, Trockel parodies Polke’s work, focusing on its materiality.

Corinne Wasmuht (*1964)

Corinne Wasmuht creates imaginary pictorial worlds that have their origin in real-life objects. An archive of her own photos and found material has been the basis of her artistic work since the 1980s. Collecting as a hobby, first analog and later digital, provides her with the possibility of engaging with public imagery. She relates her findings to one another, condensing them into compact compositions. Starting in the 2000s, Wasmuht increasingly drew on digital images. For her work *Pathfinder*, she used material borrowed from a video game and mixed it with image data from the US National Aeronautics and Space Administration (NASA). Combinations of archival images lead to paintings that are structured like collages. By superimposing countless images of the ever-same objects, scenes and compositions, shifting them against, and coupling them with, each other, combinations of figurative images become composites of increasing abstraction. Streets, high-rise buildings, but also the rear lights of passing cars can be made out like in a reflection viewed through a window. Her emphatically slow working process stands in contrast to the impression of impulsiveness that the paintings evoke. They often show places of transit, airports or train stations—sites of urban life—in which linear streams of light suggest rapid movement and create vast spatial depth.

Katharina Sieverding (*1941)

With larger-than-life self-portraits like those in the group of works entitled *Die Sonne um Mitternacht schauen* (Looking at the Sun at Midnight), Katharina Sieverding took contemporary photography—until then a purely male domain—by storm in the 1970s, presenting herself as the harbinger of a new era. A stage designer by training, she had become utterly unafraid of the large format early on. As a student of Joseph Beuys, she was used to consistently committing her creative energy to political causes, and as a photographer, she adeptly sought to make full use of the various technical possibilities of the medium.

This is how only demigods look back from the realm of the dead: with even-featured faces dipped in gold that seem to unite within them all that is human. There is as much masculinity in this countenance as there is femininity, along with the expressionless smoothness of a mirror that grants us a glimpse of the next world. Sieverding's mask-like, symmetrical face suggests invulnerability but also impenetrability. For the artist, it is the staging that is at the forefront of this work, not the masquerade. The title *Die Sonne um Mitternacht schauen*, by which she refers to the anthroposophical teachings of Rudolf Steiner, makes it clear to us: There are many things between heaven and earth which, from one point of view, lie hidden in the dark, but from another appear clear and in bright light. If the sun shines on one hemisphere of the Earth, it cannot be seen on the other, and yet it exists at all times and is prerequisite to all life.

Georg Baselitz (*1938)

The pictorial world of Georg Baselitz is the site of a constant battle waged against fixed categories and rules. This is particularly evident in his Heroes paintings of the 1960s, in which what he calls *New Types*—workmen, herdsmen, or rebels in heroic struggle—fill up the picture formats with their massive bodies. From 1966, the painterly dissolution of form ultimately led to the “fracture paintings”, in which the motifs are broken up into splinters, invalidating pictorial space itself. This fragmentation takes away from the significance and expressiveness of the motif. In 1969, in a painting entitled *Der Wald auf dem Kopf* (The Forest on its Head), the first inversion of the motif occurs that made Baselitz internationally famous—the entire painting is turned upside down.

In the second half of the 2000s, he increasingly started re-exploring his own artistic past, creating a body of works known as the Remix pictures. In developing the remix concept, Baselitz took his inspiration from series of works by Claude Monet and Edvard Munch, who both also revisited and varied motifs oftentimes years after they had been first used. The fracture painting *B. for Larry* was created in 1967 after Baselitz had seen works by Larry Rivers and Jasper Johns. He was particularly fascinated by Johns’s style of painting. After completing his own picture, however, he mixed up the names and mistakenly dedicated the work to Larry Rivers instead of Johns. The Remix version also bears the same erroneous title.

Jörg Immendorff (1945–2007)

Jörg Immendorff is regarded as a critical proponent of a new style of historical painting in Germany. For him, visual art always was an effective means of taking a stance on the country’s political past and present—commenting, questioning, and judging. Immendorf acted as a thorn in the flesh of public opinion: As early as the 1970s, he painted furiously against the division of Germany. From 1977 to 1983, the artist worked on *Café Deutschland*, a 16-part cycle of paintings that made him famous overnight. It is a body of work that, on the one hand, is about his close, extraordinary friendship with A.R. Penck, enduring as it was across the East-West border, and on the other denounces German politics in the age of the Cold War. Over time, Immendorff developed a construction kit of “set pieces”—motifs and portraits—that keep reappearing in different versions of paintings. In these monumental works on canvas with their expressive language of form, he uses an emblematic iconography, similar to a composite puzzle picture, which deals with political events in late 20th-century Germany with its various political power constellations and failed hopes: a symbol of socially committed artistic engagement.

Jutta Koether (*1958)

Jutta Koether sees her painting somewhere between performance art and system criticism. With her critical approach, she calls the canon of art history into question although she still highly values its historical significance and painterly perfection. Koether uses coloration in her works to express emotion, conveying pain, shame, hysteria, aggression or desire through her choice of colors. Particularly, the color red has a central role in her work as an answer to the typical egomania of male painters. In her *Tour de Madame* series, Koether creates large-sized paintings that, with their blend of expressive brushwork and conceptual implications, reflect her profound knowledge of art history and interest in the role of women in art. The works often seem like performative acts that combine personal experience with art-history references. The tour that Madame goes on—these are Koether's travels of geographical and artistic contexts, which she brings together boundary-crossing compositions. Over the course of her art career, performance has increasingly been superseded by painting. However, Koether sees the conception of her exhibitions, the hanging of the works, as a continuation of her performance work.

Martin Kippenberger (1953–1997)

Nothing and nobody was spared from Martin Kippenberger's biting commentary. Humor, cynicism and self-irony were his dreaded stylistic devices. He wouldn't accept anything as it is just because that is the way it is. Keenly observing himself and the social conditions surrounding him, he was a relentless analyst. His criticism did not stop at the art world either: An enfant terrible who did not care about political correctness, Kippenberger did not shy away from causing scandal in his critical-artistic maneuvers. He held the flag of artistic freedom high and put his finger in the wounds of German history. Kippenberger's pictures are as inconvenient as they are thoughtprovoking. One example of his own critical self-questioning is his sculpture *Martin, ab in die Ecke und schäm Dich* (Martin, Into the Corner, You Should Be Ashamed of Yourself). It shows the artist himself, standing guiltily in the corner with his face turned to the wall. The almost life-size appearance and the glassy, translucent shapes of the head and hands give the sculpture a mysterious and also disturbing aura. Countless cigarette butts can be seen shining through the transparent hands and head of the resin figure, an allusion to Kippenberger's own excessive smoking habit as well as his rebellious youth. Now, as a grown man, he stands in the corner like a scolded child.

Asta Gröting (*1961)

Asta Gröting translates her ideas and thoughts into different media in her varied artistic practice, which she has been developing and constantly expanding ever since the mid-1980s. In many of the works, produced in her unmistakable signature style, she explores the relationship of nature, humans

and animals. What lies at the base of all of them is the question of the very essence of what we see and perceive.

Agricultural motifs have always been popular in the visual arts. In contemporary art, though, the idyllic depiction of farming life is superseded by a critical examination of the relationship of humans and nature. A field is brown, rugged, dirty, but in Gröting's work it is golden, round, sculptural. The Berlin-based artist's wall sculpture is ambivalent: approximately two by two meters, the cast of a clod of earth that the artist found in a field in Brandenburg is made of epoxy resin. If nothing else, this work is evidence that a cast from nature and an artwork are not a contradiction. This is also underscored by the 24-carat gilding. Moreover, the gold layer transforms the clod of earth into a glaring sun. Gröting thus takes the archetypal image of the field to such a height that the work can be read either as an emblem of sustainability or a memorial of destruction.

Anne Imhof (*1978)

Anne Imhof is an acclaimed innovator of performance art and a radical superstar of the visual arts. In her works, she reflects on the vulnerability of human beings, enacts the attitude to life and nihilism of a generation, and interlaces techno, pop and youth culture as well as digital and emotional universes. She works with a variety of media such as film, sculpture, painting, and installation. The artist became famous in 2017 with her epic techno performance *Faust*, from which the installation exhibited here is excerpted. One of her dancers—at the same time Imhof's former partner—Eliza Douglas, who was part of the performance as well, also modeled for the 2017 work *Untitled*. The human body and its relationship with contemporary consumer culture are at the heart of Anne Imhof's oeuvre. Above all, it is the subject of control over the body in the face of pressure on consumers and consumer addiction that is essential to her work. The artist often explores her themes through painting and only later develops them into multimedia works. Her positioning of bodies, in both moving and static images, frequently draws on art-historical symbolism and iconography.

Daniel Richter (*1962)

Until the late 1990s, Daniel Richter painted in a non-representational manner. True to his credo that "art must cause stress", he created his paintings in screaming neon colors, full of smears, stains and incrustations. Lurking behind the gaudy colors in Richter's paintings is the nightmare: ghostly apparitions, body shapes analyzed by color according to unknown criteria. His figures often glow from their outlines with an unreal color intensity that seems to derive from the image-generating technologies of physics and nuclear medicine. This energetically charged pictorial world flickers with expressivity. The stylistic devices all give his works a psychedelic mood. Ever since the early 2000s,

Richter has mixed together intellectual and sometimes autobiographical content in comic books and album-cover designs. However, he rejects engaged painting in the sense of political activism. In 1999, for the first time, faces and other fragments of reality begin to emerge from the mass of paint, which—aside from what he borrows from newspaper photos and comics—hark back to 19th century history painting. Reflection on abstract painting as an inert and traditional medium, as the “last Romantic refuge,” and the realization that there is lie and danger in any personal style led Richter to narrative figurative painting.

Neo Rauch (*1960)

Neo Rauch, who studied painting in Leipzig in the early 1980s under Arno Rink and Bernhard Heisig, two main exponents of the Leipzig School, exclusively works figuratively, combining elements of socialist realism with pop art and comics. Even before the fall of the Berlin wall, he was left unimpressed by art movements and trends and remained true to his style even after the German reunification. His mostly large-format works unfold apocalyptic landscapes on different pictorial levels, linked by their cast of characters: Populated by mysterious figures, they seem to come out of dreams. It looks as if Rauch were combining stage sets from different dramas, which he brings together into one large, often utopian-surreal picture space. His composition principles—the dreamlike combination of painterly illusionism with the artificial world of the stage design—are closer in resemblance to theatre than the Leipzig School. The enigmatic figures are motionless extras, however busy they seem to be going about their business. The strangely anachronistic objects they handle might be coming from the stock of a long-locked props room: made for different dramas, without a uniform scale or shared purpose. The titles prominently placed inside the paintings finally dispel any residual sense of realism still contained in the details.

Stephan Balkenhol (*1957)

It is a play between the pleasantly familiar and the disturbingly alien. Stephan Balkenhol's figurative sculptures appear to be modeled on reality: Clothing, attributes, or postures are all clearly identifiable. And yet they seem strangely distant, anonymous, and enigmatic. Over more than three decades, these wooden figures—men in black trousers and white shirts for the most part—have become his trademark motif. For his softwood pieces, the artist works with various, even exotic woods—wawa (African whitewood), poplar or Douglas fir. Balkenhol uses gouges, chisels, and hammers to hew the sculptures from mighty logs. In the process, grooves, clefts, splinters and cracks remain visible, bearing witness to the rawness of his take on the material. And while, by depicting stereotypical everyday figures, Balkenhol does place the human at the center of his work, neither age nor social position can be inferred from the figures; emotionless, expressionless, they stare into space. These

are not human depictions, but projection surfaces, purposely emotionally indeterminate, anonymous figures that leave us room to read them in any way we choose. They may even serve as mirrors of feelings, desires and hopes that we carry within ourselves. Stephan Balkenhol has been able to bring new life to figurative sculpture by allowing it ample openness to interpretation.

Karin Kneffel (*1957)

Karin Kneffel became known in the 1990s for small-format animal portraits, a group of works of burning and extinguished candles as well as monumental images of blazing fires or crisp, fresh fruit. Since the late 2000s, she has been navigating complex strata of space and time, employing ambiguous perceptual and pictorial strategies to examine art as well as architectural history. In Kneffel's paintings, the image functions as a space that lures us in and from which we can look out back at the world. Extreme details, overlapping close-ups and distant views as well as irritating reflections are characteristic of her paintings, which all represent her ongoing interrogation of reality. Particularly Kneffel's depictions of various interiors—such as those of Lange House and Esters House in Krefeld and the atrium of the Lehmbruck Museum in Duisburg—create pictorial realities that deal with reality, but are not identical to it: She puts up irritating barriers between reality and fiction—distortions, reflections, drops. Due to their precise detailing and seductive illusionism, her pictures at first appear hyperrealistic; on a closer look, though, reality and illusion, present day and history start blurring into one another. "Painting for me is like a handhold that vanishes the moment you reach for it. You're not supposed to get lost in my paintings, you're supposed to engage with them."

Gerhard Richter (*1932)

Gerhard Richter became aware of the narrowmindedness and of unimaginativeness of state-controlled art in the GDR at an early age. In 1961, the year the Berlin Wall was built, he fled to the West. Richter became known for his "blurred" paintings based on photographs. They can be understood as a critical interrogation of the photorealism of the period. Richter's pictorial world, which he started exploring in all sorts of variations from the 1960s, has one central subject: painting itself. He found inspiration in advertisements, leaflets, and magazines. He tore out the pages and painted them. For *Motorboot* (Motor Boat), he took his inspiration from a full-page ad for the Kodak Instamatic camera. The painting *Tisch* (Table) shows a designer table that the artist saw in a design magazine, painting it and then, as he did not like his work, painting over it again. Richter's oeuvre is characterized by stylistic antinomies and seems to be full of contradictions and breaches. There is no evidence of a continuous development; different styles and expressions exist side by side or in alternation. "Making yourself a picture of this world" is how Richter describes his work.

Florian Krewer (*1986)

Florian Krewer's figurative works deal with the instinctive process of finding belonging in society and the tensions this brings in everyday life. The artist draws his influences particularly from European painting: Goya, Titian, and Rembrandt inform his work, as do Francis Bacon's sketchy representations of interiors. Distorted perspectives, contrastive coloration, and stylized figures are his characteristic stylistic devices, while gender roles and the associated stereotypes and expectations are a central theme of his painting. He often uses neon pink as a core color in his painting. In works such as *Turbulent Blue*, a delicate pink glow can be seen shining through from under the dense blue sky, in which two eagles circle each other in the skies, whether in battle or in mutual attraction. Krewer's paintings show wild, untamed depictions of queer sexuality and life reality, with fear and lust being visualized through animal motifs: Tigers, gorillas, birds, and polar bears appear time and again in his works; they stand for strength, aggression, or sensitivity. At the same time, the animal symbols also conceal human insecurities—the animals function as masks that cover up the complex emotional realities of the people in the pictures.

Friedrich Kunath (*1974)

In his works, Friedrich Kunath explores universal emotional experiences. He combines idealized landscapes with poetic text passages—a compositional combination that is redolent of the nostalgic intimacy of postcards. Landscape turns into a metaphor for a utopian, almost melancholic dream world. In *Gee It's Nice To Be Alone (L.A. River Brown Landscape)*, the artist underlays sheet-music lines from Rod McKuen's song of the same title with a landscape view from his adopted home of Los Angeles. The lyrics are barely legible against the background, memory and present are fused into one. In his frequently large-format works, Kunath processes not only his own experiences but also fragments of collective memory. Frequently addressed are questions of belonging as well as places that stand for home and identity. One recurring stylistic device in Kunath's paintings is the use of text elements from song lyrics, which he excerpts and alters. Works such as *We Are Due For A Transcendent Moment (Cosmic Cowboy)* point to Kunath now having the center of his life in America. The fresh resonance space of the United States and an audience that is often new to his cultural references enable the artist to lay out a new understanding and a different perspective on life in Europe.

Nairy Baghramian (*1971)

Like human bodies, Nairy Baghramian's sculptures, such as *Sitzengebliebene (Schlingel) [Stay Downers (Scallywag)]* or *Mooring (Standing)*, are hanging, standing, and leaning in space, against walls or facades. In some cases, they need wooden constructions to lean on like on crutches. Other

works, like *Treat*, are seen by the artist as dropped-down objects designed for the floor. Faults and blemishes on the outer surfaces of her works are deliberately retained by Baghramian, which raises questions about fragility and temporality. The works appear as anthropomorphic structures that reflect the weaknesses and defects of the human condition. Guided by the idea that art does not have to be conformist or “good” according to the rules and traditions of academicism or history, the artist establishes an organic-looking industrial formal vocabulary that runs through her entire sculptural oeuvre. Intended for both indoor and outdoor spaces, her works are mostly made of aluminum, wax, marble, porcelain, cork, or glass. Through their shapes, which are often evocative of body postures, they establish a relationship between viewer and artwork. It is a confrontation between the human body and its self-perception, between objects and places. Often, her sculptures directly relate to one another and can be understood as elements in multi-part installations.

Isa Genzken (*1948)

Employing unusual combinations of materials, Isa Genzken creates monumental constructions that reflect the fragility of human existence. By addressing socially critical themes, the artist often raises the question of the earnestness of art. While her preferred materials initially were wood, plaster and concrete, her more recent sculptures are mostly made of plastic, synthetic materials, and everyday objects, like *Dedicated to the Statue of Liberty*, a plaster and plastic allusion to the iconic American monument. Also in her collages, photographs, and works on paper, she keeps crossing back and forth between image and object. Genzken combines everyday materials such as magazine clippings, foils, adhesive tape or photographs to create complex pictorial compositions. Her works are informed by stringent conceptual considerations, which the artist explores in the interface between figuration and abstraction. While addressing subjects such as urbanity and architecture, consumerism, pop culture, and the fragility of human beings, she deliberately avoids linear narratives so as to leave room for interpretation. Her works are not complete in themselves but keep evolving with time, depending on their surroundings and context. The constant sending and receiving of information, the permanent active exchange in our society, becomes palpable in Genzken's oeuvre.

Albert Oehlen (*1954)

Albert Oehlen, who was often called a “free radical”, propagated a return to painting in the 1980s. It is at the very center of his multimedia-oriented oeuvre. Oehlen always kept exploring the boundaries of contemporary art anew; with rebellious and experimental works, he made a seminal contribution to the development of “bad painting”. As early as the late 1980s, he began a body of works that he described as “post-nonrepresentational” pictures, strongly influenced by abstract expressionists like Jackson Pollock and Willem de Kooning. Oehlen's works appear to be inherited by visual chaos, which

also characterizes the computer images he created from the early 1990s until 2008. Following the individual lines, however, one quickly realizes the careful conception of that ostensible chaos. Between 1997 and 2008, the artist also worked on a group of grey paintings, which include *Der graue Baum* (*The Grey Tree*). Oscillating between abstraction and figurative representation, these paintings defy any conventional categorization: Between fogs and tangled brushstrokes, mysterious-looking depictions of figures, objects and landscapes sometimes make an appearance while other works of the cycle remain purely abstract. Unlike in other series in which Oehlen also works digitally, the grisailles are solely hand-painted and do without the distraction of gaudy colors—unmistakably a reference, and at once a reverence, to Gerhard Richter.

Charline von Heyl (*1960)

Charline von Heyl describes her paintings, which are informed by the duality of intuition and concept, as “a kind of thinking in color and form.” The works are intended to induce not just rational but primarily emotional insights. One essential part of her preliminary work is Internet research: Scouring various databases, the artist seeks inspiration through visual influences, which she then further processes in her works. During the 2010s, von Heyl did not adopt any consistent style; rather, the works appear to be prompted by spontaneous ideas. The painting entitled *Bait Ball* also is from this phase. The term is not just fishing jargon but also the name for a phenomenon of the underwater animal world—a school of small fish that swarm in a tightly packed spherical formation around a common center to defend themselves against large predatory fish. In consequence, von Heyl describes the viewing of her works as an interplay of mental perception and emotional grasp. This balancing of chance and deliberate decision can be seen in the delicately elaborated patterns and the free, almost lyrical design. Although, on a first glance, one might think to recognize recurring patterns and structures, the artist rejects any rigid style and develops a new interplay of color and form in each work.

Katharina Grosse (*1961)

Katharina Grosse uses various techniques and ideas in her painting to alter traditional rules of art and expand familiar patterns of color and form. In her work, colors and shapes have a life of their own, individually or in mutually influencing one another—establishing harmony, blending in places, diverging, or being in tension with one another. Sometimes they are in conflict, sometimes they are in unity and build up to a climax. Overlapping layers of paint depict the progression of the work over time, uneven line trajectories irregular lines result from folds. Strands of color structured like muscle fibers run in different directions, branch out, or converge toward a middle which, however, does not define a hierarchical center. Grosse strives for radical freedom and rejects any categorization of her

paintings. In her creative approach, she does not confine herself to the canvas, but uses entire walls, sometimes entire buildings, as image carriers for her excessive works. And just as there are, in principle, no limits to the space outside and beyond the canvas, the end of the canvas is no limit to Grosse's paintings either. They seem to be part of something larger that has yet to be put together anew as if through synaptic connections.

Joseph Beuys (1921–1986)

The use of unorthodox materials such as felt, fat, and honey is an important feature of Joseph Beuys's art and became his trademark early on. Examples of this are works such as *Speckschwarte (Bacon Rind)*, *Vitrine No. 21 (Showcase No. 21)* or *Großer aufgesogener Liegender im Jenseits wollend Gestreckter* (Large Absorbed Recliner, Outstretched, Wanting to Be in the Beyond). His maxim that "Everyone is an artist" succinctly sums up his sociopolitical understanding of art: In a highly politicized global society, every action has to be viewed as a political as well as an artistic act. This can be seen particularly well in the work *Dürer, ich führe persönlich Baader + Meinhof durch die Dokumenta V J. Beuys* (Dürer, I'll Personally Take Baader + Meinhof through Dokumenta V J. Beuys): In the summer of 1972, the Hamburg interactive artist Thomas Peiter appeared, as a permanent guest of the art show, at documenta V dressed up as Albrecht Dürer. That summer, German society was still reeling from recent terrorist assaults by the Baader-Meinhof group. On his tours of the exhibition grounds, Peiter repeatedly encountered Joseph Beuys, who, on one such occasion, called out to him, "Dürer, I'll take Baader and Meinhof through the documenta, then they'll be resocialized."

Inspired by this encounter, Peiter wrote this statement on two yellow-primed hardboard panels on sticks, which he carried around until the end of documenta V. After the end of the show, he left them on the premises, whereupon Beuys put them in felt slippers, which had previously been filled with margarine by Klaus Staeck and his mother. It was not long before the object was attributed to Beuys alone, and the co-authorship of Peiter and Staeck fell into oblivion.

Press images

The following images are available free of charge in the Press section of www.albertina.at.

Legal notice: The images may only be used in connection with reporting on the exhibition.



Katharina Grosse
Untitled, 2019
Acrylic on paper
179 × 120 cm
The ALBERTINA Museum, Vienna – Family
Collection Haselsteiner
© Katharina Grosse / Bildrecht, Vienna 2025



Isa Genzken
Dedicated to the Statue of Liberty, 2015
Plaster, paint, mirror foil, plastic, MDF
190 × 50 × 50 cm
Viehof Collection
© Bildrecht, Vienna 2025, Photo: Jens Ziehe



Gerhard Richter
Neuschwanstein Castle (1963), 2013
Reprint, print on Canson Photo Satin mounted on
Re-board
190 × 150 cm
Viehof Collection
© Gerhard Richter 2025 (27032025), © Photo:
Egebert Trogemann / Bildrecht, Vienna 2025



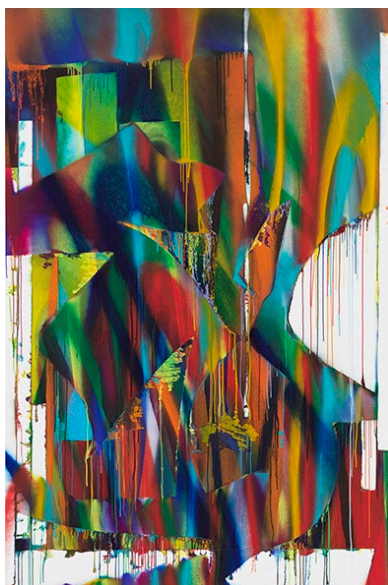
Sigmar Polke
Cupido, Desire, 1997
Plastic seal, synthetic resin on polyester fabric
350 × 280 cm
Viehof Collection, former Speck Collection
© The Estate of Sigmar Polke, Cologne / Bildrecht,
Vienna 2025, Photo: Egebert Trogemann / Bildrecht,
Vienna 2025



Corinne Wasmuht
Pathfinder, 2002
Oil on wood
243 x 324 cm
Viehof Collection
© Courtesy the artist and Petzel, New York, Photo:
Heinz Pelz



Jörg Immendorff
Beautiful Voices, 1994–95
Oil on canvas
300 x 440 cm
Viehof Collection
© The Estate of Jörg Immendorff, Courtesy Galerie
Michael Werner Berlin, London & New York



Katharina Grosse
Ohne Titel, 2019
Acrylic on canvas
290 x 193 cm
Viehof Collection
© Katharina Grosse / Bildrecht, Vienna 2025



Nairy Baghramian
Treat, 2006
Lacquer, bronze
41,9 x 101,6 x 50,8 cm
Viehof Collection
© Nairy Baghramian, Photo: Tim Oehler / Bildrecht,
Vienna 2025



Katharina Sieverding

Looking at the Sun around Midnight, 1973

Color photograph, acrylic, steel frame

14 parts, each 190 × 125 cm

Viehof Collection

© Bildrecht, Vienna 2025, Photo: Klaus Mettig / Bildrecht, Vienna 2025