

ARTAFISHAVIENNA

PERIODICAL PUBLICATION ABOUT CURRENT EXHIBITIONS IN VIENNA

KUNSTHISTORISCHES MUSEUM

VELÁZQUEZ

28 October 2014 – 15 February 2015

Kunsthistorisches Museum is hosting the first-ever monograph exhibition in a German-speaking country dedicated to Diego Velázquez (1599–1660). Comprising many of his seminal works, the exhibition offers a comprehensive survey of the Spanish court painter's complex oeuvre. As a result of the dynastic and political connections between the Habsburg rulers in Madrid and Vienna, the Kunsthistorisches Museum holds outstanding portraits by Velázquez, among them charming likenesses of the Spanish infantas. In addition, the show includes numerous masterpieces representing different genres on loan from both the world's leading museums and private collections that have never been on show in Vienna before.

The exhibition comprises a total of 46 paintings; they are arranged in three sections that reflect the focus of Velázquez' artistic production. His life can be divided into two clearly separate periods: he spent his youth in Seville, training in the studio of the city's



Diego Velázquez / "Infanta Margarita (1651–1673) in a White Dress" / 1656



Diego Velázquez / "Prince Baltasar Carlos on Horseback" / 1634–1635

foremost painter and art historian, the extremely well-connected Francisco Pacheco. In 1618 Diego Velázquez finished his training and married his teacher's daughter.

After his guild-regulated training and some early successes Velázquez left Seville for Madrid, where he spent the following thirty-seven years at the court of King Philipp IV as a successful courtier, continually rising in the court's hierarchy. His artistic output was therefore neither steady nor did it evolve

naturally, which makes it difficult to date some of his undocumented paintings; there were long phases, for example during the 1640s, when he focused on his court duties rather than on painting.

This is why the second part of the exhibition is not arranged chronologically; in one section we focus on his official duties as the portrait painter of the king and the royal family, while the final section comprises all those compositions of topics he had chosen himself: myths, fables, landscapes etc.

ARCIMBOLDO. Rediscovered Two Paintings as Guests

21 July 2014 – 15 February 2015

Giuseppe Arcimboldo (1526–1593) is best known for his composite heads that comprise a profusion of objects (fruits, animals, flowers etc.) to form an allegory or personification. Two of the most interesting of these paintings – Arcimboldo executed around thirty in all, of which four are now in the Kunsthistorisches Museum – are the enchanting compositions depicting Flora, whose provenance can be traced back to Emperor Rudolf II. Arcimboldo painted them during his final years in Milan and sent them to the Emperor in Prague to thank his imperial master for allowing him to return to his native Milan,

laden with gifts and honors, after serving as court-painter to Maximilian II and Rudolf II for a quarter of a century.

Both works are now privately owned, and this is the first time in their history that they are on show to the public. In January 2014, they were exhibited in Madrid; here in Vienna they are reunited for the first time in four centuries with the collection of Emperor Rudolf II: Until February 2015 they will be on show in the Kunsthistorisches Museum together with the Picture Gallery's celebrated composite heads by Arcimboldo.



KUNSTHISTORISCHES MUSEUM

VELÁZQUEZ

ARCIMBOLDO. Rediscovered

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BELVEDERE

JOSEF DOBROWSKY.
Perception and Colour

HAGENBUND

Prinz Eugen-Straße 27
www.belvedere.at

ALBERTINA

MIRÓ. From Earth to Sky
ARNULF RAINER. Retrospective

Albertinaplatz 1
www.albertina.at

MUSEUMSQUARTIER MUMOK

THE PRESENT OF MODERNISM

JENNI TISCHER. Pin

Museumsplatz 1
www.mumok.at

KUNSTHALLE WIEN

BLUE TIMES

KIDNAPPERS FOIL

Museumsplatz 1
www.kunsthallewien.at

LEOPOLD MUSEUM

ALBERTO GIACOMETTI.
Modernist Pioneer

Museumsplatz 1
www.leopoldmuseum.org

ESSL MUSEUM

THE FUTURE OF PAINTING

An der Donau-Au 1
3400 Klosterneuburg / Vienna
www.essl.museum

KUNSTFORUM WIEN

HENRI DE TOULOUSE LAUTREC.
The Path to Modernism

Freyung 8
www.kunstforumwien.at

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BELVEDERE

Upper Belvedere

JOSEF DOBROWSKY. Perception and Colour Masterpieces in Focus

17 September 2014 – 18 January 2015



Josef Dobrowsky / "Church Square in Ybbs" / 1929

The Austrian painter Josef Dobrowsky (1889–1964) certainly numbers among the leading artists active in Austria during the first half of the twentieth century. When he died in 1964, Dobrowsky left behind a substantial oeuvre for which he had received numerous awards. The Belvedere is the first public institution in fifty-five years to present a monographic exhibition on this important painter while also exploring his production from a scientific point of view.



Josef Dobrowsky / "Fields after the Harvest" / 1946

From 17 September 2014 to 18 January 2015, the exhibition Masterpieces in Focus: Josef Dobrowsky – Perception and Colour traces Dobrowsky's development from a landscapist and portraitist who witnessed both World Wars to an influential Academy professor and pioneer of Austrian post-war modernism. The Belvedere's show seeks to do justice to this artist, who has only been insufficiently recognized to date, by presenting him in his entire spectrum.

Lower Belvedere

HAGENBUND

A European Network of Modernism (1900–1938)

11 October 2014 – 01 February 2015

The Vienna artist association Hagenbund had a major impact both on the local and Central European art scene between the years 1900 and 1938. It brought together various styles and advanced as early as 1907 to become a leading association for modern art, soon moving beyond Secessionism to represent current trends ranging from Expressionism to New Objectivity.

This artist association and its members established themselves through inclusive exhibition policies. Indeed, there was a group show featuring Hungarian, Polish, Czech, and German

artists as early as 1907. The Hagenbund therefore represented an early network of European art with a regional location in Vienna. When the Secession's clout dwindled after 1918, it was the Hagenbund that provided innovative impulses. It was thanks to the Hagenbund that many fundamental exhibitions of modern art were staged one of the most unrecognized phenomena in Austrian art history. Hagenbund – A European Network of Modernism (1900–1938) aims to present this European network and its activities in an innovative way and to provide new perspectives on the development of Austrian modernism, especially between the two world wars. The show is not dedicated to the battle of the isms or classifying art according to formal criteria but addresses the influences and interactions between artists in Vienna, Prague, Munich, Budapest, Lemberg (Lviv), Bratislava, Cracow, and Trieste.

This network analysis will for the first time be used as an art-historical tool to explore over nine historic exhibitions staged by the Hagenbund, thus conveying to the viewer this reevaluation of artistic developments in the interwar period. Furthermore, the show presents the interim findings of the two-year Belvedere research project, sponsored by the Austrian National Bank, on the topic of A European Network of Modernism (1900–1938).



Bohumil Kubišta / "Landscape with Little Church" / 1910

ALBERTINA

MIRÓ. From Earth to Sky

12 September 2014 – 11 January 2015

Catalan artist Joan Miró is the third of a series of prominent artists connected to Surrealism to become the focus of a comprehensive retrospective exhibition at the Albertina.

Following exhibitions dedicated to René Magritte (2011) and Max Ernst (2013), the Albertina is now hosting an exhibition on Miró, which is part of a program on artists situated within a broad definition of Surrealism, as represented in the Albertina's Batliner Collection.

With a selection of about 100 works, including paintings, paper works and objects, the exhibition traces the theoretical and technical path of the artist, following his central motto "from earth to sky".

Like the Surrealists, Miró viewed the disjointed, post-World War Two world from a radical perspective. He was inspired by poetry, music and intuition, but, as in Surrealism, also found a point of departure for his work in his immediate surroundings. During his whole life and work, Miró was always connected to his ancestral roots, but at the same time expressed a yearning for freedom and independence, a breaking away from the constraints of background. His devotion to the Catalan landscape and a similar fascination for all things and beings formed the foundation of his



Joan Miró / "Metamorphoses" / 1936

work. While his paintings abound with lightness, spontaneity and poetry, they are actually the result of a deliberate working method and an affinity for the natural and original.

ARNULF RAINER. Retrospective

03 September 2014 – 06 January 2015

His revisions developed in the 1950s made the artist Arnulf Rainer, born in 1929 in Baden near Vienna, known throughout the world. The Albertina honors the internationally renowned artist on the occasion of his 85th birthday with a comprehensive retrospective, in which important stations of his complex artistic development are presented through key works. Rainer's intensive search for new artistic paths, as well as his fascinating strategies and experimental processes make him one of the most influential living artists of the present.

The exhibition encompasses more than 120 works that have been made available by international museums and private lenders. The works range from Rainer's early works with central forms, over-paintings, and crucifixes, through the self-depictions of the Face Farces and Body Poses and the reworkings into death masks and veiled pictures, up to the most recently created works.



Arnulf Rainer / "Supplication (Kneeling)" / 1973–1975

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MUSEUMSQUARTIER MUMOK

THE PRESENT OF MODERNISM

04 March 2014 – 15 February 2015

In our new presentation of our collection, The Present of Modernism, mumok explores the grand utopian project of modernism, asking as to its relevance today and its potential for future generations. This new presentation includes paintings, sculptures, drawings, photographs, films, and architectural models. The show begins with classical modernism, early abstract art and futurism, and works by Picasso or Bauhaus artists. These are contrasted with the 1960s avant-gardes, works by Daniel Buren or Michelangelo Pistoletto, post-minimal art, and also more contemporary work by Isa Genzken, Christopher Wool, or Simon Starling, in which modernism's visual repertory is reexamined.

The presentation also focuses on architecture and construction, dance and movement, masks, and a critical investigation of the institutional frameworks of modernism. The presentation includes works that are seldom seen, like Josef Hoffmann's

collection of drawings or architectural models by Adolf Loos, Le Corbusier, and Fritz Wotruba, presented alongside mumok classics. The combination of older and younger generations also includes a number of Austrian artists, such as Walter Pichler, Dorit Margreiter, Florian Pumhösl, and Anna Artaker.



Exhibition view / mumok, Wien
Photo: Laurent Ziegler

JENNI TISCHER. Pin Baloise Art Prize 2013

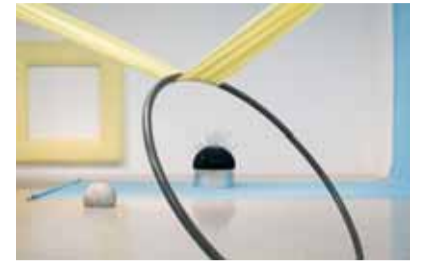
18 October 2014 – 01 February 2015



Exhibition view / Jenni Tischer. Pin
Baloise Art Prize 2013 / mumok, Wien
Photo: Laurent Ziegler

In Jenni Tischer's exhibition Pin at mumok the vocabulary of minimalist sculpture comes up against the history and practice of textile work.

Reminiscent of unrolled scrolls, situation-adaptable and colored "fabric pedestals" cut across the room. Interlocking walls and floor, they display a number of sculptures: open cubes that feature "Viennese netting" like Thonet chairs, and objects



Exhibition view / Jenni Tischer. Pin
Baloise Art Prize 2013 / mumok, Wien
Photo: Laurent Ziegler

whose materiality or form allude to weaving frames and pin cushions. Unlike conventional exhibition setups, Tischer's arrangement leaves the question open as to what is part of the display and what is an art work. Instead, display elements such as pedestals or frames form an integral part of the narrative.

Pin addresses fundamental questions: What is a medium, and what kind of information can it convey? How

are work processes inscribed in materials and surfaces? And why do textiles, as field of discourse and practice, have a momentum in the digital age? In-between "pins" (needles) and PINs (personal identification numbers), Tischer's exhibition stakes out a realm where questions of the memory of materials and the encoding of identities are equally considered.

KUNSTHALLE WIEN

BLUE TIMES

01 October 2014 – 11 January 2015

Facebook is blue; Earth is blue when viewed from outer space. Blue is the colour of romanticism and of melancholy. Over 80 percent of the western population chooses blue as their favourite colour. Conservative parties prefer blue; Margret Thatcher's blue outfits are legendary. It is precisely because blue is so omnipresent in our society that it has experienced such diverse cultural ascriptions and is so open to being ideologically charged. To reclaim a colour like this also means to pick up on its complex and multilayered connotations as well as potentially to reinterpret them.

The group exhibition Blue Times shows over thirty international artistic positions in an open space, juxtaposing them to design an associative social history of the colour that focuses on its psychological, metaphorical and associative

power, but also its instrumentalisation for ideological, political and economic purposes.

The Blue Salon is part of Blue Times and expands the exhibition into the broader field of cultural history. Based on the principles of a chamber of marvels and a study room, a selection of objects from the natural sciences, handicrafts and pop culture are presented in this space. The colour blue functions as a kind of thread, tracing its way through the evolving stories. It is the visitors themselves who then ultimately weave these elements together by reading the books, listening to the music, watching the films and conversing with each other. On select days, the Blue Salon will be activated: under the title Blau machen the salon will host workshops, roundtable talks and music and film nights.



Installation view
Photo: Stephan Wyckoff



Installation view
Photo: Georg Petermichl

KIDNAPPERS FOIL

14 November 2014 – 18 January 2015

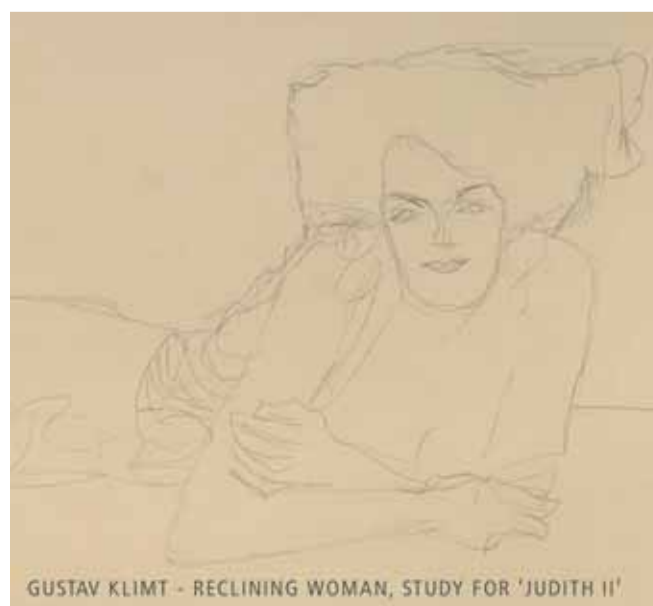
Kidnappers Foil is an exhibition by artist Gareth Long. Assembling and re-presenting a unique collection of historic films for the first time since their creation, the exhibition offers an intriguing window on to the aesthetic, sociological and technological fabric of mid-twentieth century America. From the mid-1930s into the early 1970s, Melton Barker ventured around the USA making the same film over and over again. The films feature local children and all share the same plot, script, and title: The Kidnappers Foil. Barker recognized that many people enjoyed seeing themselves on film. Enlisting local movie theatres and newspapers to sponsor and promote



Gareth Long, Childress, Texas version (1936) of "The Kidnappers Foil", filmed by Melton Barker.
Photo courtesy of the Texas Archive of the Moving Image

the productions, Barker auditioned children and offered "acting lessons" to the most promising. He then assembled several would-be Shirley Temples and Jackie Coopers to act out the melodramatic story: a young girl is kidnapped from her birthday party and eventually rescued by a search party of local kids. After the rescue, the relieved townsfolk celebrate with a party in which the budding stars showcase their musical talents. A few weeks after filming, the town would screen picture to the delight of the local audience. Barker's unique venture resulted in multiple iterations of the

same film. It is precisely this that interests Gareth Long, whose artistic practice shows an ongoing interest in the form and concept of seriality, as well as media histories. Long's intervention into the archive is to create a presentation schema for the collated material that emphasises the notion of copying and iteration. The films are shown concurrently as a series of adjacent projections, so that many of them can be viewed simultaneously. Images and sound bleed into one another, creating an overall multi-part installation, in which the notion of iteration becomes highly apparent.



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EGON SCHIELE - TWO WOMEN EMBRACING

LEOPOLD MUSEUM

ALBERTO GIACOMETTI. Modernist Pioneer

In cooperation with the Kunsthau Zürich
and the Alberto Giacometti Foundation, Zurich

17 October 2014 – 26 January 2015

With the exhibition "Alberto Giacometti. Modernist Pioneer" the Leopold Museum shines the spotlight on an artist who is widely considered to be the most important sculptor of the 20th century. The works of Alberto Giacometti (1901–1966) are among the most expensive artworks in the world. As recently as 2010 his work "L'homme qui marche I" fetched the astronomical sum of 74 million Euros at Sotheby's in London, the highest price ever paid for a sculpture.

Born in the Italian-speaking part of Switzerland, Giacometti moved to Paris in the early 1920s, where he initially joined the circle of artists surrounding André Breton. In the exhibition Giacometti's Surrealist works are juxtaposed with works from the same period created by his friends and acquaintances, including René Magritte, Max



Alberto Giacometti, Paris, France / 1951 /
The Gordon Parks Foundation

Ernst and Joan Miró. Following his break with the Surrealists in 1935, Giacometti arrived at the inimitable style of his mature period during the 1940s. While he refocused on representational depictions of human figures, he did so in an entirely unique manner characterized by striking changes in proportions. Many of these works have a strong three-dimensional effect which is highlighted in the exhibition through the special positioning and staging of his works. At the same time, Giacometti's sculptures, paintings and drawings will be juxtaposed with works by masters of International Modernism, including Francis Bacon, Jackson Pollock and Cy Twombly.



Alberto Giacometti /
"The Wain" / 1950 /
Kunsthau Zürich



Alberto Giacometti /
"Walking Man" / 1947 /
Kunsthau Zürich

ESSL MUSEUM

THE FUTURE OF PAINTING

03 October 2014 – 08 February 2015

Does painting have a future? How has painting changed recently? What forward-looking positions are there in Austria? From 3 October 2014, based on 23 new artistic positions, the exhibition "The Future of Painting" will provide answers to these questions. People have been proclaiming "the end of painting" for over 100 years. Most recently there have been controversial debates on the meaningfulness and future of painting. Against this background, in spring 2014 the Essl Museum called on Austrian and Austria-based artists to apply for participation in the exhibition with their works. Painting as well as graphic art could be submitted. Out of 756 applications, the Essl Museum's curatorial team led by Günther Oberhollenzer made a preliminary selection of some 50 artists, who were visited in their studios all over Austria. From this, 23 artistic positions were chosen for the exhibition. The diversity and quality of the artistic positions and also the impressive number of applications show that painting and graphic art still play an essential role in contemporary art.



Adel Dauood / "O.T." / 2014 / Kleine Galerie, Wien
Photo: Uarl Dworschau

KUNSTFORUM WIEN

HENRI DE TOULOUSE LAUTREC.
The Path to Modernism

16 October 2014 – 25 January 2015

In October 2014 the Bank Austria Kunstforum Wien is showing the first comprehensive retrospective of the work of Henri de Toulouse-Lautrec ever held in Austria. The 150th anniversary of this spectacular artist's birth is a fitting occasion for holding this exhibition, in which loans from international collections present Lautrec's multifaceted oeuvre and his extraordinary observational skills in different genres – paintings, works on paper, lithographs and posters.



Besides the illustrious "loud" posters for the pleasure palaces of Montmartre, the foundation of Lautrec's international fame, we can also discover the lesser known Toulouse Lautrec: paintings in muted colours facilitating an intimate form of portraying human psychology, drawings with pen and pencil, ideal for a pithy characterisation of the subject. The linking and juxtaposition of different modes of expression, themes and concepts are a reflection of the artist's complex figure on the brink between two centuries. A unique show, which illuminates new aspects of one of the great protagonists at the dawning of Modernism.



Published by: "Lizenzagentur"
E-mail: artafishavienna@gmail.com
Tel.: +436769726843
www.artafishavienna.com
Chief Editor: Olga Troscher
Design: Elena Sashina
Printed by Odysseus-Print
Publisher doesn't bear responsibility for the content
of advertising materials
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