

50th ART&ANTIQUÉ Hofburg Vienna

November 10 to 18, 2018

“Art cannot be modern; art is eternal.” Egon Schiele wrote that on a watercolour showing two armchairs when he was imprisoned in Neulengbach in 1912.

When ART&ANTIQUÉ takes place for the 50th time from November 10 to 18, this is also the 50th anniversary of a feast for the arts which must live up to Schiele’s motto at Vienna’s Hofburg. For half a century, ART&ANTIQUÉ has presented the most well-known and prominent art dealers in the country and selected international exhibitors – this year, there are 46 – showing objects ranging from antiquity to our own days. While that is not eternity, it is an anniversary to be proud of. It coincides fortuitously with the retrospective on 100 years of Viennese modernism.

The 2018 programme of ART&ANTIQUÉ therefore focuses particularly on the groundbreaking accomplishments of Gustav Klimt, Egon Schiele, Otto Wagner and Koloman Moser.

Antiquity meets Modernism

When observing the four pillars of Viennese art at the turn of the 19th into the 20th century, Klimt, Schiele, Moser and Wagner, antiquity is not such a far leap. For how could architecture, especially Otto Wagner’s, do without it? The art historian Tobias Natter has also found surprising similarities between the vase paintings of antiquity and Gustav Klimt’s artful lines. Koloman Moser, finally, designed 18 Egyptian-inspired dancers for a frieze at Vienna’s Secession as well as an owl’s head – the symbol of Athena, the Greek goddess of wisdom.

At the Hofburg, she is found in her human shape on an Attic pelike, dating to ca. 500 B.C. This black-figured, double-handled jug shows the goddess erect with a white face and a shield depicting an owl. **Christoph Bacher Archäologie Ancient Art** offers this sumptuous example of antique art, which is ascribed to the Attic painter Nikoxenos.

Schiele is the only one who was less interested in antiquity. Only a few stilted drawings of antique plaster casts by the 16-year-old student have survived. His expressionist spirit would surely have enjoyed the *Resting Ibis* which was manufactured from wood and bronze in Egypt between 663 and 632 B.C. The **Galerie David Aaron** features this as part of its debut at the Hofburg fair. The programme of this specialist in antiquity, founded in Isfahan, Iran, in 1910, includes Greek, Roman, Egyptian, Middle Eastern and Islamic antiques.

Japonism also left its marks on *Jugendstil*, especially in the art of Klimt and Koloman Moser. Therefore, Japan’s art is also present at the Hofburg with beautiful samples. Suffice it to mention a proud samurai made of wood (18th/19th century) at **Galerie Blue Elephant / Blue Art** from Belgium, or **Galerie Darya** from Karlsruhe, which looks back on 25 years of expertise when it comes to Asiatica, and where a peasant woman with a woven basket, also Japanese from the late 19th century and carved in ivory, smiles at us from a cabinet.

The fact that Klimt was not the only (or first) to value a gold background is demonstrated by the expert **Dr. Stefan Brenske** from Munich. One of his most impressive objects is a Russian *Annunciation* from the late 18th century, finely painted on cedar wood and measuring 35.5 x 30 cm.

Flowers and Blossoms

“Pecunia non olet” (“Money does not reek”) is a well-known antique saying going back to the Roman Emperor Vespasian. The painter and graphic artists Rudolf Junk (b. Vienna 1880 – d. Rekawinkel 1943) would have agreed, as he designed numerous crown and shilling banknotes for the Austrian State Mint. However, he was renowned not only as a graphic artist, but also as a painter. One of his paintings, depicting the famous first villa Otto Wagner built in Hütteldorf (25 x 35.5 cm) is on display at **Galerie Susanne Bauer**.

This masterpiece of Viennese architecture was built from 1886 onwards, the same year Rudolf von Alt, most famous for his watercolours, came to Salzburg, painting *The Schreckbrücke in Badgastein*, where he spent his summers from 1886 to 1899, creating many of his great landscape watercolours, as the sample offered by **Kunsthandel Giese & Schweiger** impressively demonstrates.

Carl Moll, on the other hand, preferred to stay home and dedicated himself to a *Still Life with Flower Pots and Apples* which plays masterfully with light and shadow, and which is displayed by **Antiquitäten Kunsthandel Freller** at the Hofburg. Moll's female painting colleagues, however, were attracted to the great outdoors. That is where Olga Wisinger-Florian picked the model for a *Bouquet of Flowers of the Field* (1904, 51.7 x 81.5 cm) which spreads its imaginary perfume at **Galerie Kovacek**. The artist was famous for her "casual bouquets, which seem as if they had been placed on the floor by coincidence", creating "a new variation of the flower piece, which appears in the artist's oeuvre in several variants in this formation," as the expert Alexander Giese writes in an exhibition catalogue of the Belvedere.

Just like Tina Blau and Marie Egner, whose painting *Mushrooms on the Forest Floor* (27 x 41 cm) is exhibited by **Kunsthandel Zöchling**, she was part of a circle of "atmospheric impressionists" surrounding the teacher and mentor Emil Jakob Schindler.

Quite a different case is Helene Funke, on the other hand, for example with her oil painting *Girl with scissors*, on view at **Kunsthandel Hieke**. Born in Chemnitz in 1869 as the daughter of an industrialist, she studied at the Ladies' Academy in Munich, moving to Vienna in 1913, where she lived until her death in 1957 and was a member of the group "Wiener Frauenkunst" (Viennese Female Art).

From Cradle to Grave

Women and flowers clearly go together in the realm of art. Thus, we find a delicate rose blooming behind the naked beauty Eduard Veith (1858-1925) tenderly captured in his oil painting *Standing Nude* (60 x 40 cm) – to be found at **Kunsthandel Seitz**.

Who knows if she might not have met a lover while *Going to Church*, as Herbert Gurschner depicted it in oil on canvas (62 x 60.6 cm)? See for yourself at **Kunsthandel Widder**. For the atmospheric wedding, the perfect location would then be the *Little Church in Aurach* which Alfons Walde made famous in his paintings – including the one found at **Galerie Kovacek & Zetter**, painted around 1930, snow-covered in bright sunshine.

German expressionism then takes us from the beauty of young marriage into family life at **Schütz Fine Art**, where Emil Nolde's *Young Family* (oil on canvas, 1949, 70 x 56.5 cm) beckons. Another example is the school of New Objectivity, one of whose proponents was the German-Czech painter Ernst Neuschul. Like Nolde, his *Family* (oil on canvas, ca. 1935) focuses on the classic constellation of father, mother, child (**Galerie bei der Oper**).

One can only wish that no *Mean Officer* (34 x 45 cm), such as Paul Flora inimitably sketched one around 1960 in a caricature in India ink, would ruin such a young life (**Galerie Alessandro Casciaro**). The awful 20th century and its two world wars, however, sent many parents to a *Grave with Cross and Flowers*, such as Werner Berg captured in a watercolour dated 1935 (**Galerie Magnet**). Born in 1904, Berg himself wanted to escape military service in World War II and thus trained as a Red Cross paramedic in Klagenfurt. In March 1941, he was called into service as an army paramedic, but sent to Norway as a military painter at the end of April 1941.

Prime Austrian Classics

The title may be classic, but the content is abstract: Max Weiler's *Bouquet of Plants* (1990, egg tempera on paper, 54.6 x 61.5 cm) is a prime example of classic Austrian modernism, in

which the **Galerie bei der Albertina - Zetter** has specialized, alongside *Jugendstil* and *Wiener Werkstätte* complemented by selected contemporary positions.

The prominent great names of Austrian modernism and their contemporaries can be encountered at **Galerie Artemons Contemporary** as well. It has its headquarter in Upper Austria, but opened a branch in Vienna, on the Opernring, in April of this year. It brings works by Eduard Angeli, Jakob Gasteiger, Anselm Glück, Robert Hammerstiel, Jürgen Messensee, Drago J. Prelog and Franz Grabmayr to the Hofburg. The latter is represented by a *Dancer in front of the Fire* (oil on canvas, 1988-1993, 190 x 104 cm).

Hermann Nitsch has a grand anniversary this year: in August he celebrated his 80th birthday with his 155th Action, including a symphony for orchestra, wind band and choir at his museum in Mistelbach. **Kaiblinger – Galerie & Kunsthandel** congratulates the action artist at the Hofburg by displaying his *“Pouring Painting” with Painter’s Smock* (acrylic on painting, 2016, 200 x 300 cm).

The *Informel* movement and its Austrian protagonists include Markus Prachensky (1932-2011). With his original work *Los Angeles* (oil on canvas, 1986, 160 x 140 cm), the gallery **unttd contemporary**, founded in 2014, makes its ART&ANTIQUÉ debut.

After a geometrical period, Johann Fruhmann, who died in Lengenfeld in Lower Austria in 1985, also turned to *Informel*. With *Untitled* (emulsion paint on canvas, 1984, 130 x 120 cm), **Galerie Manfred Kopriva** from Krems has added this underappreciated artist to its programme.

“The interest in human processes of perception and the dynamic between seeing and thinking led Marc Adrian to those reverse glass montages which he created starting in the 1950s,” the Belvedere reports on the avant-gardist and filmmaker Marc Adrian. **Panarte/Galerie Leonhard** delivers proof in the shape of *Departure to the Interior* (reverse glass montage, 1973, 173 x 113 cm).

Many art lovers are familiar with the picturesque mountaintops depicted by Herbert Brandl – one is presented by **Galerie Reinisch Contemporary** (untitled, oil on canvas, 2018, 120 x 100 cm) – as well as the glowing microcosms by Gunter Damisch. One sample of the latter is *Orange World Field, Pair of Flämmeler* (Flämmeler being flame shapes; 2008/10, oil on canvas, 110 x 130 cm), exhibited by **Galerie 422 Margund Lössl**. Both prove that the former “young wild things” have long claimed their place in Austrian art history.

Pop and Stars

Mao Zedong, the “Great Chairman”, is revered like a saint in China to this day, while many other parts of the world consider him a cruel dictator. He certainly fascinated artists outside of China as well. The most famous picture is certainly that by Andy Warhol, which enjoyed a worldwide career in many colourful variations. One such *Mao* of 1972, a colour silkscreen print on cardboard (edition: 98/250, 90 x 90 cm) can be found at **Kolhammer & Mahringer**.

At **Schütz Fine Art – Chinese Department**, contemporary art from China is on display – art that would have been unimaginable under Mao, but can be created today: Born in Wuhan in 1964, the internationally renowned Wang Xiaosong created *Swimming 2* in 1964 (oil on canvas, 200 x 200 cm).

The German painter Sebastian Krüger is also specialized in well-known faces. Thanks to **Baha Fine Art Kunsthandel**, his *Sophia* (2015, acrylic on canvas, 160 x 80 cm) makes an appearance at the Hofburg’s State Rooms. Not only film fans will quickly identify this *Sophia* as “La Loren”.

Born in Moscow and living in Berlin, Nikolai Makarov renders an Austrian world pop star on a shimmering red background: *Falco* (acrylic paint on canvas, 2017, 160 x 140 cm, monogrammed) greets visitors at **Neue Kunst Gallery**.

Falco had a house in the Waldviertel, a retreat in Gars am Kamp. Observing the colourful Waldviertel landscapes which Karl Korab painted so inimitably on paper and canvas might give a clue why. Korab's works have a permanent home at **Kunsthandel Erich Weninger**.

Magical Tables

Consider all the things one can put on a table... just not on an unusual globe table, such as **Kunst & Antiquitäten Wimberger** presents at the Hofburg. This impressive piece was manufactured around 1820 and has a mahogany varnish. Only when the upper hemisphere is opened, a little space can be discovered between utensils such as a pair of scissors, a bottle and a letter-opener.

So it can only be counted a stroke of good fortune that Countess Wanda Sandizell-Lamberg had a silver travelling set, enabling her to set out her sumptuous egg cups, bowls, cutlery and terrines of Viennese silver, made by J.C. Klinkosch in 1895, from their tailor-made wooden chest – anywhere she found enough room. On view at **City-Antik**.

Any table would be extremely fortunate to be graced by the *Floriform Vase* (30.5 cm high) hand-blown of coloured and iridescent glass for Louis Comfort Tiffany around 1903. The green stalk grows artfully from the earth, tender pink blossoms open to form a vase. The booth of **Kunsthandel Kolhammer** is the ideal breeding-ground for such artful crafts.

Technique and artisanship are united in two special tabletop clocks: at **Lilly's Contemporary Art Exclusive Antiques**, a clock known as a "Regulator" described by its maker as a "Lepine Horologer Du Roy No 5463" and manufactured in Paris around 1800. It measures the seconds, minutes, hours, month and sign of the zodiac; it also features an "equation of time", which compensates for the slightly deviant speed of the earth's movement. Wound up, it runs for two weeks.

Another sophisticated table clock was manufactured much earlier, around 1650 in Augsburg; at **Walter Moskat Kunst & Antiquitäten** it will probably be placed on a rustic table.

Wood, Sandstone, Bronze

St. Katharine takes us back to antiquity, to Alexandria in Egypt, then under Roman rule. Katharine was a (presumably fictitious) consecrated virgin who argued so convincingly for her faith that she converted several scholars and finally even the Roman Empress Faustina. As a result, she was condemned to die on the wheel as a martyr. She survived, however, and was then decapitated. Therefore, her attributes are the wheel and sword, and those are held by the late Gothic sculpture of a saint which was carved around 1500 in Swabia and can be found at **Antiquitäten und Bildergalerie Anton Figl**.

We stay with the saints for a moment – at **Kunsthandel Runge**, we find a statue of St. John of Nepomuk which Veit Königer (Obervierschach 1729-1792) crafted from sandstone. Nepomuk was from Bohemia, born around 1345 in Pomuk near Pilsen. According to legend, the Bohemian priest was the confessor of the wife of Wenceslaus IV, the King of Bohemia and Germany. When he refused to tell Wenceslaus the queen's secrets, he was tortured and thrown into the Vltava River on March 20, 1393. Even if his death was really caused by quarrels within the church, he was soon revered as a martyr. Ever since, his statue protects many a bridge.

Greek antiquity and Italian Renaissance spring to mind when observing the abstract figures and heads imbued with discipline and classic form by Joannis Avramidis, who died in January 2016 at over 90 years of age. The bronze *Head* dated 1980 on view at **Galerie Ernst Hilger** is no exception.

Much more martial is a *Helmet Head* created by Michael Croissant, a German sculptor who died in 2002, from iron, one of his favourite materials, in 2002. It is exhibited by **Galerie Maier** from Innsbruck, which has turned increasingly to modern and contemporary sculpture.

For many years, Bruno Gironcoli was closely associated with the **Galerie Elisabeth & Klaus Thoman** until his passing in 2010. At their ART&ANTIQUÉ booth, the great sculptor is represented with his work *Soax Lup* (aluminium cast, 1969-1972). The art historian Peter Weiermeier comments: "In these works, the artist deals with private problems and obsessions. The individual iconography cannot always be interpreted unambiguously, it remains open and is rooted in the artist's subjective experience. The objects thereby become an expression of rituals, which, however, do not merely reflect individual obsessions, but also seek to come to terms with the sadist and masochist practices of fascism."

The only one of the sculptors still active is Robert Metzges from Pirna in Saxony, who dedicates himself to real life in its full flowering, which is rendered quite naturalistically. One example is his work *Standing Figure in Short Skirt*, a female bronze figure measuring 162 cm (**Kunsthau Wiesinger**).

Chasing Butterflies

Kunst & Antiquitäten Sonja Reisch presents a special example of the jeweller's art: a gorgeous golden butterfly with moveable wings, colourfully set with diamonds, rubies, emeralds and sapphires – a masterwork from the second half of the 19th century.

A.E. Köchert Juweliers goes with a gemstone which has been highly valued for thousands of years, especially in China and by its emperors: earrings made of orange jade and orange garnets (3.51 ct), orange sapphires (0.89 ct) and white gold have been combined into splendid earrings which would make any woman look like an empress.

Such precious jewels might have accompanied a nobleman – as Pablo Picasso portrayed one in a relief dated 1968, on display at the Hofburg at **Kunsthandel Strassner Markus** – to woo the lady of his choice.

Perhaps, however, he would have preferred hunting to wooing? Just like the mounted cavaliers on an artfully painted plaque with a hunting scene from Meissen, ca. 1774. **Dr. Christian Steeb** offers this masterwork of "white gold" alongside paintings and furniture of the 17th, 18th and 19th centuries.

Another fragile material is glass: **Gallery Sikabonyi** is specialized in contemporary interpretations of this traditional material. Thus, Andrej Jakob's *Sand Dunes* of 2017 lets gold shine from within optical glass.

Special: The Fascination of Viennese Modernism!

Glass was a favourite material of Viennese modernism as well. Koloman Moser made art history with his glass designs.

Vienna around 1900 stands out in art and cultural history as the world capital of philosophy, music, architecture and especially fine and decorative arts. The year 1918, however, brought an abrupt break. The art world lost four of its greatest in one year: Gustav Klimt succumbed to pneumonia in February, Otto Wagner fell prey to erysipelas in April, Egon Schiele died of Spanish influenza shortly thereafter and Koloman Moser died of cancer in autumn.

100 years later, these artists are remembered for their groundbreaking achievements. The 50th ART&ANTIQUÉ is no exception: selected masterworks have been specially designated with the label "Wiener Moderne", allowing viewers to delve deep into this epoch, which has lost none of its fascination!

These objects are presented by specialists with an expertise in Viennese modernism, including the Galerie bei der Albertina · Zetter, Galerie Susanne Bauer, Antiquitäten Kunsthandel Freller, Kunsthandel Giese & Schweiger, Kunsthandel Kolhammer, Galerie Kovacek, Galerie Kovacek & Zetter and Schütz Fine Art, but also Galerie 422 Margund Lössl and Christoph Bacher Archäologie Ancient Art.

FACTS AND FIGURES

50th ART&ANTIQUÉ Hofburg Vienna

Fair for art, antiques and design

10-18 November 2018

Hours: daily 11 am - 7 pm

www.artantique-hofburg.at

Entrance fees

Day ticket: 13.00 EUR

Pupils and students (up to 27 years old with ID) free admission

Groups of 10 or more/per person 10.00 EUR

ART4KIDS-Tours (6 to 12 years old)

Saturday, 10 und 17 November 2018, 3 pm

Register at office@mac-hoffmann.com

Admission for children and 1 accompanying adult is free of charge, additional adults pay 10.00 EUR

Women's and Men's Day

Monday, 12 November 2018: free admission for women

Thursday, 15 November 2018: free admission for men

Press inquiries

Mag. Stefan Musil

stefanmusil@gmail.com

+43 (0) 676 931 66 65

Main partners:

UNIQA Versicherungen AG Kunstversicherung, Vienna

Osterfestspiele Salzburg, Salzburg

Die Presse

EXHIBITORS

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BAHA FINE ART KUNSTHANDEL
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