

# THE COLLECTIONS

February 2—October 9, 2024

# BREAKING DOWN WALLS!



● THE COLLECTIONS

Museum der Moderne Salzburg—  
Graphic Collection, Paintings and Sculptures

Museum der Moderne Salzburg—  
Photography and Media Art Collection

Austrian Federal Photography Collection at the Museum der  
Moderne Salzburg

Generali Foundation Collection—  
Permanent Loan to the Museum der Moderne Salzburg

Collection Land Salzburg / Kunstförderung

# THE COLLECTIONS BREAKING DOWN WALLS!

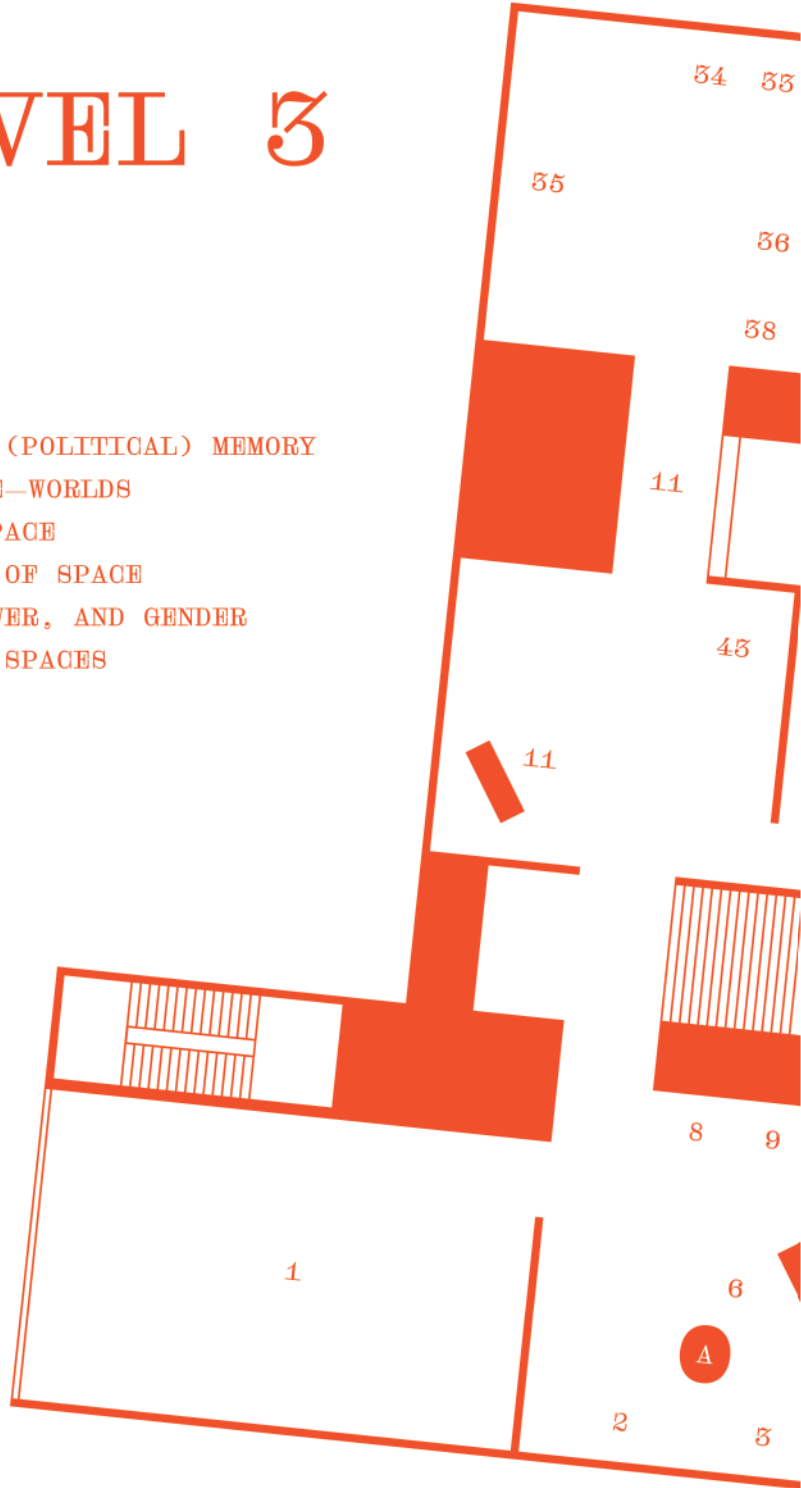
The year 2024 brings major anniversaries for the Museum der Moderne Salzburg. Twenty years ago, the extraordinary site on the Mönchsberg was opened and became a new landmark for the State and City of Salzburg. Ten years ago, one of Austria's most significant private art collections with an international focus, the Generali Foundation Collection, came to Salzburg on permanent loan and has since then remained a productive stakeholder at the Museum. To mark these anniversaries, we are presenting a series of exhibitions that will bring together the outstanding art collections that are preserved here and are the subject of research: the Museum's own holdings, the Generali Foundation Collection, the Federal Photography Collection, and the Salzburg State Collection. The spectrum ranges from works of Classical Modernism to new media, from work with historical references to work that thematizes the pressing issues of our day. What connects these collections? What social and cultural perspectives does this artistic spectrum open up? These are questions that will be addressed by the exhibition series, which will be founded on two basic motifs: The social space and play.

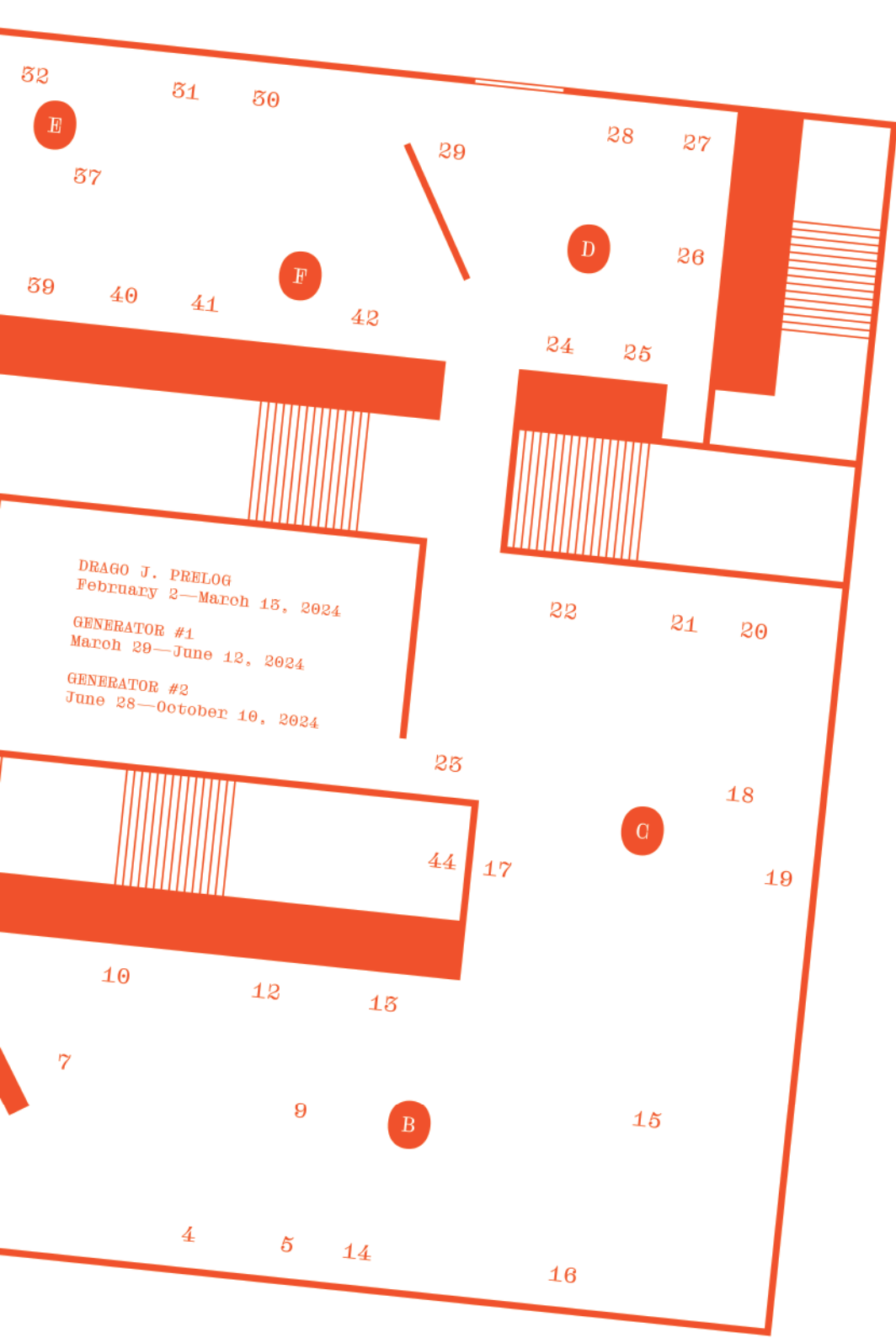
The first installment of the exhibition considers a development (the spatial turn) where space, or rather the concept of space, has special status as a tool for analysis. The focus here is not only on static geometric space, but on space as a phenomenon designed, experienced, and coded by humans. This shift of meaning to a socially and culturally shaped construct has its roots not only in the increasing mobility of our society, but in forced migration, territorial and political conflicts, and changes in the climate. The exhibition shines a light on the interdependence of space, body, and media. It explores interspaces and transitional spaces and expands the museum space with spaces for action, experience, and memory.



# LEVEL 3

- A SPACES OF (POLITICAL) MEMORY
- B URBAN LIFE—WORLDS
- C NATURAL SPACE
- D INVASIONS OF SPACE
- E SPACE, POWER, AND GENDER
- F EMOTIONAL SPACES





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DRAGO J. PRELOG  
February 2—March 15, 2024

GENERATOR #1  
March 29—June 12, 2024

GENERATOR #2  
June 28—October 10, 2024

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# SPACES OF (POLITICAL) MEMORY

The experiential memory of contemporary witnesses contrasts with the cultural memory of societies—a strongly contested subject due to its significance for the formation of state identity. Monuments are an expression of collective memory reflecting the public presentation of history. Political monuments serve to legitimize power relations: They not only communicate messages and value systems but also help anchor and normalize them in society. Thus, they are to be read less as objects and more as a practice used by humans to maintain power.

The breakup of the Eastern Bloc states and significant sociopolitical events, such as the protests of the Black Lives Matter movement, raise the question of whose values and ideals are expressed in old and new monuments, by what right, and with what intent. How should we approach contested memorials? Artists address the processes of remembering and forgetting, showing how cultural heritage follows a dynamic informed by whose vision of the past is being advocated in the present.



1

ULRIKE GROSSARTH

1952 Oberhausen, DE—Berlin and Dresden, DE

**BAU I (CONSTRUCTION I)** embodies two pivotal aspects of the experience of space: Motion and the relationship between the elements of a space. The ensemble comprises diverse objects, light, shadow, and projections and can only be perceived and experienced in constant motion. Everyday objects, goods, food and its packaging, casts, glass, mirrors, and technical equipment, together with projections, slides, silhouettes, and colors, form a conglomeration of material and immaterial, real and fictive, object, function, and meaning. The result is a variety of interpretative possibilities relating to art history, cultural history, the history of ideas, and phenomenology, which proceeds from the appearance of things.

*BAU I*, 1989–2000

(CONSTRUCTION I)

Installation, slide projection

10 tables, 17 projectors, various articles, books, iron casted plates, paper objects, foams, five big glass blocks (from the 1930s), a small sculpture (*Ideal bed*), colored glass plates, plaster molds, mirrors, one lamp, slides (street in Berlin of the middle of 1989) and lightforms, dimensions variable

Generali Foundation Collection—Permanent Loan to the Museum der Moderne

Salzburg, Acquisition, 2009

GF0031075.00.0-2009

2

MANFRED GRÜBL

1965 Tamsweg, AT—Vienna, AT

Manfred Gröbl uses complex sculptural works and installations to explore the response to political events. The portrait of the Russian journalist Anna Politkovskaya, who was murdered in 2006, is transferred onto a two-way mirror, which serves as a support. The side facing the observer is mirrored; the rear, meanwhile, is transparent. Gröbl thus makes visible the spying of a discompassionate police apparatus, while the portrait of the eliminated person almost disappears.

*Anna Stepanowna Politkowskaja*, 2009

Gelatin silver print, police mirror, 211 × 156.5 cm

Museum der Moderne Salzburg, Donation, 2009

GF 1840

KATHI HOFER

1981 Hallein, AT—Berlin, DE and Vienna, AT

The knitting mill operated by Kathi Hofer's family in St. Johann im Pongau from 1947 to 2003 produced felted goods. From the 1950s, so-called "Hofer Janker" jackets became internationally popular items of fashion and sportswear. In the 1970s, Janker jackets, leggings, gloves, and gilets were made for the fall/winter collections of the French-Japanese fashion designer Kenzo Takada. The designs combined Hofer's traditional folkloric style with the fashion label Kenzo's high-contrast color palette. The works displayed here center on the engagement with identity, the artist's own biography, and the reappropriation of traditions and values.

*Tokio, 2016*

(Tokyo)

Flex leveled new wool, metal, 60 × 40 × 40 cm

Museum der Moderne Salzburg—Acquisition from Federal Gallery Funds, 2016

BA 17181

*Paris, 2016*

Flex leveled new wool, metal, 60 × 40 × 40 cm

Museum der Moderne Salzburg—Acquisition from Federal Gallery Funds, 2016

BA 17182

*St. Johann, 2016*

Flex leveled new wool, plastic, 60 × 40 × 40 cm

Museum der Moderne Salzburg—Acquisition from Federal Gallery Funds, 2016

BA 17183

*Hofer x Kenzo in 1976, 2023*

Pigment print on paper, dry-mounted on aluminium sandwich panel, 107 × 81.3 cm

Collection Land Salzburg / Kunstförderung, 2023

*Farben, 2023*

(Colors)

Pigment print on paper, dry-mounted on aluminium sandwich panel, 72 × 106 cm

Collection Land Salzburg / Kunstförderung, 2023

4

SEIICHI FURUYA

1950 Izu, JP—Graz, AT

Furuya lived in East Berlin until 1987, where he worked as a translator for a Japanese construction company. His photo series was made just a few years before the fall of the Berlin wall and is a sober documentation of everyday life under late Socialism. At the start, we see his wife Christine and their son in a plane. This is followed by photographs of placards with portraits of politicians, colorful parades, and surreal public festivals. Furuya weaves the private with political and societal events, conveying a complex image of the former GDR.

*Zu Hause in Ost-Berlin, 1985–1987*

(At home in East Berlin)

36 chromogenic prints, 39 gelatin silver prints, each 17 × 25 cm

Austrian Federal Photography Collection at the Museum der Moderne Salzburg, Acquisition, 1995

DLF 934\_1-75

5

GEORG EISLER

1928—1998 Vienna, AT

For Georg Eisler, 1968 was the year when “everyday politics took to the streets.” Engagement with current political issues has remained a constant in his work ever since. Back then, thousands were protesting against the Vietnam War, the failure to confront the Nazi past, and rigid sexual morality, for example. The autumn of 1989 was defined by demonstrations by citizens of the GDR demanding political change. Eisler traveled to Dresden and captured the mass rallies as an eyewitness with his drawing pencil.

*Abendliche Demo in D. III, 1989*

(Evening demo in D. III)

Oil on canvas, 60 × 80 cm

Museum der Moderne Salzburg—Donation of the Georg und Alice Eisler-Stiftungsfonds für bildende Künstler und Komponisten, 2017

BS 17232

6

YAN DUYVENDAK

1965 Zeist, NL—Geneva, CH

Yan Duyvendak's bust serves as a canvas for projections of TV clips from the anniversary of the World Trade Center attacks in New York on September 11, 2001. The images impacted all of those who followed the buildings' collapse live on TV, a subject explored by the artist in this work. He himself, however, remains indifferent in the face of the changed personalities, nationalities, and political views of the people shown on TV.

*Œil pour œil*, 2002

(An eye for an eye)

Video (color, sound), 5:54 min.

Museum der Moderne Salzburg, Acquisition, 2012

MA 134

7

GEORGE GROSZ

1893—1959 Berlin, DE

Like Oskar Kokoschka, George Grosz volunteered for military service in 1914. However, his initially positive attitude to the First World War was to change rapidly. In response to the propaganda campaign against wartime enemy Britain, the artist decided to anglicize his birth name Georg Groß to George Grosz. After the war ended, he pilloried the militarists and war profiteers with crude caricatures and documented the poverty and hardship of war returnees and invalids.

*Eleven ghosts of yesterday*, 1925

Watercolor and ink on paper, 65 × 52 cm

Museum der Moderne Salzburg, Acquisition, 1979

BA 2468

OSKAR KOKOSCHKA

1886 Pöchlarn, AT—1980 Montreux, CH

After separating from Alma Mahler, Kokoschka volunteered for the military. While on deployment in Galicia and the Isonzo Front, he was seriously wounded. His wartime experiences triggered a process of reflection. Kokoschka became an avowed pacifist and lambasted the social and political conditions of his time. The couple, portrayed in fashionable mourning clothes holding wreaths in their hands, can be read as representatives of the states burying the war, while the figures in the ruined landscape refer to the poverty, hardship, and grief left in the war's wake.

*Der Völkerfrieden*, 1917 (publ. 1918)

(Peace of nations)

Lithograph, 48 × 42 cm

Museum der Moderne Salzburg—Donation Galerie Welz, 2023

BS 17373

*Hausierer*, 1917

(Peddler)

Chalk lithograph, 30 × 36 cm

Museum der Moderne Salzburg—Donation Galerie Welz, 2023

BS 17374

LUIZA MARGAN

1983 Rijeka, HR—Rijeka, HR and Vienna, AT

Luiza Margan's artistic practice explores the instrumentalization of art and artists for the representation of power dynamics and sociopolitical ideologies. Many of her works are based on historical and site-specific research. For the photo series "Restaging Monument", the artist offers a performative response to archive photos of the Croatian artist Vinko Matković at work on the large-format clay and bronze figures for the monument to the liberation of Rijeka from Nazi fascism. *Siesta*, meanwhile, is a hammock made from rope and laces collected by the artist on the streets of Mexico City. They are remnants of the ropes used by street sellers to pack their wares.

***Restaging Monument*, 2014**

**9 chromogenic prints, each 42 × 27.4 cm**

Austrian Federal Photography Collection at the Museum der Moderne Salzburg,

Acquisition, 2016

DLF 2207\_1-3

Museum der Moderne Salzburg, Acquisition, 2018

F 2138\_1-6

***Siesta*, 2017**

**Found material, ropes, wood, 180 × 120 × 60 cm**

Museum der Moderne Salzburg—Acquisition from Federal Gallery Funds, 2018

BA 17286

KÄTHE KOLLWITZ

1967 Königsberg, now Kaliningrad, RU—1945

Moritzburg, DE

“I was a revolutionary. Revolution and barricades were the dream of my childhood and youth,” wrote Käthe Kollwitz in her diary in October 1920. The artist credited her political and social engagement to her socialist parents. Through her husband, a doctor in the Berlin district of Prenzlauerberg, she was also exposed to the suffering of the working class. The artist’s series of drawings is not a reference to Gerhard Hauptmann’s drama *The Weavers* about the historical Weaver’s Revolt of 1844, but a courageous exploration of the social problems of her time.

*Ein Weberaufstand, 1897*

(A weavers’ revolt)

6 etchings, 3 each 35 × 51 cm, 40.2 × 32 cm, 45.5 × 31.5 cm and 45.8 × 31.7 cm

Museum der Moderne Salzburg, Acquisition, 1982 and 1992

BA 3934\_1-3, BA 3935, BA 3936, BA 12226

Poverty

Death

Conspiracy

March of the weavers

Riot

The end

Renée Green addresses the entanglements of power, culture, and identities with locations and narrations that are interwoven with her own biography. In the installation *Begin Again, Begin Again* (2015), she combines her own and found pictorial material and text in an arrangement revealing references to history and autobiography. She explores connections between her situation as an artist with an Afro-American background and the US émigré architects Rudolph M. Schindler (1887–1953) and Konrad Wachsmann (1901–1980). Green thus writes a chronology in the space that makes visible the consequences of colonialism, expulsion, and exile, and renders the past tangible in our present.

*Begin Again, Begin Again*, 2015

High-definition Video (color, sound), 40 min.

Director: Renée Green, Production: Free Agent Media, Text sources: Paul Bowles,

Minsuk Cho, Renée Green, Thomas Mann, Rudolph M. Schindler

Museum der Moderne Salzburg, Acquisition, 2017

MA 147

*Space Poem #5 (Years & Afters)*, 2016

28 banners, fabric, printed double-sided, each 55 × 44.5 cm

Museum der Moderne Salzburg, Acquisition, 2017

BA 17276\_1-28



# URBAN LIFE - WORLDS

Is the vision of a city that offers all of its inhabitants opportunities for social participation and equal life chances nothing but a utopia? In the process of urban renewal, people with low incomes are increasingly forced out of their neighborhoods and have their opportunities restricted. Those affected by poverty, members of marginalized groups, and people with alternative lifestyles are particularly impacted by social exclusion. While urban measures for order and control restrict and prohibit these people's access to public spaces, higher income residents in the city's gentrified areas are provided with green oases, traffic-calmed neighborhoods, and other sanctuaries that are worlds apart from the concrete landscapes of certain outlying suburbs. Many artists are critical of this development. To what extent can art—in particular documentary photography—uncover injustices and at the same time affect sustainable change?

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GREGOR SAILER

1980 Schwaz, AT—Vomp, AT

Mirny is located in the Russian constituent republic of Yakutia in eastern Siberia, which is dominated by permafrost. The town, with its approximately 45 000 inhabitants, is the center of Russia's diamond mining industry. The mine operators decide who is allowed to visit. The only way of reaching Mirny is by plane, with the company's own airline. The photographs are part of the series "Closed Cities", Sailer's long-term project exploring artificial urban forms that are striking representations of current challenges—dwindling resources, climate change, and political conflicts.

*Mirny I – IX, Yakutia, Russia, 2011*  
 From the series "Closed Cities"  
 9 chromogenic prints, each 19 × 31 cm  
 Museum der Moderne Salzburg, Acquisition, 2012  
 F 1979\_1-9

13

MARGHERITA SPILUTTINI

1947 Schwarzach, AT—2023 Vienna, AT

Margherita Spiluttini's architectural photographs focus on buildings and their environment, as well as the people behind them. Her works also incorporate large spaces and an eye for detail. Her early work focuses on black-and-white photography. Her objective view is also evident in the comprehensive photographic work *Die Firma* (The company), in which Spiluttini portrayed all of the employees in a family business independently of their function within the company.

*Die Firma, 1980*  
 (The company)  
 106 gelatin silver prints on baryta paper, each 15 × 10 cm  
 Austrian Federal Photography Collection at the Museum der Moderne Salzburg,  
 Acquisition, 2016  
 DLF 2203\_1-106

At first glance, Martha Rosler's photo-and-text installation looks like a portrait of the rundown New York neighborhood of Bowery, an archetype of metropolitan homelessness. Rosler's criticism, however, is aimed not at social deprivation, but at documentary photography itself, which she sees as caught between hollow moral indignation and voyeurism. Her photographs showing the traces of drunkenness and poverty cite the style of Sociocritical Realism, yet depict no victims or tragic heroes. The parallel words make associations with a "poetry of drunkenness," from intoxication to self-destruction. Both systems—photography and language—seem inadequate, "too powerless to grapple [...] with the reality."

*The Bowery in two inadequate descriptive systems, 1974/75*

45 gelatin silver prints on baryta paper (prints 1999), 21 images and 24 photographed typescript texts, mostly in pairs dry-mounted on 24 black cardboards, each 20.2 × 25.3 cm

Generali Foundation Collection—Permanent Loan to the Museum der Moderne Salzburg, Acquisition, 1999  
GF0002055.00.0-1999

Marjetica Potrč is an architect and visual artist. Her work addresses changes to planned and wild districts, in particular slums around the world. Potrč is interested in individual initiatives that tackle high-tech problems with low-tech solutions. *The Butterfly House* is an example of an alternative living space made from inexpensive, locally available materials. The name refers to the winglike shape of the tin roof.

*Rural Studio: The Butterfly House, 2002/2024*

Installation, "model" of the house, various materials

Produced by Generali Foundation and Museum der Moderne Salzburg 2024. Complying with the concept of the work "Rural Studio: The Butterfly House" by the artist, it has to be newly constructed for each exhibition with the material "at hand"

Generali Foundation Collection—Permanent Loan to the Museum der Moderne Salzburg, Acquisition, 2004

GF0003377.00.0-2004

# NATURAL SPACE

Awareness is now widespread that since the Industrial Revolution, humans have been responsible for damaging the environment. In the 1970s and 1980s, sustainability and lifestyles in harmony with nature were already the focus for a still relatively small group of people. Since then, the young generation in particular has become committed—at times using controversial methods—to centering the preservation of nature and vital resources (also in economic terms). For years, it has been clear that our Earth is a precious resource worthy of protection. Yet the economic and political measures required have lagged far behind the scientific findings.

Artists have approached this sensitive topic in many diverse ways: They question humanity's treatment of nature, address their complex equilibrium, explore our consumer behavior, and consider the consequences of our throw-away society and species extinction. Utilizing a variety of artistic methods, they also explore opportunities for alternative natural spaces and living spaces.

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LOIS WEINBERGER

1947 Stams, AT—2020 Vienna, AT

At the Salzburg Festival in 1993, Lois Weinberger attracted attention with a subversive transfer of plants into the urban space. He ripped up an area of paving measuring 800 by 600 centimeters on Anton-Neumayr-Platz and left the fenced-off plot to its own devices. The area was planted by wind-dispersed seeds. Rubbish thrown over the fence by passersby wasn't removed either: It was part of the artwork. As a metaphor for the processes of migration in our time, the work is more relevant than ever.

*Brennen und Gehen, Salzburg Festival Sommer, 1993*

(Burning and walking, Salzburg festival summer)

2 pigment prints on archival paper, 46.5 × 55.5 and 62 × 62 cm

Austrian Federal Photography Collection at the Museum der Moderne Salzburg,

Acquisition, 2017

DLF 2223\_1-2

17

FRANZ KAPFER

1971 Fürstenfeld, AT—Vienna, AT

Self-staging, for instance as an epic hero or mythological figure, Franz Kapfer explores myths, rituals, and traditions, capturing them in photographs and video. In his series “Rom 2003” (Rome 2003), he takes on the role of the Greek god of shepherds Pan to explore the reclamation of a sexuality lost through parenthood. The sculpture, visually reminiscent of Murano glass, references alpine fertility symbols. The old plastic bottles used as material—rubbish from Rome—parody the supposed idylls of mythological representations from the Baroque and Rococo.

*Plastik, 2003*

(Plastic)

Plastic, iron, 217 × 60 × 60 cm

Museum der Moderne Salzburg, Acquisition, 2004

BA 15719

*Rom 2003, 2003*

(Rome 2003)

3 chromogenic prints, each 50 × 70 cm

Museum der Moderne Salzburg, Acquisition, 2004

F 1567\_1-3

SYLVIE FLEURY  
1961 Geneva, CH

Sylvie Fleury's fiberglass mushrooms are sprayed with automobile paint (the parenthesis in the title contains the precise color scheme), creating a unique, iridescent metal shimmer. Cars, their painting, and maintenance are known to play an important role in male consumer behavior and commodity fetishism. Fleury's "tuned" phallic mushrooms can thus be read as ironic commentaries on male posturing and status symbols.

*Mushroom (UG black KK 719), 2006*  
Fiberglass, car paint, height 110 cm, diameter 80 cm  
Museum der Moderne Salzburg—Donation Thaddaeus Ropac, 2009  
BS 17030

*Mushroom (UG 530 Rage xct GR), 2006*  
Fiberglass, car paint, height 170 cm, diameter 140 cm  
Museum der Moderne Salzburg—Donation Thaddaeus Ropac, 2009  
BS 17031

WERKSTATT RIXDORFER DRUCKE  
founded in Berlin 1963

Up until its disbandment in 2017, Werkstatt Rixdorfer Drucke was the oldest artist collective in Germany. On account of its close link to Berlin's literary scene, the artistic design of and with text is an important stylistic component of its work. The group's political engagement is reflected in *Entsorgungskalender* (Disposal calendar), which features twelve illustrated calendar quotes by Hellmuth Feyer. The artists used the sales proceeds to support the citizen's initiative Lüchow-Dannenberg in their struggle against the construction of the Gorleben nuclear waste disposal facility. The protest was unsuccessful: The repository for highly radioactive waste went online in 1995.

*Entsorgungskalender. Den Atompark in Gorleben betreffend, 1978*  
(Disposal calendar. Concerning the atomic waste facility in Gorleben)  
Typography with calendar slogan by Hellmuth Feyer, each 100 × 70 cm  
Museum der Moderne Salzburg, Acquisition, 1981  
BA 2820\_1-13

GÜNTER BRUS

1938 Ardning, AT—Graz, AT

In his drawings, Günter Brus combines image and text into one unit. The seductive poetry of his pictures should not obscure the fact that they spring from a defiant spirit resistant to any form of pseudomorality and the repressive strategies of ideology and religion: “Better to shatter your own knee than to kneel before another” is written along the bottom edge of the paper.

*Alle Geräte sind von Hand gemacht*, 1983

(All devices are handmade)

Pencil, colored pencil and chalk on paper, 87.8 × 62.6 cm

Museum der Moderne Salzburg, Acquisition, 1983

BA 4917

ALFRED KUBIN

1877 Leitmeritz, CZ—1959 Zwickledt, AT

From his secluded home of Schloss Zwickledt in Wernstein am Inn, Alfred Kubin was mostly spared from the horrors and turmoil of the Second World War. It was not until the final days of the war, in May 1945, that the area came under attack by artillery fire, with the manor house sustaining serious damage. Nevertheless, Kubin was deeply shaken by the terrible events of the war, which he heard about mostly from letters. Kubin’s inner world was turned upside down. The illustrator, who liked to go for walks in his weatherproof cape, found himself in a threatening environment.

*Der wüste Garten*, 1942

(The wasted garden)

Ink, watercolor on paper, 40 × 28 cm

Museum der Moderne Salzburg, Acquisition, 1988

BA 8114



GEORGIA CREIMER

1964 São Paulo, BR—Vienna, AT

In everyday language, the phrase “second nature” generally refers to the entrenched habits that overlay, and ultimately replace, a human being’s original nature. Creimer mounts black-and-white photographs of various plants on flexible aluminum bars, inviting the observer to consider the close entanglement of human, art, and nature. Does the sight of the installation awaken the same feelings in us as the sight of a real wildflower meadow? If so, then Creimer’s surrogate has become second nature to us.

*Second Nature*, 1998

Gelatin silver prints on polystyrene boards, each from 8 × 17 cm to 16 × 20 cm, plaster bases and plinths, aluminum rods, dimensions variable

Austrian Federal Photography Collection at the Museum der Moderne Salzburg, Acquisition, 2000

DLF 1414\_1-20

THOMAS STIMM

1948 Vienna, AT—Vienna, AT, Cologne, DE, Burgau, DE

Thomas Stimm belongs to those artists who, influenced by Pop Art, engages with the everyday, the colorful, and the banal. His preferred motif is the flower, which recurs in both his work as a sculptor and as a painter. In terms of content, the flower symbolizes “something akin to a visualization of unfolding, a process of monstrous significance, even for us humans. We often spend our entire lives learning this self-opening.”

*Ohne Titel*, 1977

(Untitled)

Oil on canvas, 110 × 120.3 cm

Museum der Moderne Salzburg—Acquisition from Federal Gallery Funds, 2008  
BA 16615

# INVASIONS OF SPACE

Any aesthetic experience of an artwork is tied to the place in which it is experienced. An artwork charges its environment with meaning; at the same time, the environment influences how it is perceived. Since the early 1970s, the emphasis has been on the “white cube,” the presentation of art in spaces with white walls. Artists began to reflect on the exhibition conventions associated with this concept, questioning their frameworks and intervening in architectural conditions.

On account of their space-consuming character, three-dimensional works have a unique relationship to the museum space. The expanded concept of sculpture includes not only a turning away from traditional sculptural materials and techniques but a rejection of the notion of the artwork as a finished object. This is replaced by the idea of the artwork as a dynamic process experienced in space and time, with artists relying on a high level of interactivity between the observer and their work. Cross-media works and works including time-based audiovisual media become sculptural stagings.

WERNER FEIERSINGER

1966 Brixlegg, AT—Vienna, AT

Werner Feiersinger is a sculptor. His artistic practice is concerned with the history of art, design, and architecture, among other things, from which he develops his reduced formal language. The stainless steel armchair in the museum's collection highlights the artist's interest in the tension between materials and the functionality of the ensuing objects, as well as the interface between design and architecture.

*Ohne Titel*, 2004

(Untitled)

Stainless steel, 77 × 58 × 60 cm

Museum der Moderne Salzburg—Acquisition from Federal Gallery Funds, 2005  
BA 15764

WERNER FEIERSINGER

1966 Brixlegg, AT—Vienna, AT

The photograph shows a very special wall: The much-publicized exposed natural stone firewall in Le Corbusier's Paris studio, which faced the famous architect as he painted in the mornings. The wall not only forms a stark contrast to the modern materials preferred by Le Corbusier, but contradicts his modernist dogmatics. Similarly, Feiersinger's photography breaks with the established modes of shooting architectural photography. The chosen detail appears random and is reminiscent of a snapshot.

*Ohne Titel (Le Corbusier, Wand im Atelier, Paris)*, 2007

(Untitled [Le Corbusier, studio wall, Paris])

Chromogenic print, 160 × 128 cm

Austrian Federal Photography Collection at the Museum der Moderne Salzburg,  
Acquisition, 2013  
DLF 2051

MARTIN WALDE

1957 Innsbruck, AT—Vienna, AT

Experimental explorations into the perception of space and time are a central theme of Martin Walde's work. The installation *Raumbeule / Transportable Hole* shows two fictive changes to space: In the first, an invisible force seems to make the wall curve towards us; meanwhile, the deep black of the hole gives the impression of a cavernous opening in the wall. The transportable hole is a reference to the cartoon *Who Framed Roger Rabbit?* In the film, the portable hole is a device capable of opening space at any point, breaking all physical laws. In other words, the world of art follows different laws to physical space.

*Raumbeule / Transportable Hole*, 1988

2-part installation, polyester, painted with white acrylic paint and black rubber, approx. 265 × 600 cm

Generali Foundation Collection—Permanent Loan to the Museum der Moderne

Salzburg, Acquisition, 1990

GF0000031.00.0-1990

SIMONA REISCH

1985 Vienna, AT

Simona Reisch's work *arch\_Lagerhalle* (*arch\_warehouse*) is part of the series "arch\_alu\_mix", which explores the history, materiality, aesthetics, and deteriorated state of locations such as dilapidated hotels, roundabouts, or even warehouses. Architectural details are developed and made strange using a variety of techniques that foreground their unique characteristics. The original photographs are laminated onto aluminum panels and translated into sculptural installations.

*arch\_Lagerhalle*, 2020

(*arch\_warehouse*)

Chromogenic print on laser-cut aluminum, photo transfer, glass, screws, iron parts, approx. 70 × 100 × 8 cm

Austrian Federal Photography Collection at the Museum der Moderne Salzburg,

Acquisition, 2021

DLF 2316

In Klaus Pamminger's artistic practice, photographic, cinematic, and three-dimensional elements flow into cross-media sculptural installations that engage the architectural and virtual space. Originating from a still from Alfred Hitchcock's film *Vertigo*, he extends the virtual photographic space into the exhibition space by means of a wooden structure. The shadow thrown on the wall by the balsa wood frame provides an additional graphic layer.

**GE-STELL #6 (VERTIGO), 2017/18**

White lacquered balsa wood, magnets, pigment prints in cassette frame,  
**6 parts, approx. 195 × 240 × 16 cm**

Austrian Federal Photography Collection at the Museum der Moderne Salzburg,  
Acquisition, 2021

DLF 2302

MARKUS SCHINWALD

1973 Salzburg, AT—Vienna, AT

The works of Markus Schinwald are concerned primarily with space and the body. Many of his works evoke a sense of unease. Their point of departure is usually the human body with its physical and psychological shortcomings. Schinwald engages in a subtle pictorial exploration of old paintings discovered in flea markets, incorporating them into architecture that changes their spatial structures and challenges our orientation. A common thread is the interplay between an intense psychological state and its physical manifestation.

*Untitled*, 2009

Wood, metal, 275 × 475 × 15 cm

*Nicolaus*, 2004

Oil on canvas, 48 × 43 cm

*Stephane*, 2004

Oil on canvas, 48 × 43 cm

3-part installation

Museum der Moderne Salzburg—Donation Thaddaeus Ropac, 2009

BS 17044\_1-3

## GELITIN

founded in Vienna 1978

The artworks, performances, and interventions in (semi) public spaces of the artist group Gelitin break conventions and expectations of (contemporary) art. Many of their works emerge from a playful symbiosis of sculpture and architecture and are largely made from found or recycled materials. In their work, art and everyday life are inextricably linked, with everyday objects such as armchairs becoming natural works of art without losing their functionality.

*Ohne Titel*, 2009

(Untitled)

Wood, metal, table: 60 × 86 × 57 cm, chair: 167 × 90 × 42 cm

Collection Land Salzburg / Kunstförderung, Acquisition, 2009

## TIM NOBLE

1966 Stroud, GB—London, GB

## SUE WEBSTER

1967 Leicestershire, GB—London, GB

Light and shadow play a significant role in the work of the artist duo Tim Noble and Sue Webster. They see in them a reflection of their two personalities. In addition to a series of works made from domestic waste and personal items that cast eerie shadow figures on the wall, they have also produced a number of neon works caricaturing contemporary illuminated adverts. Noble and Webster adopt an anti-aesthetic, frequently contradictory, attitude, and critique the superficiality of art and advertising.

*Fucking Beautiful*, 2000

Pink neon tubes, hardware, 197.6 × 146.5 cm

Museum der Moderne Salzburg—Permanent loan Thaddaeus Ropac, 2004  
BD 574

# SPACE, POWER, AND GENDER

Space is a complex social fabric and interacts with humans. The phrase “to have space” means to have the authority to act and the authority to make decisions. The appropriation of space is accompanied by the appropriation of power, participation, and marginalization. Traditionally, life is divided into the sphere of political public life on the one hand and (allegedly) unpolitical private and family life on the other. The first sphere is primarily ascribed to men and the latter to women. Although gendered role patterns and the associated cultural definition of “typically female” and “typically male,” and the behavior considered appropriate to both, are increasingly being called into question, they continue to have great influence.

These clichéd roles are even reflected in the art and cultural scene, as well as in many works of art. Contemporaneous with the revitalization of the women’s movement and its demand for gender equality, artists since the 1970s have drawn attention to this issue: They deconstruct the traditional requirements of the “ideal” woman to be the desirable wife, the happy housewife, and caring mother all at once and demand equal participation in all areas of life.



BRANKO LENART

1948 Ptuj, SI—Graz, AT

Branko Lenart refers to his photography as “subjective topography.” His photographs explore how humans shape their own living environment. His series “Bürgerlicher Realismus” (Bourgeois realism) documents with a critical eye the living culture of the late 1970s: Front gardens crammed with garden gnomes, plastic animals, and the Graz clock tower; living rooms with opulent houseplants and Christmas trees; ubiquitous ornamental wallpaper and curtains, kitsch ornaments, and, in the middle, the television. “Documenting this prissy Biedermeier world of illusion was a concern of mine at the time and also a way of making it more bearable for me.”

From the series “Bürgerlicher Realismus” (Bourgeois realism), 1979–1981  
Gelatin silver prints on baryta paper, each 18.5 × 27.5 cm  
Museum der Moderne Salzburg, Donation, 1995  
GF 36\_1-26

KURT MAYER

1951—2023 Vienna, AT

Kurt Mayer has made a name for himself primarily as a filmmaker and director, who has had a lasting impact on documentary film making in Austria, and as an author. He is considered a critical observer of his time. The photo series “Küche” (Kitchen) is an early example of his meticulous engagement with the seemingly insignificant and the ordinary everyday. Close-ups—of kitchen floorboards, cracks in the paint layers, or the hinges of kitchen furniture, for example—recall abstract paintings.

*Küche*, 1973  
(Kitchen)  
10 gelatin silver prints, each 24 × 30.5 cm  
Austrian Federal Photography Collection at the Museum der Moderne Salzburg,  
Acquisition, 1985  
DLF 205\_1-10

82

MARTHA JUNGWIRTH  
1940 Vienna, AT

As the sole female member of the loose artists' group Wirklichkeiten, Martha Jungwirth opens up a window on a unique topic. With a critical gaze, she explores the household environment, deconstructing the technical appliances allegedly in service to the housewife: Increasing mechanization is also attended by a concealment and devaluation of housework. Jungwirth captures her "housewife machines" on enormous sheets of paper and, in a display of subtle wit, names the drawings after the Italian appliance manufacturer Indesit.

From the series "Indesit", 1976  
Pencil and pastel on paper, 152 × 158.5 cm  
Museum der Moderne Salzburg, Acquisition, 1981  
BA 2580

83

MANON  
1946 Bern, CH—Zurich, CH

The video is the staging of a sequence of self-portraits of the Swiss artist Manon, originally conceived as a photo series and slide show, and depicts her in different stereotypical roles. With her fictional character "Miss Rimini," she inquires into the social construction of female identity. She rejects stereotypical representations of femininity through a variety of hypothetical women's lives and demonstrates the extent to which the image of female identity is influenced by social norms.

*Einst war sie Miss Rimini*, 2003  
(She was once Miss Rimini)  
Video of a slide show (color, sound), 8:02 min.  
Museum der Moderne Salzburg, Acquisition, 2012  
MA 139

In his early work, Wolfgang Herzig—a member of the artists' group Wirklichkeiten like Martha Jungwirth—enjoys exploring trivial themes, preferring large-format canvases for his fastidiously painted banalities. *Im Hotel* (In the hotel) evokes associations with a popular pictorial motif, *Susanna in the Bath*, who is secretly watched by two old men. Herzig's subject does not subscribe to the female ideal of beauty, however, nor does he portray the two elderly men: The role of voyeur is taken on by the observer.

*Im Hotel*, 1973

(In the hotel)

Oil on canvas, 125.5 × 114.3 cm

Museum der Moderne Salzburg, Acquisition, 1993

BA 12746

The work of Josef Bauer combines painting, sculpture, and performance and centers on the theme of language in the sense of concrete poetry. He explores the relationship between language and object: “The picture keeps everything open and the language restricts.” In this multi-part installation, the artist places processed everyday objects in relationship to one another. Bauer condenses real objects, language, form, and space, opening up their potential significance for the construction of reality. He sets a scene—the everyday life of a woman—and incorporates a political aspect for the individual.

*Raum der Büglerin*, 1969–2005

(Room of the female ironer)

12 parts, objects in different materials: foldable ironing board, stool, cross and branch (all wood), plaster, canvas, tie, woolen sock, textile ribbon and gloth glove, partly painted over in varnish and acrylic paints, collages and montages, framed by the artist, dimensions variable

Foundation Collection—Permanent Loan to the Museum der Moderne Salzburg,

Acquisition, 2023

GF0031870.00.0-2023

ANNEMARIE AVRAMIDIS  
1939—2013 Vienna, AT

The Viennese sculptor and writer Annemarie Avramidis places the human at the center of her artistic practice. *Torso der Amphitrite* (Torso of Amphitrite) recalls the archaic, classical sculptures studied by the artist on her travels to Greece. Her preferred material remains throughout her life fine crystalline marble, which she sculpts into graceful, lifelike bodies. An important model for her is Michelangelo—like him, Avramidis sees fragments of bodies in unhewn stones.

*Torso der Amphitrite*, 1981  
(Torso of Amphitrite)  
Marble, 53.5 × 37 × 26.5 cm  
Museum der Moderne Salzburg, Acquisition, 1993  
BA 12855

ERWIN WURM  
1954 Bruck an der Mur, AT—Vienna, AT

Clothing forms the boundary of the ego. It can be defined as a social shell that the individual uses to express themselves, while simultaneously being shaped by it. It also raises questions about the relationship between inner and outer, between self-perception and external perception. Erwin Wurm's *Suit* from the series "Desperate Philosophers" shows the absent philosopher, the headless thinker, dressed in an elegant suit. The suit simulates his corporeality, yet there is one thing that cannot be represented this way: The thing that constitutes the thinker per se, intellectual prowess.

*Suit*, 2009  
From the series "Desperate Philosophers"  
Acrylic and linen suit, 55 × 31 × 20 cm  
Museum der Moderne Salzburg—Acquisition from Federal Gallery Funds, 2009  
BA 17066

# EMOTIONAL SPACES

**Warning: Feelings are infectious!** Humans instinctively imitate the emotional expressions of others, triggering similar feelings in themselves. This transference happens through the convincing display of—real or artificial—emotions, whether in lived reality or in the context of art. By entering another’s feeling world in the exhibition space and experiencing joy, pain, envy, and other emotions, the observer’s own life-world becomes entangled with the world of art.

Artworks thus have a unique atmosphere, an “in-between” that can unfold between the work and the observer. The feelings evoked allow us to access memories of significant events, loved ones, and unusual things or develop an awareness of questions about complex interrelationships, such as feelings of belonging or experiences of loss. Feelings are also dynamic—fleeting and changeable—not just in an individual sense, but in a cultural and temporal sense as well.

## ANNEROSE RIEDL

1949 Passau, DE—Brunnenthal near Schärding, AT

The woman is at the center of the sculptor Annerose Riedl's work. Her figures exude self-confidence and pride and, in their archaic blockiness, nevertheless look graceful. Riedl's sculptures are mostly made from limewood or painted bronze. With her directness and the roughness of her female figures, Riedl questions the superficiality of our self-optimization obsessed world. *Lieber Henry* (Dear Henry) is a homage to the British sculptor Henry Moore and the abstracted "reclining figure" typical of his work.

*Lieber Henry*, 1992

(Dear Henry)

Bronze, painted, 24.5 × 50 × 8 cm

Museum der Moderne Salzburg, Acquisition, 1996

BA 14854

## GUSTAV KLIMT

1862 Baumgarten near Vienna, AT—1918 Vienna, AT

This intimate pencil drawing by Gustav Klimt is a preliminary study for his painting *Philosophy*, which was originally intended for the ceiling of the Great Hall at the University of Vienna. Instead, it provoked one of Austria's greatest art scandals. The client's negative reaction was caused not only by the many nude figures, but in particular Klimt's explicit representation of sexuality. The painting was met with general indignation and disapproval at the public exhibition in the Vienna Secession in 1900.

*Sich umarmendes Paar*, 1898/99

(Embracing couple)

Pencil on paper, 45 × 31.7 cm

Museum der Moderne Salzburg—Permanent loan from the Oesterreichische Nationalbank, 1987

BD 150

This touching drawing shows the artist in an intimate embrace with his newly-wedded wife. However, the couple, who married in 1915 shortly after Schiele's conscription into military service, were to meet a sad end. From 1918, the Spanish Flu was rampant, claiming more lives than the First World War. Edith, who was six months pregnant, fell ill. Schiele, by now infected himself, drew his dying wife one last time, following her into death three days later, on October 31, 1918. The popular motif of the embrace or kiss in Vienna around 1900 takes on a special significance in moments of health crisis.

*Edith Schiele ihren Mann umarmend*, 1915

(Edith Schiele embracing her husband)

Pencil on paper, 49.2 × 32.7 cm

Museum der Moderne Salzburg—Donation by Alette Sigmundt, 1979

BS 2288

Oskar Kokoschka and Alma Mahler had an obsessive relationship. Alma Mahler, considered by many contemporary witnesses to be “the most beautiful woman in Vienna” and/or a femme fatale, described the artist as possessive and painfully jealous. Kokoschka’s early work captures the complexity of this emotional turmoil. He uses the medium of printmaking to show experiences shared by the couple, but more specifically to blacken Alma as a dangerous seductress who uses her erotic power to ruin and hurt him.

*Der gefesselte Kolumbus*, 1913 (publ. 1920/21)

(The bound Columbus)

Portfolio of 12 chalk lithographs, each approx. 49 x 39 cm

Museum der Moderne Salzburg, Donation, 1978

BS 1495—BS 1506

The face of woman

The new Columbus and Saint George

The Last Judgement

The path to the grave

Couple in candlelight

The apple of Eve

At the crossroads

Man with raised arms and the figure of death

Encounter

Woman bent over phantom

Woman triumphs over corpse

The clear face



Günter Brus, one of the most radical representatives of Viennese Actionism, surprises with an intimate, poignant performance. Surrounded by symbolically charged props, the artist, doused in white paint, performs next to his daughter, then only a few months old. “I was the embryo in white and Diana, the new human being.” The photographs document the young father cautiously approaching his child. He does not shrink from communicating his uncertainty to the outside world.

*Aktion mit Diana, 1967/2005*

(Action with Diana)

Linen portfolio with 13 gelatin silver prints, each 50 × 40 cm

Museum der Moderne Salzburg—Acquisition from Federal Gallery Funds, 2014

F 2121\_1-13

# COLOPHON

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Georgia Creimer, *Second Nature*, 1998

Gelatin silver prints on polystyrene boards, plaster bases and plinths, aluminum rods

Austrian Federal Photography Collection at the Museum der Moderne Salzburg

Installation view Museum der Moderne Salzburg © Bildrecht, Vienna, 2024

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**THE COLLECTIONS**  
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