

COLLECTING FOR THE FUTURE

250 YEARS OF
THE ALBERTINA MUSEUM

250 ALBERTINA

Exhibition Facts

Duration	19 June – 11 October 2026
Venue	Propter Homines The ALBERTINA Museum
Curator	Ralph Gleis Christof Metzger
Works	90 works, including drawings, prints, and objects from the collection, alongside a new work by Rosa Barba created specifically for the anniversary exhibition.
Catalogue	Collecting for the Future, Ed.: Ralph Gleis, Christof Metzger Available onsite at the Museum Shop as well as via https://shop.albertina.at/en/ (Available in German or English EUR 34.90 328 pages)
Contact	Albertinaplatz 1 1010 Vienna T +43 (0)1 534 83 0 presse@albertina.at www.albertina.at
Opening Hours	Daily 10 a.m. – 6 p.m. Wednesday and Friday 10 a.m. – 9 p.m.
Press contact	Daniel Benyes T: +43 1 534 83 511 M +43 (0)699 12178720 E: D.Benyes@albertina.at Veronika Werkner T: +43 1 534 83 512 E: V.Werkner@albertina.at

ANNUAL PARTNER



Verbund

PARTNER



PRESENTING PARTNER



Collecting for the Future

250 Years of the ALBERTINA

19 June – 11 October 2026

At the beginning of July 1776, the Austrian envoy in Venice, Count Giacomo Durazzo, presented Duke Albert of Saxe-Teschen and Archduchess Marie Christine with a collection of 10,000 engravings. This moment, coinciding with the Declaration of Independence of the United States of America on July 4, 1776, retrospectively marks the beginning of the ALBERTINA's famous collection. It stands at the dawn of an era of profound political, economic, and social transformation on the eve of the French Revolution. At the same time, it was the age of the Enlightenment, in which reason, science, education, and individual freedom became central ideals. From this intellectual climate emerged a collection that remains guided by the conviction that art should not only be preserved, but made meaningful for future generations.

250 years later, the ALBERTINA, with around 1.2 million works, ranks among the world's most important art museums. What began as an aristocratic private collection of graphic art has evolved into an internationally renowned museum whose holdings range from drawings and prints to photography, painting, sculpture, installation, and media art. This development is the result of the vision and dedication of generations of directors, curators, collectors, and patrons.

The anniversary in 2026 provides an opportunity to reconsider the history of collecting. Who collected? What was collected, and how? Where were the works stored, how were they presented, and to whom were they accessible? Such questions lead directly into the history of the institution and

its protagonists. In this context, Archduchess Marie Christine also comes more strongly into focus. Although the ALBERTINA bears Duke Albert's name, it was her fortune that made the acquisition of art possible to a decisive extent. She also brought her own early enthusiasm for art into the marriage and thus played a key role in shaping the origins of the collection.

The exhibition tells the story of these beginnings as well as of those works that are now inseparably linked to the ALBERTINA. How and when did Dürer's Young Hare enter the collection, becoming the museum's worldwide emblem? When did the famous works by Gustav Klimt and Egon Schiele become part of the holdings? Since when has there been a photography collection? And when did the museum expand into painting, sculpture, installation, and media art? Each of these questions demonstrates that the history of the collection is always also the history of the museum itself.

Throughout its history, the ALBERTINA has continuously transformed while remaining true to its core identity. A private archducal palace became a public museum of international standing. Growing collections required new storage and exhibition spaces, new scholarly methods, and new forms of mediation and outreach. At the same time, the ambition to collect the art of its own time and thereby help shape the future has remained unchanged.

As part of this special anniversary, the artist Rosa Barba has been invited to create a site-specific work reflecting on the historical dimensions of the ALBERTINA as a place where past, present, and future intersect. Following the exhibition, the work will become part of the very collection that this anniversary seeks both to reflect upon and to redefine for the future.

For an anniversary is not merely an occasion to look back. It is also an invitation to think ahead: collecting means responsibility, legacy, and mission — for the present and the future of the ALBERTINA.

Chapter Texts

“A finished museum is a dead museum, and a dead museum is a useless museum. The work will never be finished; when the collections cease to grow, they begin to decay.”

GEORGE BROWN GOODE, “THE MUSEUMS OF THE FUTURE,” 1889

THE YEAR 1776: THE WORLD IN TRANSITION

The year 1776 changed the world. Europe stood on the eve of profound cultural, political, and social upheavals that would soon culminate in the French Revolution. Meanwhile, on the other side of the Atlantic, the Declaration of Independence on July 4 by thirteen breakaway British colonies marked an epochal turning point: The founding of the United States was a promise of freedom that inspired democratic ideas far beyond North America. It was the Age of Enlightenment, in which reason, science, and individual freedom took center stage and modern concepts such as state, nation, culture, and progress emerged.

In this intellectual climate, yet far removed from world events, a collection had been developing since 1776 that would soon be regarded as “the largest and most exquisite in all of Europe” and achieve worldwide fame under the name Albertina. Even the founding couple, Albert of Saxe-Teschen and Maria Christina of Habsburg-Lorraine, not only had the private enjoyment of art in mind, but also viewed the collection as a legacy for the general public. While the founding of the Albertina in July 1776 may not have changed the world, it did give it a world-class collection.

VENICE 1776: THE FOUNDING OF A COLLECTION

Duke Albert of Saxe-Teschen, Archduchess Maria Christina of Habsburg-Lorraine, and the Genoese nobleman Giacomo Durazzo are the main figures in this story. In addition to their love for one another, the princely couple shared a passion for belles lettres and the fine arts, particularly for works of art on paper. In 1773, they met with Durazzo, who was particularly knowledgeable in this field, and gained an overview of what had already been collected. The results of the review was somewhat sobering. Consequently, it was decided to give the collection a clear profile through systematic expansion.

This goal was achieved in midsummer 1776. In the first days of July, during a stay in Venice, Durazzo was able to present his patrons with a representative collection of major works of the graphic arts. The collection comprised approximately 10,000 sheets, for which Maria Christina paid 8,600 guilders. Durazzo's concept was based on the idea of telling a history of painting through printmaking. The graphic collection was thus primarily a collection of models from which, for example, academies were to derive didactic benefit—in keeping with the philanthropic inclinations of the collector couple, a certain degree of public access was also intended from the very beginning.

THE COLLECTOR COUPLE AS ARTISTS

Albert and Maria Christina first met in Vienna in 1760. However, the marriage of Maria Theresa's favorite daughter to the Saxon prince, who had been raised in a military manner, did not take place until April 1766. To secure them a suitable rank, they were appointed governors of Hungary, a position they exercised from the coronation city of Pressburg (Bratislava) until 1780. The residence assigned to the couple—a castle that was not particularly comfortable at the time—was luxuriously furnished. Descriptions mention precious paintings and furniture. A special attraction was the “Porcelain Cabinet,” which contained 105 exquisite porcelain objects and 95 miniature paintings depicting “rural delights.” Many of these had been “painted by Archduchess Christina herself.”

Maria Christina found her models in the collection of copperplate engravings at the Vienna Court Library. This gave her a good insight into the graphic arts of her own time and earlier eras, and it also helped her develop a deeper understanding of the graphic arts. She acquired her technical skills as part of an aristocratic education, which included artistic work. As for Albert, he, too, received training in drawing, though with a focus on military topographical and architectural surveys.

EXCHANGE DEAL: THE COURT LIBRARY COUP

Until the 1790s, we hear only sporadically of drawings. Yet twenty years after the collection's founding, a remarkable coup was achieved: In July 1796, the Albertina acquired approximately 530 drawings from the Imperial Court Library in exchange for prints. The library's prefect, Gottfried van Swieten, drafted a statement that did not fail to achieve its intended goal—namely, to expedite the process as a courtesy to the collector couple: “Since, on the one hand, the drawings available at the library neither present the sequence of famous masters necessary for a proper collection, nor do they possess any exceptional value whatsoever, and thus cannot serve either for display or for use [...], in my opinion, the request of His Royal Highness [Duke Albert of Saxe-Teschen] could be granted without hesitation.” The request was submitted on July 4, 1796, and approved four days later.

Among the works deemed so insignificant were major works by Italian artists, but especially by Dutch masters. Particularly noteworthy are works by Hieronymus Bosch, Pieter Bruegel the Elder, and, in particularly large numbers, by Peter Paul Rubens and Rembrandt Harmensz. van Rijn. Some works by older masters can be traced back as far as Emperor Rudolf II's *Kunstkammer* in Prague, including the approximately 140 sheets by Albrecht Dürer featuring the famous Hare as the central motif, which still constitute the Albertina's greatest treasure today.

ART AUCTION: COLLECTING COLLECTIONS

During the first two decades, Albert and Maria Christina focused primarily on collecting prints. This changed on November 4, 1794, when the collection of Charles Antoine Prince de Ligne (1759–1792)—with whom Albert and Maria Christina had maintained a friendly relationship during his lifetime—was acquired en bloc at a Vienna auction. This provenance is documented for 1,749 drawings in the Albertina. The focus here was on Italian drawings, among which masterpieces by Michelangelo and Raphael are the most significant. The following year, at least 757 drawings were acquired from the estate of the Leipzig collector Gottfried Winckler (1731–1795). In addition to Italian works, important

sheets from the Dürer era and eighteenth-century German drawings now entered the collection. These holdings were rounded out by a collection of 166 mainly Dutch drawings, acquired on March 3, 1800, at the Amsterdam auction of the collection of Cornelis Ploos van Amstel (1726–1798).

Thus, within a few years, a respectable number of drawings from all schools had been assembled, including many Old Masters represented by works that are world-famous today. Upon Albert's death in February 1822, the collection comprised nearly 150,000 prints and approximately 13,000 drawings. The financial expenditures of the collecting couple, documented from 1783 onward, amounted to 1,265,992 guilders and 9 kreuzers, which corresponds to a purchasing power of approximately 32 million euros today.

NOBLESSE OBLIGE: THE NINETEENTH CENTURY

Through shrewd provisions in their wills, Maria Christina and Albert entrusted the duty of shaping and managing the collection to their successors from the House of Habsburg. The memory of the founder—the foundress was, unfortunately, not acknowledged—was also to live on in the name. After Albert's death in 1822, the collection was referred to as the “Albertine Cabinet” or the “Albertine Collection” until 1864, when the name “Albertina” was first documented.

Archduke Carl of Austria-Teschen (1771–1847), who had been adopted in place of a biological child, rendered outstanding service by conducting a thorough inventory of the collection. The enormous growth of the Albertina during the final years of Albert's life also necessitated a reorganization of the prints into bound volumes. Under Carl's son, Archduke Albrecht (1817–1895), the institution's staff was expanded to include renowned experts in their fields—notably the curators and directors Moriz Thausing, Joseph Schönbrunner, and Josef Meder. Thausing and Meder, in particular, established the Albertina as a center for Dürer research far beyond academic circles.

After Albrecht's death, responsibility for the precious legacy shifted within the family one last time. In 1895, it was transferred to his nephew, Archduke Friedrich (1856–1936), and his wife, Isabella von Croÿ-Dülmen (1856–1931). Under their stewardship, and not least thanks to Josef Meder's great expertise, significant acquisitions were made in the field of Old Masters.

THE PATH TO THE GENERAL PUBLIC: ON EXHIBITING ART

The first major steps toward opening the Albertina to a broader public were taken on the occasion of the 1873 Vienna World's Fair. A new entrance was established via the Minerva Hall, which all visitors still pass through today upon arriving at the Albertina. At that time, the collection itself was accessible in the area of today's Exhibition Hall 4. By rearranging the furnishings, the museum created the possibility of displaying prints behind glass. When Josef Meder joined the Albertina in 1889, he found the prints selected for the World's Fair still on display in the cases, unchanged. He began to develop a plan for a regular exhibition program. Changing exhibitions were intended to familiarize the public with the museum's treasures. Albrecht Dürer was featured in the first season of 1899/1900. This was followed by more than 600 further exhibitions to date.

The Albertina reached an even wider audience through reproductions. As early as the 1870s, the most important works in its collection were available in photographic form. The Albertina's scholarly staff also increasingly made a name for themselves through publications. Following the publication of a catalogue of Italian drawings by the art historian Franz Wickhoff in 1891/92, further publications documenting the holdings have been published up to the present day, with the focus on exhibition catalogues.

THE ALBERTINA AND MODERN ART

The Albertina's collection has long been admired for its works by Dürer and Raphael, yet works by the New Masters have always been a focal point as well. Albert and Maria Christina quite presciently referred to the artists of their generation as *Maîtres modernes*. They not only collected outstanding works by these artists, but also supported individual artistic personalities. Purchases were made in particular at the exhibitions of the art academies in Dresden and Vienna, which the collection curators visited regularly. The art of each period was also an essential part of the acquisition program of subsequent generations, albeit with a strong emphasis on Austrian art.

Around 1900, Josef Meder sought to achieve greater international scope, but following the nationalization of the collection in 1919, most of these acquisitions had to be transferred to the last archduke and archduchess. Due to the precarious financial situation after World War I, the gaps could not be filled with the current budget. Now, revenue was to be generated through the sale of duplicate prints, and the merger of the Albertina with the print collection of the former Court Library made this possible. Although the sales of duplicates were highly controversial, the proceeds could be invested

in underrepresented areas of the collection, such as nineteenth- and early twentieth-century French art.

FROM COLLECTION TO MUSEUM

Launched in 1899/1900, the Albertina's exhibition program soon made it clear that the cramped rooms in the Augustinian wing no longer met modern requirements. In June 1906, it was announced that parts of the monastery were to be demolished to make way for a new museum building. Plans were drawn up and a model had already been built when, in 1908, the emperor refused to give his approval. "Postponed—indefinitely," noted a disappointed Josef Meder. Shortly before the outbreak of World War I, he presented a conceptual sketch showing how at least the existing rooms could be optimized through renovations. With the needs of an art-loving public firmly in mind, he saw the creation of a large multipurpose hall—intended to serve as both a study room and an exhibition space—as the most important priority. The war dashed this vision, too.

The idea of a modern museum that saw itself as more than just a place for collections and research was thus born but could initially be realized only on a small scale. Not until the museum passed into the ownership of the Republic of Austria in December 1920—the Albertina's second founding—was the institution, having expanded into the palace, able to gain the full capacity to invite a broad public to share in the enjoyment of art. While the first presentation of the collection during this period was still considered an insider's tip, subsequent exhibitions became an integral part of cultural life, establishing the Albertina as one of the world's most significant art destinations.

THE YEAR 1919: THE END AND A NEW START

With an eye toward the future of the collection, Duke Albert had decreed in 1816 that his drawings and prints should be transferred to a family entail. Through this legal form, which no longer exists today, the entire estate was preserved, carefully managed, and expanded by subsequent generations. In 1826, four years after Albert's death and exactly 200 years ago, the foundation deed was signed, making the collection of prints he had assembled indivisible and inalienable.

Due to the provisions of the entail, those works of art acquired between 1895 and 1918 under the last archducal couple, Friedrich of Austria-Teschen and Isabella of Croÿ-Dülmen, were excluded from the Albertina's incorporation into state administration in 1919. Consequently, 3,710 drawings and 2,479 prints were removed from the collection, including Old Master drawings,

nineteenth-century Austrian art, and modern works. Among the works transferred were those by artists such as Corinth, Hodler, Klimt, Kokoschka, Kollwitz, Leibl, Menzel, Pissarro, Schiele, Signac, and Slevogt. Up until the 1930s, Director Josef Meder and his successors succeeded in compensating for these losses through top-tier acquisitions spanning all artistic movements of the modern era at that time, some of which are on display here.

A CENTURY IN TIME LAPSE

It was not only the early days of the Albertina and its collection that were marked by significant changes. Since its nationalization in 1919 and up to the present day, the Albertina has undergone a fundamental transformation, evolving from an aristocratic graphic art collection into a world-famous public art museum.

While the princely collection of prints and drawings was initially used only by a select few for edification and scholarly purposes, its transfer to state custody led to a gradual expansion of this limited audience and ultimately to broad public use and recognition.

With this transformation, in addition to the traditional tasks of collecting and preserving, exhibiting also gained increasing importance and has become a central mission of the institution. What began to take shape at the end of the nineteenth century developed over the course of the twentieth century into a steadily growing exhibition program that today attracts more than a million visitors annually. New forms of presentation open up different approaches to art and make it accessible to an ever-increasing number of people in innovative ways.

At the same time, the Albertina's collection is also continually growing. Extensive new acquisitions and donations are expanding the holdings far beyond their original core—not only with regard to quantity, but also in terms of the range of media represented. The growth of the collection and rising visitor numbers have also necessitated various renovations and the creation of additional exhibition spaces. The museum's architecture is developing in line with its missions and the institution's constantly evolving self-image.

The history of the Albertina over the past hundred years is thus also a history of openness and renewal. It shows how the museum has repeatedly reinvented itself, responding to crises, challenges, and social changes while daring to offer new perspectives on art—then as now.

ROSA BARBA – PRIVATE METAPHYSICS

To mark its 250th anniversary, the Albertina is turning its attention not only to its history, but also to the future of the museum. It is hardly possible to predict today exactly what that future will look like. This makes engaging with new perspectives, artistic questions, and changing understandings of the institution and the public all the more important.

Through her artistic work, Rosa Barba has long engaged with the institution of the museum and the associated aspect of historicity. In doing so, she examines museum collections from a media-archaeological perspective. Barba works with film, space, light, and sculptural elements, using these media to create atmospheric experiential spaces.

For a museum collection, the physical nature of the works—down to their chemical composition—along with how they are stored and cared for, are both historically revealing and foundational to their future. As museum collections expand to include photography, media art, and film, the forms of presentation and preservation also change in comparison with those of traditional genres such as graphic art, painting, and sculpture—a factor that is relevant to the Albertina today as well. At the heart of this lies the recurring question of the visibility and perception of art, mediated by light as a fundamental condition of seeing.

Rosa Barba's film for the Albertina offers a behind-the-scenes glimpse of the institution, making the museum itself the subject of examination. The past, present, and future enter into a dialogue with one another, allowing visitors to experience the Albertina as a living, constantly evolving institution. This creates a view of the museum as a place where the past is not only recounted, but also organized and continually reinterpreted.

DRAWING IN SPACE

Following on from the film *Private Metaphysics*, an atmospheric framework unfolds in which Rosa Barba's exploration of time, space, and the medium of film is transformed into an installation. The work *Drawing in Space* functions as a structural element that connects the individual components.

The idea of drawing in space references both the Albertina's current collection and its historical core: the Graphic Art Collection. Film reels and spools appear as moving elements, pointing to the continuous process of the filmic image, which only unfolds over time. Through this work, Rosa Barba reflects on the conditions of seeing as well as on the materiality of film: light as a prerequisite for the image, the transparency and mutability of appearances, and the attempt to capture fleeting moments on light-sensitive media. This gives rise to constellations in which filmic and sculptural elements overlap, and temporality is not only represented, but also becomes an immediate spatial experience.

Public Programme

PUBLIC GUIDED TOURS

Sunday, June 21 | 10:30 am

Sunday, June 21 | 4:00 pm

Friday, June 26 | 6:30 pm

Sunday, June 28 | 10:30 am

Upon request, we are also happy to arrange a private tour tailored to your individual interests and schedule.

JUNIOR TOUR

We are celebrating 250 years of the ALBERTINA! During this interactive tour, you will get to know the founding couple, Duke Albert and Archduchess Marie Christine. You will learn how famous artworks entered the collection and explore the techniques of drawing and printmaking. Together, we will also consider what the ALBERTINA Museum of the future might look like—and we look forward to hearing your ideas!

Sunday, June 21 | 2:30 pm

Upon request, we are also happy to arrange a private tour tailored to your individual interests and schedule.

FOCUS ON DÜRER AND THE YOUNG HARE

Dürer's Young Hare—arguably the most famous artwork in the ALBERTINA collection—is the focus of this special artistic adventure. More than 500 years old, this masterpiece continues to captivate visitors with its astonishingly natural, almost photorealistic depiction.

Wednesday, June 24 | 5:00 pm

ART BREAKFAST

Enjoy a delicious breakfast before discovering our current exhibitions on a guided tour.

Saturday, June 20

Sunday, June 28

GUIDED TOURS FOR PEOPLE WITH DEMENTIA AND THEIR RELATIVES

The world-renowned ALBERTINA collection celebrates its 250th anniversary this year. We are celebrating a birthday! Giving and collecting are our central themes. This tour invites participants to experience artworks with all their senses. Emotional engagement, recognition, and the joy of a shared experience take centre stage. Accompanied by live music, we embark on a journey through time—including a glimpse into the future.

September 15, 2026 | 3:00 pm

TAKE A LOOK!

Take a Look! is a short and entertaining illustrated talk featuring selected works from the exhibition and offering concise insights into its concept and highlights.

The approximately 20-minute presentation is offered in both German and English and can be attended at any time without prior registration. Visitors receive a compact introduction to the exhibition before exploring it independently with fresh perspectives.

Sunday, June 21 | 10:30 am–12:30 pm & 2:00–4:00 pm
ALBERTINA, Hall of the Muses

CHILDREN'S OPENING EVENT

Our children's openings invite young visitors and their accompanying adults to discover art in a playful way. Together, participants observe, ask questions, experiment, and then engage in creative hands-on activities.

Thursday, June 18 | 4:30–5:30 pm

SCHOOL PROGRAMME

We have developed a diverse programme for primary schools, lower secondary schools, and upper secondary schools, available with or without a workshop.

Dates by arrangement.

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.



Albrecht Dürer
Young Hare, 1502
Watercolour and bodycolour
25.1 × 22.6 cm
The ALBERTINA Museum, Vienna



Johann August Walther
Archduchess Maria Christina of Austria, 1776
Brush in grey with white heightening on
parchment
30.1 × 23.4 cm
The ALBERTINA Museum, Vienna



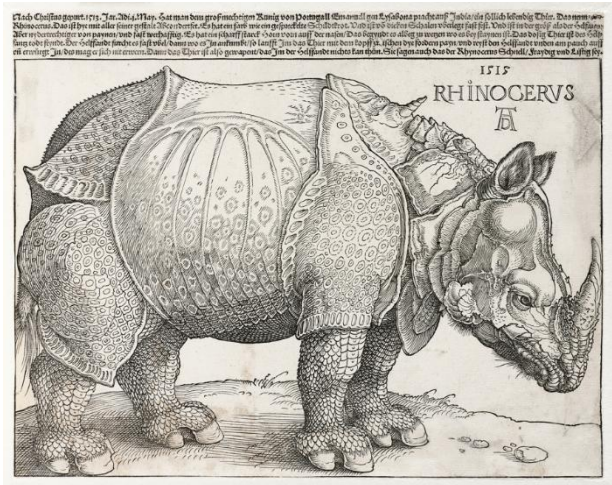
Johann August Walther
Duke Albert of Saxe-Teschen, 1776
Brush in grey with white heightening on
parchment
30.4 × 23.3 cm
The ALBERTINA Museum, Vienna



Jakob Alt
The Palace of Duke Albert on the Augustinian Bastion, 1816
Pen in black ink and watercolour
27.4 × 40.8 cm
The ALBERTINA Museum, Vienna



Archduchess Maria Christina of Habsburg-Lorraine
The Neglected Suitor, 1760s–70s
 Watercolor and opaque paints on parchment
 23.9 × 19.3 cm
 The ALBERTINA Museum, Vienna



Albrecht Dürer
Rhinoceros, 1515
 Woodcut and letterpress printing
 23.7 × 30.1 cm
 The ALBERTINA Museum, Vienna



Rembrandt Harmensz. van Rijn
An Elephant, 1637
 Black chalk
 23.3 × 35.4 cm
 The ALBERTINA Museum, Vienna



Pieter Bruegel the Elder
Big Fish Eat Little Fish, 1556
 Pen and brush in grey and black
 21.6 × 30.7 cm
 The ALBERTINA Museum, Vienna



Hieronymus Bosch
The Tree Man, c. 1500
 Pen and iron-gall ink
 27.7 × 21.1 cm
 The ALBERTINA Museum, Vienna



Michelangelo Buonarroti
Male Nude, Seen from the Back, c. 1504
 Black chalk, white opaque paint
 19.6 × 27 cm
 The ALBERTINA Museum, Vienna



Peter Paul Rubens
Nicholaas Rubens with Coral Necklace, c. 1619
 Black, white, and red chalk, pen and brown ink
 25.2 × 20.2 cm
 The ALBERTINA Museum, Vienna



Maria Sibylla Merian
Nettle and Parasitic Wasp with Metamorphosis of a Peacock Butterfly and Hoursefly, 1679–1683
 Opaque paints over copperplate engraving, on parchment
 16.7 × 12.5 cm
 The ALBERTINA Museum, Vienna



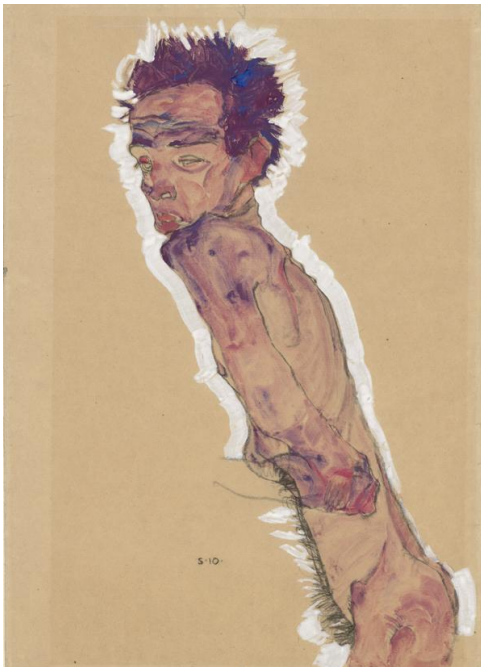
Caspar David Friedrich
View of Arkona with Rising Moon, c. 1805/06
Pencil, brush in brown
60.9 × 100 cm
The ALBERTINA Museum, Vienna



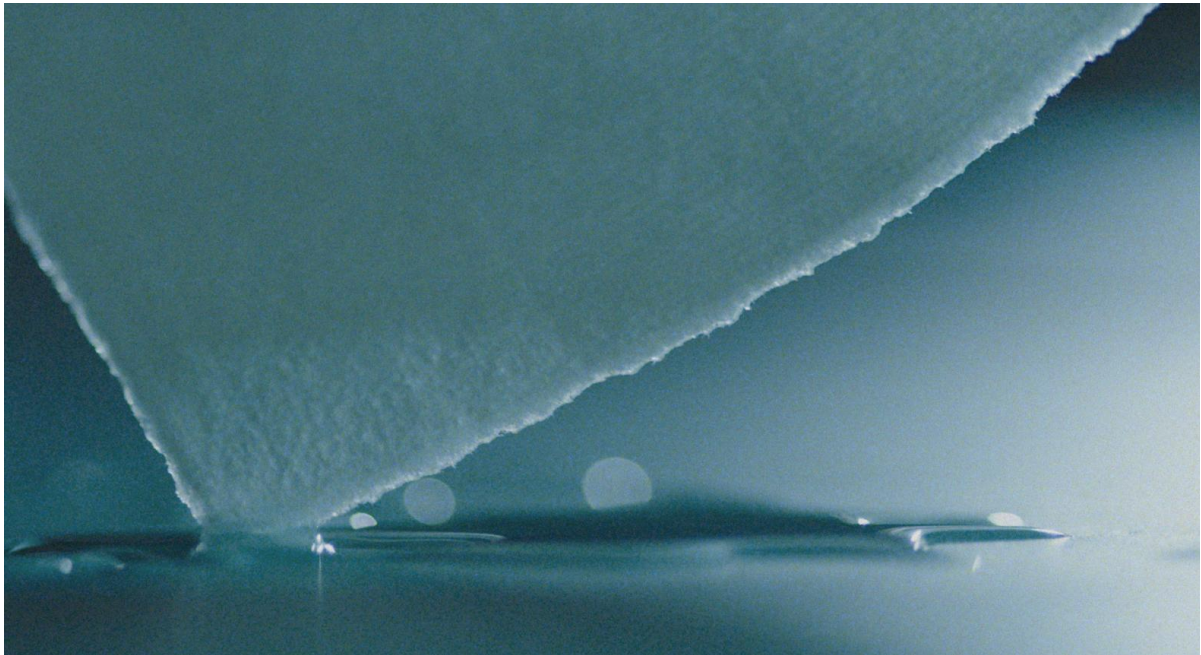
Édouard Manet
Flower Piece with Iris, Laburnum and Geranium, 1880
Watercolour
35.7 × 25.4 cm
The ALBERTINA Museum, Vienna



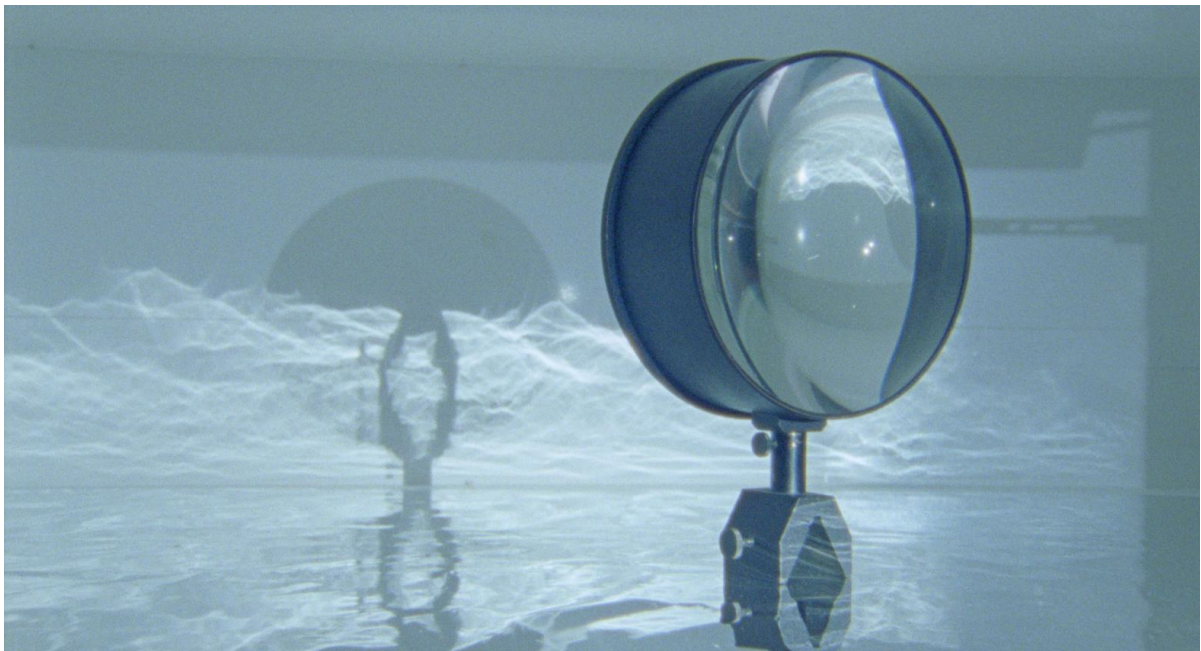
Emil Nolde
Winter Sun, 1908
Tempera and watercolour on laid paper
36.3 × 49 cm
The ALBERTINA Museum, Vienna



Egon Schiele
Self-Portrait Nude, 1910
Black chalk, brush, watercolour and bodycolour
45 × 31.8 cm
The ALBERTINA Museum, Vienna



Rosa Barba
Stills from *Private Metaphysics*, 2026
35mm film, color, sound, 11:40 min.
© Bildrecht, Vienna 2026
The ALBERTINA Museum, Vienna



Rosa Barba
Stills from *Private Metaphysics*, 2026
35mm film, color, sound, 11:40 min.
© Bildrecht, Vienna 2026
The ALBERTINA Museum, Vienna