

Donation of 17 Works by Max Weiler and Presentation of the First Digital Catalogue Raisonné

16 January 2018

Max Weiler (1910–2001) numbers among his generation's most important and most prolific creators of drawings. In his more than 70 years of artistic work, he produced a drawn oeuvre that numbers 3,500 drawings in virtually all formats and techniques.

Max Weiler and the ALBERTINA Museum enjoyed a long and fruitful relationship. On a continual basis since the beginning of the 1950s, the museum purchased from him works on paper that made possible an overview of his oeuvre. But the first presentation of his drawn output in its entire depth and diversity was a retrospective in 2011, in the realization of which the artist's widow Yvonne Weiler (who died in 2015) played a major role.

A Masterpiece of Drawing

Robert Najar—heir to and manager of Weiler's artistic legacy—has now donated to the ALBERTINA Museum 17 works that substantially expand the museum's Weiler holdings from important creative periods.

This donation includes two large-format drawings that join a third work long owned by the museum to complete the triptych of "Large Drawings" completed in 1980. In the ten meter-long charcoal drawing *Kunst ist Natur. Naturgebild [Art Is Nature. Natural Construct]* (1985), his masterpiece in this art form, Max Weiler reflects on the process-like character both of life and of drawing. For this is a work about the act of drawing itself, a work that celebrates its own medium. These three large works by Weiler stand apart in the European context by virtue of their sheer dimensions.

Robert Najar's donation also includes works on paper that serve to represent central characteristics of Weiler's oeuvre: the artist gives rise to tension via alternation between fullness and emptiness, and his sensitivity to the pictorial plane, honed in his experience with Chinese ink wash painting, is in constant evidence—even (or precisely) when fullness is the dominant state.

In 1963, motifs from test sheets used by Weiler at his studio to blot off excess paint and try out color mixtures became a central source of inspiration for his painting and drawing. And for two closely related ink wash works, one can even see how he apparently referred to one and the same test sheet.

The way in which the artist desired his own works to be received was expressed by him in two drawings that seem to be of a rather private nature: a round exhibition space was to enable visitors to completely immerse themselves in and interact with his artistic world.

ALBERTINA

The following photos can be accessed at www.albertina.at in the *Press – General Information* area:



Max Weiler
As all Things ... Blue, 1961
Egg tempera on paper
The Albertina Museum,
Vienna
© Robert Najar



Max Weiler
Untitled, 1967
Brush and ink on paper
The Albertina Museum, Vienna
© Robert Najar



Max Weiler
Untitled, 1997
Wax pastels on paper
The Albertina Museum, Vienna
© Robert Najar

Legal notice: These images may only be reproduced in connection with reporting on the *Max Weiler* donation.

Digital catalogue raisonné of works by Max Weiler: <http://maxweiler.albertina.at>

Scholarly preparation of the retrospective *Max Weiler. The Draughtsman*, shown by the ALBERTINA Museum in 2011, was done on the basis of a research project sponsored by the Austrian National Bank: as part of that project, Dr. Regina Doppelbauer produced a generally accessible a digital catalogue raisonné from her study of around 3,500 works on paper.

A similar digital catalogue raisonné for Florentina Pakosta is currently in preparation, and its launch will coincide with the related ALBERTINA Museum exhibition (30 May – 26 August 2018).

Collections Online <http://sammlungenonline.albertina.at>

Nearly 113,000 objects from all of the ALBERTINA MUSEUM's collections can be researched online.

Digitization and Study of the *Klebebände* [Glued Volumes] at the ALBERTINA Museum

In March of 2017, the ALBERTINA Museum initiated a major project to digitize and study the contents of its printed graphic works. The lion's share of such works at the ALBERTINA Museum are glued into the 1,436 large folio volumes that date back to the collections of Prince Eugene of Savoy, the imperial house, and Duke Albert of Saxe-Teschen. These volumes are now being carefully digitized at high resolution, integrated into the database, studied in terms of their content, and placed online as quickly as possible.