

51st ART&ANTIQUÉ Hofburg Vienna

“Art is the only freedom left to us,” Gottfried Helnwein once said. And if one considers, once again, the famous and much-quoted motto of Joseph Maria Olbrich’s Secession Building – “Der Zeit ihre Kunst; der Kunst ihre Freiheit” – “To every age its art; to every art its freedom” – one cannot help but agree.

The 45 exhibitors from Austria and Germany presenting at the ART&ANTIQUÉ certainly have no lack of enthusiasm for their art. For the 51st time, they present their most beautiful treasures at the Hofburg, reflecting their passion.

For it is uncompromising art first and foremost that survives. This is demonstrated this year in exemplary fashion by three Austrian artists who have, or had, or would have had round birthdays this year. Maria Lassnig, who would have been 100, is represented at **Galerie Kovacek & Zetter** by *Le jeu du destin* (1999). Arnulf Rainer, who turns 90 in December, can be admired for *Fitzen (19 Knäuel)* of 1970-1971 at **Galerie Ruberl** and for *Kanarie* (2000) at **Galerie 422-Margund Lössl**. Arik Brauer, who turned 91 in January, is celebrated at **Kovacek Spiegelgasse Gemälde Glas** for *Hiroshima* (1958/60) and at **Galerie Weihergut** for his current *Jedermann* cycle.

The fact that even in antiquity square-jawed athleticism was admired is demonstrated by the marble head of a boxer from the 1st century AD, on display at **Christoph Bacher Archäologie Ancient Art**. The struggle of younger generations of artists to break free from their fathers’ rules is a theme found in several pieces exhibited, for example in Gunter Damisch and Herbert Brandl’s works (**Galerie Ernst Hilger, Elisabeth & Klaus Thoman**), with a generous helping of wit in sculptures by Erwin Wurm (**Galerie Reinisch Contemporary Graz**) and of course in Gottfried Helnwein’s hyper-realistic large formats (**Kaiblinger-Galerie & Kunsthandel**).

Critical spirits are represented by Oskar Laske’s dark satire *The Carnival of Life*, Opus 123 dated 1936 (**Kunsthandel Freller**) and Alfred Hrdlicka’s work on paper *The Stock Exchange is Total War*, to be found at **Galerie Ernst Hilger**.

Great inventors of new forms, for example the above-mentioned Joseph Maria Olbrich, may be recognized in a bracket clock designed by him and built around 1904 (**Lilly’s Contemporary Art Exclusive Antiques**); another example is Adolf Loos, who was inspired by English gentlemen’s clubs for his *Knieschwimmer* fauteuil (**Galerie Susanne Bauer**).

Adequate attention and admiration for artworks by women is not a subject of the 21st century alone – as evidenced by the paintings *Lilies in Vase* by Helen Funke (**Kunsthandel Hieke**) or Marie Egner’s *Field of Sunflowers* (**Kohlhammer & Mahringer**), and furthermore, by the sumptuous ceramics of the Wiener Werkstätte (**Galerie bei der Albertina • Zetter**), whose master ceramicists were mainly women, e.g. Vally Wieselthier, Erna Kopriva, Susi Singer, Kitty Rix and Gudrun Baudisch.

The Biedermeier era had a Michael Neder, who was forced to become a cobbler before fighting his way to being an artist. He was a painter and draftsman with an expressivity all his own, difficult to categorize in the usual terms, as his *Children of Master Builder Wedel in Grinzing* of 1839 (**Kunsthandel Giese & Schweiger**) show.

Even a saint such as Mary Magdalen decided to follow her own path with Jesus of Nazareth, against all objections. A Gothic statue of her, carved from limewood around 1500, is on display at **Antiquitäten und Bildergalerie Figl**.

“As the organizers of this fair, we must have the freedom to take advantage of today’s continuous changes, despite the fact that this year we proudly present the 51st edition of ART&ANTIQUÉ with all its beautiful traditions,” says the event’s director, Alexandra Graski Hoffmann. “At many of our exhibitors, the next and younger generation has taken over, which means a fresh approach and important changes. The trend towards modernism and fascinating, established contemporary art is

clearly in evidence at the Hofburg. However, both we and our exhibitors, many of whom have been faithful to us for many years, take the liberty to simply offer our audience the best of everything!”

TWICE NINETY, ONCE ONE HUNDRED: LASSNIG, RAINER, BRAUER

Art celebrates its masters. Also in 2019. After all, three particularly important personalities in Austrian 20th- and 21st-century art celebrated round birthdays this year, and of course this is also reflected in the offerings of the ART&ANTIQUÉ Hofburg Vienna.

GALERIE KOVACEK & ZETTER, Vienna

“Even after I die, I will not be recognized as I should be,” Maria Lassnig said in an interview as late as 2011. Fortunately, her prediction has not come true: this year the artist would have turned 100. Not only the Albertina dedicates a large retrospective to her, but **Galerie Kovacek & Zetter** also honours Lassnig, presenting an impressive oil painting by her, *Le jeu du destin* (1999, 206 x 147 cm). The painting *Maremma* (1985) by Markus Prachensky which can also be found here represents the work of a colleague from the circle of Monsignor Otto Mauer, the great precursor of Austrian modernism.

GALERIE RUBERL, Vienna

Arnulf Rainer met Maria Lassnig, who was ten years his senior, in 1947. For a while they shared their private and artistic life. On December 8, Rainer celebrates his 90th birthday, looking back on a major international career. The Albertina has just dedicated a homage to him, and he is also represented impressively at the Hofburg, where the Rainer specialist **Galerie Ruberl** shows his early work *Fitzen (19 Knäuel)* of 1970-71.

This is accompanied by one of the great Austrian graphic artists of the 20th century, Alfred Kubin, who created an *Indian* on horseback in an India ink drawing around 1909.

KOVACEK SPIEGELGASSE GEMÄLDE GLAS, Vienna

“I have always been a painter,” says Arik Brauer, who celebrated his ninetieth birthday in January. A statement which is not without coquetry, given the fact that Brauer was also active and successful in the fields of architecture, music, dance, sculpture and poetry. In any case, he is one of the founders of the Viennese School of Fantastical Realism, as is easy to ascertain in the impressive painting *Hiroshima* (1958/60, oil on plywood board with gesso, 121.8 x 121.8 cm).

Brauer’s versatility is perfectly complemented by the fact that **Kovacek** also specializes in glass, offering a *Vase pittorico* (35.5 cm high) designed in 1954 by Dino Martens and executed at the Vetreria Vistosi in Murano.

GALERIE WEIHERGUT, Salzburg

On the occasion of Arik Brauer’s 90th birthday, **Galerie Weihergut** shows an exhibition which also includes a new cycle of oil paintings on the subject of *JEDERMANN – The Play of the Rich Man’s Dying*. Brauer has long had a fixed place in the Weihergut programme, where the experts know that his visual compositions fire the viewers’ imagination, allowing them to embark upon journeys into their own landscapes of dreams and the soul.

Therefore, Weihergut is not the only institution to congratulate Brauer on his round birthday. The Salzburg Museum, the Jewish Museum in Vienna and the Museum of Art in Erfurt, Germany, have also honoured the artist with exhibitions.

From Jugendstil to Art Déco

The turn of the century and the interwar period, Jugendstil, Art Déco and expressionism also gave rise to great art in Austria as well. All these artistic movements are in high demand, yet still promise an occasional discovery – and of course they can all be found in varied, first-rate selections at ART&ANTIQUÉ.

GALERIE BEI DER ALBERTINA ▪ ZETTER, Vienna

Wiener Werkstätte ceramics have their day at the booth of **Galerie bei der Albertina • Zetter**. Take, for example, a *Girl's Head with Blue Eyeshadows* (1928, red body, multi-coloured glaze) designed by Vally Wieselthier, who worked for the Wiener Werkstätte from 1917 to 1922. Like her colleagues, including Erna Kopriva, Susi Singer, Kitty Rix and Gudrun Baudisch, she was responsible for the outstanding quality of Viennese ceramic arts during the interwar period.

In 1907 Oskar Kokoschka had drawn *Two Studies of Lilith Lang in Profile* in pencil on brownish paper. This sheet is related to his fairy-tale book *Die träumenden Knaben* (1907/8). Kokoschka, who was enamoured of the extraordinary girl at the time, later described the book as his “first love-letter” to her.

GALERIE SUSANNE BAUER, Vienna

Lilith Lang hailed from the cream of Vienna's intellectual circles. Her older brother Heinz was part of the Altenberg and Loos circle even at the age of 17. He had an affair with Lina Loos, which was discovered, whereupon he travelled to England. Having received a letter from Loos and a farewell letter from Lina, he shot himself. Anglo-Saxon gentlemen's clubs featured a very comfortable type of easy chair, the *Knieschwimmer* or “knee-swimmer” which Adolf Loos adapted. Produced by F. O. Schmidt in Vienna, it became available for purchase in 1906. **Galerie Susanne Bauer** has one specimen on display at its booth. Those reclining in it might have the most comfortable view of Oskar Laske's painting *Antediluve* (ca. 1930).

CITY-ANTIQUÉ, Vienna

The Viennese company Goldscheider was in business from 1885 to 1938 and is considered one of the most important ceramics manufacturers in Vienna of its time. Among its bestsellers were especially the swanky figurines of revue dancers from the Art Déco period, items which were in international demand during the 1920s. The gallery **City-Antik** displays one of these dancers at the Hofburg, measuring 44.5 cm. It was manufactured around 1930, based on a design by Stefan Dakon.

An 18-cm vase made by Lötz Klostermühle around 1902, featuring the décor “Phänomen Genre 2/474” with silver mounting, is a sumptuous and iridescent example of Austrian Jugendstil glass art.

KUNSTHANDEL KOLHAMMER, Vienna

The variety of styles produced by the legendary Bohemian glass factory becomes apparent in considering a Lötz vase of 1911, on display at **Kunsthandel Kolhammer**. The design is ascribed to Adolf Beckert, and at 15.5 cm height, the glass is blown into shape, etched and painted with enamel. Immediately recognizable as a Lötz product, yet extraordinary thanks to its monumental size is a vase with a drop pattern, with the décor “Phänomen Genre 1/78”, signed and dated ca. 1900. Hand-blown vases measuring almost 50 cm with such elaborate décors are among the technically most challenging works ever created by Lötz.

However, it does not always have to be glass, as the vase *Primrose* demonstrates. It has a copper corpus and is decorated with silver leaf and enamel. Designed by Camille Fauré, it was manufactured in Limoges between 1928 and 1930. The enamelled vases from Limoges stand testament to highest artisan mastery, and their abstract-geometrical patterns make them veritable milestones of the aesthetics of French Art Déco.

LILLY'S CONTEMPORARY ART EXCLUSIVE ANTIQUES, Vienna

With a bracket clock, we return to Viennese Jugendstil at **Lilly's Contemporary Art Exclusive Antiques**. This is a piece with an artist's monogram by Joseph Maria Olbrich (b. Troppau in 1867 – d. Düsseldorf in 1908), the architect who also designed Vienna's Secession building. Around 1904, he created the 35-cm clock, with polished mahogany veneer and decorated with ornamental brass inlays and a silver-plated clock face.

Lilly's Contemporary Art Exclusive Antiques also demonstrates that even during the Biedermeier era, clockmakers in Vienna knew their business, as evidenced by a picture clock of *Ferdinand Bridge in*

Vienna by “C. L. Hofmeister” dated 1827. It is painted in oil and plays two melodies, thanks to its musical mechanism.

KUNSTHANDEL WIDDER, Vienna

A painting by Paul Kirnig (b. Bielitz 1891 – d. Vienna 1955) takes us back to the interwar period. On display at **Kunsthandel Widder**, it shows a *Steelworks* (ca. 1930, oil on wood, 174 x 118.8 cm). After studying a few semesters at the Technical University, Paul Kirnig moved to the Vienna Arts and Crafts School, where he was a student of Franz Cizek and Bertold Löffler and also taught from 1935 to 1953, first as a teacher, then as the director of the department of commercial art, illustration and fashion graphic art. As a painter, his interest was mainly in depicting technology and industry.

BUILDER’S CHILDREN FROM GRINZING AND THE CARNIVAL OF LIFE

From cobbler to Academy student and sought-after genre painter, from forester’s daughter to acclaimed open-air painter of the fin-de-siècle, from political scientist to the loneliness of rural Carinthia – artists’ life paths may take very different turns. At ART&ANTIQUÉ, we explore some of them.

KUNSTHANDEL GIESE &SCHWEIGER, Vienna

Until 1891 Oberdöbling was an independent municipality. In 1807, Michael Neder was born there. His father was a cobbler, so the son became a cobbler too – until his talent as a draftsman was discovered. He studied at the Academy, praised by Daffinger and Gauermann. Of course he is considered a representative of the Biedermeier era, but his original oeuvre is difficult to fit into ordinary stylistic and motivic categories.

Certainly, it is not far from Oberdöbling to Grinzing, where the *Children of Master Builder Wedel* lived and were portrayed by Neder in 1839 (oil on wood). At the Hofburg, they can be found at **Kunsthandel Giese & Schweiger**.

There, the young protagonists of Old Vienna look out on Austrian modernism. After all, they are juxtaposed with *Ornis* (oil on canvas, 171 x 140.5 cm) by Gottfried Mairwöger, who died in 2003. He studied with Hollegha in Vienna, but was also oriented towards the colour field painting of Morris Louis and Helen Frankenthaler.

KUNSTHANDEL FRELLER, Linz

An entirely unique world awaits discovery at **Kunsthandel Freller**, where Oskar Laske’s large-format *Carnival of Life* opens its gates. In 1936, Laske painted this work, measuring 150 x 140 cm, in oil and tempera on canvas. It is a satirical composition whose critical message is dedicated to a timeless theme: venality in all its dimensions. Laske himself phrased it thus: “Carnival of Life – one sees the exchange of the world, covered carefully with sales booths. Sales and purchases of honours, offices, awards, even crowns by men who sell and negotiate deals about women, women who deal in men, even the weaponry of war, built to destroy our neighbours – everything is available for money, and through it all, chains of corruption wind their way.” A tower in the background inscribed “Bourse” (Stock Exchange) is the centre, the focal point of all this questionable action.

After such explosive fare, perhaps Carl Moll’s lakeside view of the *Kalte Lacke im Prater* (oil on board, 70 x 60 cm) helps calm the nerves.

KOLHAMMER & MAHRINGER, Vienna

At **Kolhammer & Mahringer**, Marie Egner (1850-1940), one of the female painters active at the turn of the last century, is the centre of attention. Next to Tina Blau and Olga Wisinger-Florian, Egner was one of the most important Austrian female artists around 1900. Like them, she was a student of Emil Jakob Schindler. In Vienna, she was a member of the group “Acht Künstlerinnen” (Eight Female Artists) from 1900 to 1909. She painted a *Field of Sunflowers* near Venice (oil on canvas, 100 x 75 cm).

She is kept good company at Kolhammer & Mahringer by a watercolour by František Kupka from his 1930/33 series *Circulaires et rectilignes* and by a *Reclining Nude*, a plaster model by Henry Moore and Studio of 1983.

KUNSTHANDEL HIEKE, Vienna

Another important figure in Viennese art in the first half of the 20th century is Helene Funke. Kunsthandel Hieke presents the oil painting *Lilies in Vase* from the 1920s, which is also documented in P. Funke's monograph *Die Malerin Helene Funke, Leben und Werk*, published in Vienna in 2011. In 1998 Helene Funke's rediscovery took place at **Kunsthandel Hieke**; henceforward she was considered one of Austria's most important female artists. After all, as Hieke emphasizes: "Helene Funke is proof that art history must be reconsidered and rewritten. Austrian modernism / Austrian expressionism would not have been the same without her French-influenced style, yet after 1945 any influence on her part was categorically denied. The still life with white lilies, a symbol of love since antiquity, is a high point among her paintings."

RUNGE KUNSTHANDEL, Eferding

Like Helene Funke, whose orientation was international and who was particularly interested in Paris and the Fauvists, Willy Eisenschitz was also drawn to France. In 1889 Eisenschitz was born into a Jewish family of lawyers in Vienna. In 1911 he took up studies at the Academy of Fine Arts. However, he was fascinated by the impressionists, so he moved to Paris in 1912, where he continued his studies. Even if he never lost touch with Vienna, he remained in France, as his *Languedoc Landscape* (oil on canvas, 64.7 x 81 cm) at **Runge Kunsthandel** shows.

At Runge, you can then move to another continent with a work by Paul Jenkins. Born in Kansas in 1923, he moved to New York in 1948, where the representatives of abstract expressionism influenced him – as evidenced by his *Phenomena Gaugin's Fan* (1972, India ink on paper, 56 x 76 cm).

SCHÜTZ FINE ART, Vienna

Werner Berg was born in Wuppertal in 1904 and discovered his love for the arts early on. After apprenticing as a merchant and studying political sciences in Vienna, he was finally able to study painting at the Academy. In 1930, he moved to Carinthia with his wife, Amelie Kuster, after which his motifs became inspired by their daily life. Light often played a central role in his works. Hard shadows create clear contours, while moonlight and sunlight evoke certain atmospheres. Just like artificial spotlights, which might illuminate farms, sunflowers or a group of trees, as in his 1974 oil painting *Trees in Spotlight* (60 x 100 cm), on display at **Schütz Fine Art**.

AUSTRIA BETWEEN WELTKLAVIER and WELTKAPFELD

Pop art from two continents, "Neue Wilde" as established protagonists, Austrian grand masters and extraordinary positions still awaiting full discovery. Art always finds something to say!

GALERIE ERNST HILGER

A festival of modern classics awaits at **Galerie Ernst Hilger**. Alex Katz awakens spring feelings with his *Spring Flowers* (2017), a truly blossoming 24-colour silkscreen on Saunders Waterford 425 gsm paper, 102 x 140 cm, one of an edition of 60. With *Rotfeldöffnungsweltenflämmler* (2005-2006), oil on canvas, 300 x 160 cm) the viewer moves from American pop art to the universes of strong colours and abstract formlessness of Gunter Rambow.

A certain wildness can also be attested to the pugnacious and ever-critical spirit of Alfred Hrdlicka, whose paper work *The Stock Exchange is Total War* (1998, charcoal, watercolour, 104 x 70 cm) is also shown here.

GALERIE KOPRIVA, Krems

Christa Hauer (1925-2013) is the focus of attention at **Galerie Kopriva Krems**, where the exhibition bears the title *Euphoria of Light and Colour*. Galerie Kopriva has been entrusted with the painter's estate and shows a selection of her works from six decades. Christa Hauer was certainly an extraordinary figure in Austrian art after 1945. In addition to her work as a painter, she was engaged in the politics of art for many decades and particularly influential during the 1960s as a gallerist (Griechenbeisl, Vienna). The art historian Konrad Oberhuber called her one of Austria's "most outstanding representatives of this second generation of abstract expressionism, who are among the precursors of minimalism and op art."

GALERIE ELISABETH & KLAUS THOMAN, Vienna

Four entirely classical positions of Austrian modernism can be admired at **Galerie Elisabeth & Klaus Thoman** at the Hofburg. First of all, the former "Neuer Wilde" ("new wild one") Gunter Damisch, whose original imagination once again expressed itself in *Weltkapfeld Blauer Schlitz* (2010, 160 x 250 cm). Then there is Herbert Brandl, whose intensely colourful and gestural painting style also marked him as one of the "Neue Wilde" early on. In *Untitled* (2017, oil on canvas, 120 x 200 cm) he has remained true to his powerful style. Thoman also features two masters of the previous generation: an early large work by Hans Staudacher (1957, 188 x 300 cm) and Oswald Oberhuber's *Numbers (for Duchamp)*, painted one year earlier.

PANARTE, Vienna

The main focus of **Panarte** is on concrete art. Geometrical forms combined with mathematics are the foundations of this art movement. The works of Marc Adrian (1930-2008) are a good example of it: the Viennese avant-garde artist and filmmaker studied not only sculpture at the Academy, but also perception psychology at the University of Vienna, later teaching painting and aesthetic theory at the Academy of Fine Arts in Hamburg. At Panarte, you will find the work *Katangagras* of 1974 (painting on canvas behind ornamental glass).

GALERIE MAGNET, Völkermarkt

Of course, **Galerie Magnet** from Völkermarkt also has an eye on famous Carinthian modernists. One sample is *Versuch zum Weltklavier* (1972, PVC and cellular concrete on plywood board, dispersion, 31 x 31 cm) by Hans Bischoffshausen (1923-1987), a native of Feld am See. However, he looked far beyond his home sphere when it came to his art, being a member of the international "Zero" group. Another protagonist is Kiki Kogelnik (1935-1997), one of the pioneers of Austrian pop art and a native of Bleiburg. Magnet shows her serigraphy *Prenez le temps d'aimer* (1974, 11/90, 86 x 61 cm).

GALERIE ARTECONT / ARTEMONS CONTEMPORARY, Vienna

Two special, solitary positions can be found at **Galerie Artecont** from Vienna. "I do not depict – I set signals," says Drago J. Prelog, born in Celje, Slovenia, in 1939. His output is dominated by the relationship between image content and image frame, ritual elements and a distinctly pictographic notion of the image. This is apparent in *Zweitwelt II* (2019, acrylic on canvas, 90 x 160 cm).

"Colour, dynamic, the power of life – those shape my images," Franz Grabmayer (1927-2015) once said. To him, nature was "what lifts and supports my paintings. After all, nature has a lot to offer: colour, form, light and sentiments." Oil paintings such as *Landscape with Ponds near Dürnhof* of 1981 and *Rocks in Greece Mani* of 1995 aptly illustrate this.

ANTIQUÉ BOXER MEETS DANCING CRANES

Marble from ancient Rome, bronze turned turquoise since Etruscan times, shiny silver from Old Vienna and artful, red-glowing glass from today's Milan – such diversity of materials makes a stroll through the fair an exciting journey of discovery.

CHRISTOPH BACHER ARCHÄOLOGIE ANCIENT ART, Vienna

The head of a man who may be interpreted as a boxer was hewn from finely crystalline marble during the first half of the 1st century AD. **Christoph Bacher Archäologie Ancient Art** has selected this piece from his fascinating treasure-trove of antiques. For the obligatory wash after the boxing match, an Etruscan beak-spouted ewer with a bronze basin awaited the sportsman of antiquity. It is even older than the marble head, dating to the end of the 6th or the beginning of the 5th century BC. Where the handle meets the ewer, one sees a siren with an archaic face and long hair above volutes and a leaf. Beak-spouted ewers were manufactured at the heart of the Etruscan region in the north of central Italy and exported beyond the Alps, all the way to Eastern France and the central Rhine region.

KUNST & ANTIQUITÄTEN SONJA REISCH, Vienna

Who knows what convivial stories the sumptuous wine cooler, merrily glinting at the booth of **Kunst & Antiquitäten Sonja Reisch**, might tell if it could? The legendary silversmith Klinkosch, imperial and royal purveyor of silver goods, produced all 2,540 grams of it. Together with a pair of brooches shaped like elegant wings and made around 1900 of platinum and gold, 18 carats, with diamonds (ca. 9 carat), emerald, sapphire, these would be the perfect accessories for one of the next balls. The ensuing hangover might be battled by a good cup of tea, served in the four-piece Viennese tea set designed by Otto Prutscher.

BRENSKE GALLERY, Munich

Contemplation is the mindset of choice at **Brenske Gallery** from Munich, richly stocked with icons from Russia and Greece. Here Elijah steers his fiery wagon – on an icon from 17th-century Russia measuring 27 x 23 cm. Elijah was a particularly active biblical prophet during the times of Kings Ahab and Ahaziah, in the second quarter of the 9th century BC. Innumerable episodes involving him have come down to us, many involving fire.

Therefore, juxtaposing the ancient prophet with modern items such as a watercolour by Paul Jenkins entitled *Phenomena Burnt Piller* of 1962, as Brenske does, evokes wonderful associations.

A. E. KÖCHERT JUWELIERE, Vienna

The firm of **A. E. Köchert** looks back upon a long history: the traditional jeweller was founded in 1814 and counted Prince Metternich among its most faithful and important customers in its early days. Emperor Franz I also placed orders with Köchert, and Emperor Franz Joseph finally designated Jakob Heinrich Köchert as his personal jeweller in 1849 – the Imperial and Royal Court and Chamber Jeweller. Even after the monarchy had fallen, the firm continued to flourish, always going with the times – to this day, when men of the world still shop at Köchert. One example are the charming cufflinks *Zeppelin*, with peridot and topaz set in 18-carat yellow gold. These are a perfect match for the earrings with oval peridots (13.26 ct) and diamonds (0.78 ct) set in 18-carat white gold.

GALLERY SIKABONYI, Vienna

Precious stones are not the only thing that glints in the sunlight – glass also has a particular enchantment, especially when coloured. Brilliant red, for example, such as the material used by Giuliano Gaighers, born in Treviglio, Italy, in 1964. One of his objects entitled *Circular motion* is on display at **Gallery Sikabonyi** (Milano, 2019, casted glass, 50 x 38 x 8 cm). It is one of a series in which he explores the basic form of the spiral in form and colour – even including angles and edges.

GALERIE DARYA, Karlsruhe

The crane, especially the Manchurian crane, is considered the bird of happiness and good fortune in Japanese culture. It is the country's national bird and intensely venerated. The elegant animal also symbolizes marital faithfulness and a long life. It is a popular motif for wedding kimonos, which are decorated with elegant birds with black-and-white plumes and impressive wings. Cranes are also known for their passion for dancing. Therefore, the animals of fortune dance not only on the 1000-yen

banknote, but also on a pair of 18-cm cloisonné vases displayed at **Galerie Darya**, manufactured and artfully painted in Japan at the end of the 19th century, during the Meiji period.

FUJI MEETS VESUVIUS

From the Japanese holy Mount Fuji to Western artists inspired by Japan, and further afield, to other perspectives of classics of 20th-century Austrian art: at the Hofburg, the gaze has far to travel. This makes it the perfect location for ART&ANTIQUÉ – where all the world has long met, many of the great and mighty, but also some of the humbler sort.

GALERIE BEI DER OPER, Vienna

Not only cranes made their way from Japan to the Hofburg. Where Federal President Thomas Klestil hosted a state banquet in 2002 for the Japanese Emperor and his wife, we now gaze at Mount Fuji – in a colour woodcut by the famous Katsushika Hokusai (1760-1849). The sheet, No. 19 of the series *Fugaku sanjūrokkei (36 Views of Fuji)*, depicts guests at a tea house admiring Fuji before them.

Since the **Galerie bei der Oper** has made it part of its mission to explore the interrelation between classical modernism and Japanese colour woodcuts, it has juxtaposed the work with the early woodcut *Wind and Rain* by Bertha Lum (1869-1954). However, the booth also offers a rare miniature by Norbertine Bresslern-Roth (1891-1978): harvest mice fill the round shape of the picture with verve and sophistication, delighting all observers.

DR. CHRISTIAN STEEB, Graz

A miniature on ivory measuring 13.5 x 10.5 cm shows a great piece of Austrian history: Josef Anton Fischer painted Empress Elisabeth Christine (1691-1750) with her daughters Maria Theresia and Maria Anna. In 1708 Elisabeth Christine became the wife of the emperor who would be Charles VI. She lived briefly in Barcelona, came to Vienna when Spain became uncomfortable and gave birth to her children here. There were four of them, but the much-awaited heir to the throne, Leopold Johann, died. This meant that the male Hapsburg line ended with Charles' death. Luckily, Maria Theresia survived, and the rest is history. Maria Theresia's son, Joseph II, is another former inhabitant of the Hofburg whom you can meet at **Dr. Christian Steeb**. He graces a faience plate from Delft, the human face within a landscape with lions. It is a satirical depiction of the Lion of Juda in front of the Thora roll, which alludes to the confiscation of church goods in what was then the Austrian Netherlands in 1778 ordered by Emperor Joseph II.

GALERIE MAIER, Innsbruck

Another famous mountain: Vesuvius. But this one is located in Europe, on the Gulf of Naples. The city was under Hapsburg rule for a while, but in 1735 Charles VI had to cede it to the house of Bourbon. Naples and especially the island of Capri off its shores have always been popular destinations, especially for artists – not only during the baroque and Biedermeier eras, but also in the 20th century. Gerhild Diesner painted the wonderful place *Capri* in 1974 (oil on canvas). The crosses on the church spires glow nearly as yellow as the *Sunflowers* on Artur Nikodem's oil painting, with which **Galerie Maier** from Innsbruck brings even more southern flair to autumnal Vienna.

KUNSTHANDEL SEITZ, Linz

All manners of flower also bloom at the booth of **Kunsthandel Seitz** from Linz. However, they do so in Vienna, as the Karlskirche in the far background shows, meaning we must be at the old site of the Naschmarkt. Emil Barbarini, born in 1855 as the son of the well-known landscape painter Franz Barbarini in Vienna, where he also died in 1930, painted and signed this *Flower Market in Vienna* (oil on wood, 26 x 39 cm). Flowers were a popular motif for him – he frequently painted market scenes in oil for posterity, for example at Vienna's Hof and time and again at Naschmarkt, even the flower stalls in front of the opera, but also fish vendors at markets in Holland and Belgium.

KUNSTHANDEL ERICH WENINGER, Vienna

This firm was founded by **Erich Weninger** in Vienna in 1974. He was motivated by the great passion for art he had developed even during his school days. Originally the dealership specialized in classical art and antiques; for the last ten years, however, contemporary art has dominated its programme. Major and resounding Austrian artists such as Arnulf Rainer, Hermann Nitsch and especially Karl Korab can be found here.

STAINLESS STEEL MAJESTIES GREET BRONZE CUCUMBERS

Giant cucumbers which have proved themselves domestic art hits, baroque Alpine stone pine furniture side by side with Austrian contemporaries. Austria's largest mountain once again offers a majestic motif, two rulers from a far-away world alight at the Hofburg, and Italian jugglers complete the picture!

GALERIE REINISCH CONTEMPORARAY GRAZ, Graz

"The fascinating multitude of shapes which you cannot exhaust because no two are alike – that is certainly something," says Erwin Wurm. And: "Every cucumber is different from the others, but still instantly recognizable as a cucumber and can be assigned to an entity ... similar to mankind." It is hard not to like this profound, bizarre humour. For example in the cucumber parade on Salzburg's Max-Reinhardt-Platz, but also in the indoor version measuring approximately 2 metres: *Untitled (Little Cucumbers)* (2019, bronze cast mounted on base), offered by **Galerie Reinisch**. It is in great company with colourful, large-format works such as *Untitled* (2002/13, 188 x 125 cm, acrylic on aluminium) by Katharina Grosse, a native of Freiburg im Breisgau.

GALERIE 422 MARGUND LÖSSL, Gmunden

Margund Lössl, who has enriched Gmunden on Lake Traun and its surroundings with contemporary paintings, drawings and sculpture for more than 20 years with her **Galerie 422**, offers a classical triad, bringing three major Austrians to Vienna this time. One is Herbert Brandl with one of his impressive mountain views: *Glockner Winkel* (2019, oil on canvas, 120 x 160 cm). Actionism is represented by a recent pouring painting by Hermann Nitsch (2019, acrylic on jute, 150 x 100 cm). Nor has this year's Arnulf Rainer anniversary been forgotten in Gmunden: Galerie 422 shows his work *Canary* (2000, distemper on wood, 80.5 x 60.5 cm).

SCHÜTZ FINE ART – CHINESE DEPARTMENT

Since 2011 Professor Josef Schütz has promoted cultural exchange between Austria and China, for example by organizing exhibitions of Austrian art in China. In 2013 **Schütz Fine Art – Chinese Department** was founded, which now occupies its own location at Spiegelgasse 23 and presents intriguing contemporary art from China. At the Hofburg, one example is the unique piece *The King and the Queen*, made in 2014 from stainless steel. It was created by Wu Shaoxiang, an artist born in China in 1957 who has acquired Austrian citizenship and now lives and works in Berlin, Carinthia and Beijing.

KAIBLINGER – GALERIE & KUNSTHANDEL, Vienna

The native Viennese Gottfried Helnwein, on the other hand, divides his time between his studio in Los Angeles, his castle in Ireland and Austria. He is known for statements such as: "I learned more from Donald Duck than from all the schools I ever attended." Or: "Art is the only freedom left to us." He certainly makes use of that freedom in his impressive, hyper-realistic large formats. At **Kaiblinger – Galerie & Kunsthandel**, a woman looks out eerily from his *Annunciation* of 2018 (mixed media, oil and acrylic on canvas, 203 x 307 cm); in another work, *Pink Mouse 3*, also dated 2018, grins out at the viewer.

KUNSTHAUS WIESINGER, Wels

Charmingly innocent and cheerfully colourful describes Joan Miró's *Personnage et Oiseau* (1948), to be found at **Kunsthau Wiesinger**. The piece is a hand-signed, dated and drawn-upon colour lithograph printed on BFK Rives Velin. The playfulness continues with Marino Marini, who painted *Jugglers and*

Horse (Giocolieri e Cavallo) using watercolour and gouache on a postcard in 1943, signed and dated by the artist. Both would certainly make wonderful companions for proud furniture such as a Louis-Seize half-sized closet from Paris, ca. 1780, stamped "Rübestück maître: 7.5.1766" (Francois Rübenstück, 1722-1785). The piece is made from satinwood on a hardwood and pine corpus and represents a sample of great French cabinetry, another field in which Kunsthaus Wiesinger excels.

KUNST & ANTIQUITÄTEN WALTER MOSKAT, Wolfurt b. Bregenz

Wood is also featured at **Kunst & Antiquitäten Walter Moskat**, where a commanding stone pine closet dated 1693 from the Upper Inn Valley can be admired: carved and decorated with a double eagle, it is preserved in its original condition.

It keeps company with various clocks, for example an octagonal table clock measuring 10 x 8 cm manufactured around 1740. It sports an enamel clock face, mechanism, hourly ring and alarm function and is also preserved in its original condition.

DONKEY EARS FOR RICH KING MIDAS

Olympian or not, that is occasionally the question – including in the art world, where the gods of antiquity meet Christian faith. Both saints and household gods can be found at the Hofburg once again in 2019.

KUNSTHANDEL STRASSNER MARKUS, Schärding

Lively mythological scenes with a plethora of figures, structured by a few rigorous-looking caryatids bringing a semblance of order to the proceedings. This museum-quality stately display panel is offered by **Kunsthandel Markus Strassner**. The handsome piece, 70 cm long, was artfully carved from ivory during the 19th century, either in Vienna or in Erbach in Odenwald, where the art of ivory carving had been practiced and perfected since the 18th century. And because gods and mortals often clash in mythology, a pair of library globes, one depicting earth and one heaven, from 17th-century Italy, make the perfect match.

KUNST & ANTIQUITÄTEN WIMBERGER, Linz

Ancient Rome had its *lares et penates*, the gods protecting the family and hearth. In the Salzkammergut of the baroque age, ca. 1730, there was only one god, revered at a small yet exquisite house altar. At **Kunst & Antiquitätenhandel Wimberger**, one may kneel before this museum-quality piece, or adore many other items ranging from the Gothic era to Art Déco.

KUNSTHANDEL MICHAEL KRAUT, Bleiburg

This gallery from Bleiburg in Southern Carinthia was founded by Michael Kraut in 1994 and focuses on works of the classical modernist period, especially those created by Werner Berg and Zoran Music. This time, Zoran Music invites the viewer to contemplation, as his incomparable technique depicts the *Interior of a Cathedral* (1984, mixed media on old paper, 40 x 25.8 cm).

Werner Berg, the second house god, is included in the offerings of **Kunsthandel Michael Kraut** at the Hofburg with a *Courtyard in Winter* (1939).

ANTIQUITÄTEN UND BILDERGALERIE ANTON FIGL, St. Pölten

Traditionally, **Antiquitäten und Bildergalerie Figl** has much to contribute to the sumptuous decoration of any church's interior. This time, there is a relief of a *Birth of Christ*, carved from stone pine around 1490 in the Tyrol (70 cm high) and preserved in its original mounting. Or a gothic statue of St. Magdalen, carved from limewood around 1500 (93.1 cm high). It stands on a rare gothic cabinet, carved in the Tyrol around 1450, with its original gilt and paint intact.

KUNSTHANDEL ZÖCHLING, Vienna

Mythology and Old Masters meet at **Kunsthandel Zöchling** in the form of the *Judgment of Midas*, which Hans Rottenhammer (b. Munich 1564 – d. Augsburg 1625) and Jan Brueghel the Elder (b. Brussels 1568 – d. Antwerp 1625) painted in oil on copper (26 x 34.5 cm). This is a subject which was highly popular during the renaissance era. It depicts the musical competition between Pan and Apollo, which the mountain god Tmolos decides in Apollo's favour, a fact which does not please King Midas at all. After offering unsolicited criticism, Apollo punishes him by giving him donkey's ears.

NATALIA RIEDL, Munich

Or is it not an Old Master after all? The Russian Micha Lobi has studied the grandiosely absurd world of Hieronymus Bosch painstakingly. He translates Bosch's fantastical scenes – that plethora of bizarre fantasy creatures, monsters, mysterious figures and tortured human beings – into contemporary imagery, with a nod and wink. **Natalia Riedl** from Munich offers Micha Lobi's Bosch paraphrases, which he paints on colourful panels easy to display, for the first time at the Hofburg.

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Fair for art, antiques and design

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