



Museum der Moderne
Salzburg

2020 Annual Report





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Salzburg

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Greeting



Dear ladies and gentlemen,
dear friends of the Museum der Moderne Salzburg:

There are years that, when we look back on them, were like sailing down a placid river—and others in which we felt buffeted by choppy waves. The year 2020 brought rapids and shoals, but also passages where the water flowed languidly—too languidly, in fact.

Despite the temporary closures imposed by the Covid-19 pandemic, the Museum der Moderne Salzburg made it through the past year in excellent form. The members of the team around Director Thorsten Sadowsky and Director of Finance and Administration Friedrun Schwanzer mastered the major challenges with unwavering and heartfelt dedication and more than a dash of creativity, and I cannot thank them enough. Each and every one of them helped us overcome the difficulties the museum faced and contributed to the positive spirit that prevailed throughout.

Despite the need to change plans and schedules and devise fresh solutions, the exhibition program was splendid. The museum pioneered new formats for openings and modes of access to its programming, sampling variations from purely virtual events (via video stream only) to hybrid ones (strictly limited numbers of attendees plus livestream) and vernissages where art lovers gathered in the flesh while abiding by rigorous safety measures.

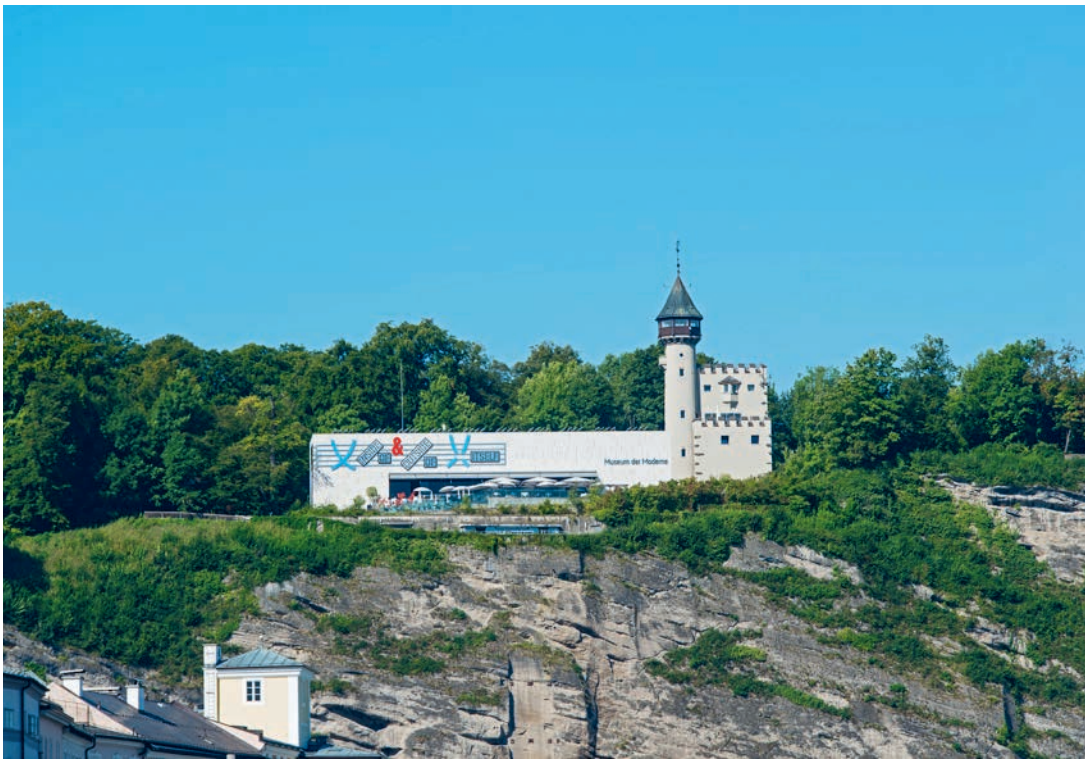
I am pleased that we can present this first-ever review of the goings-on at the Museum der Moderne Salzburg in the form of an annual report, and I hope that you, dear readers, will enjoy the opportunity to revisit the year's highlights and glean insights into the museum's operations.

I would be delighted if you continued to take a lively interest in the museum or became visitors and friends of the Museum der Moderne Salzburg in the near future.

A handwritten signature in black ink that reads "Brigitta Pallauf". The signature is written in a cursive, flowing style.

Dr. Brigitta Pallauf, President of the Parliament of Salzburg
Chairwoman of the Supervisory Board

The Museum der Moderne Salzburg



Museum der Moderne—Rupertinum Betriebsgesellschaft mbH is a nonprofit museum; its founder and sole shareholder is the State of Salzburg.

The Museum der Moderne Salzburg collects, preserves, and studies the art of the twentieth and twenty-first centuries and shares it with its audiences in accordance with high artistic, museological, and scholarly standards.

The Museum der Moderne Salzburg is a cultural forum in the heart of Europe and an institution of international renown. It promotes interdisciplinary dialogue between the arts. With its two venues on the Mönchsberg and at the Rupertinum in the old town, it seeks to be a scene of encounters, contemplation, and discussion.

The Museum der Moderne Salzburg is a liberal-minded, service-oriented, and family-friendly museum that welcomes visitors of all ages and from all walks of life.



↗ The Museum der Moderne Salzburg on the Mönchsberg

← The Museum der Moderne Salzburg at the Rupertinum

A Year of Challenges and Successes

Thorsten Sadowsky
Friedrun Schwanzer



History books will no doubt record 2020 as a most unusual year. It confronted the great majority of cultural institutions with unanticipated and in some instances existential challenges. The pandemic forced museums to close for several months. Travel and tourism were virtually shut down or subject to onerous restrictions; events and discussions had to be moved to virtual settings.

Despite these difficult circumstances, the Museum der Moderne Salzburg in 2020 continued on its path of dynamic and successful development. The museum's reopening after the first lockdown in the summer of 2020, in particular, brought copious evidence of our large audience's heartfelt need for art and culture, for gathering and exchanging ideas in the "analog universe." Although new digital formats open up unsuspected dimensions of the experience of and public engagement with art, they cannot replace the physical encounter with the works and the aura of immediacy.

Over the course of the year 2020, the Museum der Moderne Salzburg presented a total of fourteen exhibitions at its two venues—on the Mönchsberg and at the Rupertinum—and released five accompanying publications. The survey of the exhibition program on pages 11–39 comprehensively illustrates the quality and diversity of the art that was on view at the museum. In the spring, the exhibition *The Tip of the Iceberg* offered insights into the riches of the museum's collections.

The husband-and-wife artists Walter Martin & Paloma Muñoz's miniature dream worlds and droll nightmares in *A Mind of Winter* had visitors spellbound. The thematic exhibition from the collections *Bodies—Cities* (in collaboration with the Generali Foundation) scrutinized the linkages between built environments and physical experience. In the summer, the exhibitions *Wilhelm Thöny. Dreaming in Times of Crisis, Scenes of Exile*—the third in a series of presentations on artists who experienced life in exile—and *Friedl Kubelka vom Gröller. The Self in the Mirror of the Other* (in collaboration with the Generali Foundation) drew the interest of an unusually wide array of media, including outlets throughout Europe and beyond. In the fall of 2020, the Museum der Moderne Salzburg mounted the first extensive survey exhibition of the oeuvre of Marina Faust, winner of the 2019 Otto Breicha Prize. Produced in cooperation with Kunsthalle Krems, the presentation *Fiona Tan. Mit der anderen Hand / With the other hand* offered a comprehensive introduction to the internationally acclaimed video, film, and photography artist's powerful work. As part of the museum's longstanding collaboration with the Generali Foundation, *The Physiognomy of Power. Harun Farocki & Florentina Pakosta* juxtaposed the German filmmaker's oeuvre with that of the Austrian graphic artist and painter. The Swiss-born "artist nomad" Not Vital had his first solo exhibition at a museum in Austria.

In keeping with its long-term digital strategy, but also in an effort to meet the needs created by the pandemic situation, the Museum der Moderne Salzburg continually enlarged its presence in the digital realm. The range of audiovisual offerings, in particular, was expanded considerably, with new formats including short teaser films on upcoming exhibitions, series of humorous video clips, art-education videos designed especially for children, "Artist Talks" that were uploaded to YouTube, and,



The new signage system makes it easier to find one's way.

last but not least, longer films in which artists, curators, and the museum’s director offered extensive introductions to the exhibitions. Informative and participatory releases on social media (Instagram, Facebook, Twitter) enhanced the target audience-oriented museum education work that is central to the Museum der Moderne Salzburg’s mission (see the review on pages 49–51).

The museum’s team also used 2020 as an opportunity to move forward with a number of construction and renovation projects inside and around the buildings, especially at the Mönchsberg venue, where repairs to the roof were made and the museum’s grounds were redesigned. A seminar room for internal and external events was set up inside the Amalie Redlich Tower. Various other renovation measures concerned the sanitary facilities and the building services. An investment in state-of-the-art exhibition lighting considerably raised the number of high-end energy-saving LED spotlights installed at the Mönchsberg venue.

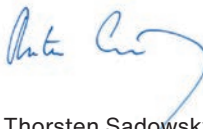
In November and December 2020, the Museum der Moderne Salzburg installed a new signage system at the Mönchsberg venue that makes it easier for visitors to find their way around the museum. Special attention was paid to improved accessibility for visitors with impairments or disabilities and to enhanced safety. To these ends, the signage system was designed and realized in close consultation with the State Building Department and the Council of the Blind. Microphones and headsets were purchased for better communication during guided tours (especially under masks-mandatory conditions).

The redesigned museum plaza



Museum der Moderne—Rupertinum Betriebsgesellschaft mbH’s financial situation and development in 2020 was characterized by continued stability. Needless to say, given that the museum was closed for one-third of the year, it was impossible to match, let alone surpass, the visitor figures of “normal” years (see the section *Facts and Figures* on pages 54–56). Nonetheless, measures including modifications and postponements in the exhibition division largely compensated for the revenue shortfall from admissions, events, and the museum shop.

We would like to use this opportunity to thank our team and all our partners, who have stood with us in these difficult times. It is thanks to their commitment and contributions that the Museum der Moderne Salzburg has been able to pursue its chosen course of innovation and looks to the future with justified optimism.


Thorsten Sadowsky
Director


Friedrun Schwanzer
Director of Finance
and Administration

Artist Talk with Fiona Tan, with live audience, available on YouTube



The Exhibitions in 2020 A Review



Presidents Alexander Van der Bellen of Austria and Frank-Walter Steinmeier of Germany and their wives, Doris Schmidauer and Elke Büdenbender, visiting the exhibition *Scenes of Exile* on August 22, 2020.

Film still from the exhibition video introducing *Fiona Tan*.
Mit der anderen Hand / With the other hand



Fiona Tan

Bodies—Cities Collections and Excursions

October 18, 2019
—March 8, 2020

Mönchsberg
[1]

Curators:
Marijana Schneider,
Jürgen Tabor

Cities, especially major metropolises, are fascinating phenomena. They are constantly changing environments, places where social activity interweaves with architectural, political, and economic structures. The human body plays a central role within this intricate fabric. Present-day forms of protest in particular have highlighted the fact that, even though we live in an age of increasing digitization, physical presence in urban space has an enormous impact. But several other aspects—ranging from rhythms of urban life to social interaction—also reveal the close intertwining of body and city.

Setting out from art of the 1960s and 1970s that articulated a trenchant critique of society, *Bodies—Cities* traced this connection between the body and the urban environment through different strands extending into the present. The exhibition was a joint project with the Generali Foundation and brought together key works and rarely shown art from the collections of the Generali Foundation and the Museum der Moderne Salzburg as well as a selection of international loans.

Bodies—Cities was organized in several interconnected thematic chapters. It opened with explorations of urban spaces and ways of life that—analytically or subjectively—focused on the body as a medium. Bodies and architecture emerged as complementary vehicles of ideology, identity, and history. But the exhibition also addressed the role of intimate spaces and isolated spheres of life within the urban fabric and considered the body as an instrument of subversion and resistance. *Bodies—Cities* thus brought to light the multifaceted, albeit not always obvious, connection between these seemingly contrasting entities: the body and the city.



Bodies—Cities.
Collections and Excursions,
installation views



Presented by  GENERALI

With works by Anna Artaker / Meike S. Gleim, Alice Creischer / Andreas Siekmann, Lili Djourie, VALIE EXPORT, Isa Genzken, Dan Graham, Ulrike Grossarth, Luis Jacob, Allan Kaprow, Renate Kowanz-Kocer, Friedl Kubelka vom Gröller, David Lamelas, Gordon Matta-Clark, László Moholy-Nagy, Inge Morath, Adrian Piper, Martha Rosler, Allan Sekula, Marinella Senatore, Richard Serra, Johanna Tinzi, and Stephen Willats

The Tip of the Iceberg

November 30, 2019
—March 15, 2020
(closed ahead of
schedule)

Mönchsberg
[2] & [3]

Curators:
Stefanie Grünangerl,
Barbara Herzog,
Stefanie Jones,
Christiane Kuhlmann,
Andrea Lehner-Hagwood,
Doris Leutgeb,
Lena Nievers,
Christina Penetsdorfer,
Thorsten Sadowsky,
Marijana Schneider,
Jürgen Tabor,
Tina Teufel

In the exhibition *The Tip of the Iceberg*, mounted on occasion of the fifteenth anniversary of the Museum der Moderne Salzburg's Mönchsberg venue, the museum delved into the depths of its collections to unearth works that had not been on display in decades or, in some instances, ever. A collaborative venture with contributions from the entire curatorial team, the show not only illustrated the range and diversity of the collections, but also probed questions around museum collection and exhibition practices.

The presentation on level [2] featured statues, sculptures, and objects for a dedicated study of art in three dimensions and the space of art. More than those in other genres, these works call for a form of physical engagement: there is always more than just one view. The museum's galleries and the art on view in them inform each other. In addition to works displayed in "classic" fashion, visitors encountered a heavy-duty shelf: moved to the gallery from the museum's storage facility, it offered an impression of how art is warehoused when not included in an exhibition. The presentation was rounded out by two photographic series that brought back the museum's early years and the history of the construction of its Rupertinum and Mönchsberg venues.

Level [3] featured a longitudinal section of the collections that also retraced major strands in the development of Austrian art from 1900 to the present. Integrated into this presentation were ensembles of works that raised a variety of questions, e.g. about the museum's handling of problematic or scandalous works of art, while two contributions titled *Standing room only* and *On the topography of the Generali Foundation Collection* drew attention to the significance of female and non-European positions. Flanking the presentation, issues of the journal *Protokolle*, the brainchild of founding director Otto Breicha, acted as a kind of commentary on some of the artists in the collection and shed light on the networks that were involved in laying its foundations. Questions of the presentation of art in the museum and the different ways of looking at it were at issue in the contributions *Portraits in the gallery*, *Narratives and points of view*, and *The value and true richness of art lies in its polysemy*. The section *Reenactment for the camera* studied a series by Elfie Semotan as an example of how artists take inspiration from art history. The works gathered under the headline *The museum as a mirror of the world* harnessed the motif of the mirror to explore aspects of (self-)reflection.



↑ *The Tip of the Iceberg*,
exhibition opening,
November 29, 2019

↗ *The Tip of the Iceberg*,
installation view

A Mind of Winter

Walter Martin & Paloma Muñoz

November 30, 2019
—March 15, 2020
(closed ahead of
schedule)

Rupertinum Atrium,
[1] & [2]

Curators:
Thorsten Sadowsky,
Tina Teufel

The artists Walter Martin (1953 Norfolk, VA, US—Milford, PA, US) and Paloma Muñoz (1965 Madrid, ES—Milford, PA, US), who have been partners in life and art since 1993, have won acclaim for their photographs and sculptures depicting surreal landscape dioramas with absurd and bizarre scenes.

Miniature worlds executed with meticulous and loving attention to detail unfold inside snow globes as the smallest form of the diorama: an icy, eerily beautiful wilderness of snowy mountains, blocks of ice, mysterious bodies of water, dead trees, and ruined buildings in which human figures are stranded in often hopeless predicaments. Disconcerting interactions and calamities that are about to strike or have already occurred reveal the precariousness and dark sides of human relationships and psychology. Nostalgia and sentimentality—the emotional register typically associated with the snow globe—turn the kitschy souvenir into the stage of a very dark humor. While working on these pieces, the artists also created numerous ensembles that connect contemplative landscapes to issues of the day and art-historical references. The exhibition presented selected sculptures, photographs, and installations for a multifaceted voyage into Martin and Muñoz’s dystopian universe. Ostensible idylls challenged the audience to look closely.

In *Utopia Work Station*, Martin and Muñoz offered visitors a unique opportunity to step inside an oversized snow globe and sit down at a desk, where they were invited to commit their own utopian ideas to paper—under the watchful eyes of the museum public. At the end of the year, the Museum der Moderne Salzburg was extraordinarily pleased to accept this work as a gift from the artists for its collections.

Also on display was the photographic series *Blind House* (2012–). Showing homes that have neither windows nor doors, making their interiors both inaccessible and invisible, it prompted reflections about the breaches—our use of social media, for example, or the cameras of our mobile devices—in the shell protecting the intimate space of private life.

The exhibition was accompanied by *Spheres*, a video that extended across three floors. A diverse cast of characters encased in snow globes floated down from the ceiling—unconcerned by the world around them yet forever caught in mid-action.



↑ Walter Martin & Paloma Muñoz, *Wish and Weight*, 2017, from the series “Cold Front”

↘ *A Mind of Winter*. Walter Martin & Paloma Muñoz, installation view



Supported by  SCHMITTEN
Zell am See-Kaprun

Something else

From Printed Matter to Rare Books

November 30, 2019
—March 15, 2020
(closed ahead of
schedule)

Rupertinum
[2] + [3]
Generali Foundation
Study Center

Curator:
Stefanie Grünangerl

Among the possessions of libraries—especially museum libraries—are publications that lay claim to a peculiar status between conventional library holding and museum collection object: illustrated and collectors' books, deluxe and limited editions, artists' books and photo books, important and now rare catalogues, ephemera and other printed works.

Both the Museum der Moderne Salzburg and the Generali Foundation have gathered such special bodies of materials since the beginnings of their collection-building activities. These quite heterogeneous holdings are now preserved at the Generali Foundation Study Center, where they are collectively known as as "Rara" (roughly equivalent to special collections)—a label typically associated with antique prints and especially valuable specimens. But what might the concept of the rare book mean in the context of modern and contemporary art? What do we take to be valuable? What is rare? And how does the library's special collection reflect the foci of the two institutions' art collections as well as individual "predilections"?

The exhibition probed these concerns and illustrated the wide range of art and artistic publishing: from issues of art magazines that have become collectibles in their own right to attempts to reimagine the art of book illustration, from the artist's book and their promise of immediate access to art to pieces that straddle the lines between work of art, book, and uncategorizable printed matter.



Presented by  GENERALI

With works and publications by Ernst Caramelle, Maria Eichhorn, Alison Gerber, Dan Graham, Koo Jeong A, Sol LeWitt, Lucy R. Lippard, Maeght Éditeur, Frans Masereel, Marta Minujín / Richard Squires, Linda Montano, Karl Rössing, and Klaus Scherübel

↑ *Something else.*
From Printed Matter
to Rare Books,
installation view

Friedl Kubelka vom Gröller The Self in the Mirror of the Other. Photographs and Films, 1968–2018

June 20
–November 1, 2020

Mönchsberg
[1]

Curator:
Jürgen Tabor

The exhibition *The Self in the Mirror of the Other. Photographs and Films, 1968–2018* paid homage to one of the most remarkable Austrian artists of recent decades: Friedl Kubelka vom Gröller, whose work combines conceptual photography, avant-garde and experimental filmmaking, feminist art, and Freudian psychoanalysis.

Born in London in 1946, the artist spent part of her childhood with her parents in East Berlin. At the age of eleven, she returned to Vienna, where she found herself in a social climate that was heavily shaped by Catholicism, the patriarchy, and the repression of Austria's complicity in National Socialism. Kubelka vom Gröller saw photography as a way of overcoming her own deep, personal experience of these social constraints. She initially set up as a freelance fashion photographer, but the artistic approach that has informed her art throughout her career was already evident in her early works: her curiosity about the state of mind of her counterparts and her knack for creating an atmosphere of intimacy, even when her sitters were strangers she had met in the street.

Kubelka vom Gröller's oeuvre includes unusual photographic series like her *Year Portraits*, in which she has been recording her own development for more than fifty years, and her monumental *One Thousand Changing Thoughts*, devoted to her mother's world and thoughts. It also comprises over one hundred short films in which the artist closes in on the minds of her subjects, in particular by exploring the expressive power of their faces. This work addresses themes such as the question of identity, women's and men's role models, aging, and the ways in which a person changes over time. Kubelka vom Gröller herself is always deeply involved in these works, either as an object of investigation or as an empathetic partner.

The intensity of Kubelka vom Gröller's portraits derives from her intuitive psychological understanding of the people who entrust themselves to her. Her works are characterized by great intimacy but also by an unflinching frankness. The exhibition offered a rare opportunity to explore Kubelka vom Gröller's art in a comprehensive survey of her photographs and films. It was compiled from works in the Generali Foundation Collection, the Austrian Federal Photography Collection, and the Museum der Moderne Salzburg's photography collection, complemented by loans from the artist.



↑ Friedl Kubelka vom Gröller, *The Self in the Mirror of the Other. Photographs and Films, 1968–2018*, installation view

→ Friedl Kubelka vom Gröller, *Das erste Jahresportrait* (part 1 of 11), 1972/73



The City—The Countryside

Japanese Photography of the 1960s and 1970s from the Collection of the Museum der Moderne Salzburg

June 20
—September 13, 2020

Rupertinum
[1] & [2]

Curators:
Christiane Kuhlmann,
Andrea Lehner-Hagwood

In *The City—The Countryside*, the Museum der Moderne Salzburg once again presented treasures from its globally unrivaled collection of Japanese photography of the 1960s and 1970s. The selection in the new exhibition put the focus on the interrelations between city, countryside, and society.

In the 1960s and 1970s, Japanese photographers devised a novel visual language and awareness of the changing political and social reality around them. Their style has been described as “are, bure, boke,” or “rough, blurry, out of focus.” In 1974, the Museum of Modern Art in New York was the first institution outside Japan to showcase contemporary photography from the country. Only two years later, Austria became the single most important gateway through which Japanese photography reached audiences in Europe, an achievement of Otto Breicha, our museum’s founding director, who traveled to Japan in 1975 to visit photographers in their studios, meet the editors of the leading photography magazines, and compile a singular body of work that is now at the Museum der Moderne Salzburg. A first selection from this collection, focused on depictions of human beings and perspectives on postwar Japan’s social transformation, was presented in the exhibition *I-Photo* in 2018. *The City—The Countryside* illustrated how Japanese photographers perceived the changing topography of urban centers as well as outlying rural areas.

All in all, the presentation featured about two hundred works by twelve photographers, which, together with a look back at highlights in *I-Photo*, limned a comprehensive portrait of this singular division of the museum’s collections. Among the photographers represented in the museum’s holdings are celebrities such as Nobuyoshi Araki, Daidō Moriyama, Masahisa Fukase, and Issei Suda.

With works by Nobuyoshi Araki, Tetsuya Ichimura, Yoji Jikihara, Kikujū Kawada, Kazuo Kitai, Jun Morinaga, Daidō Moriyama, Ikkō Narahara, Chōtoku Tanaka, Gen Tokura, Matsutoshi Takagi, Shinzō Shimao, Issei Suda, Yutaka Takanashi, and Shuji Yamada



↑ *The City—The Countryside*. Japanese Photography of the 1960s and 1970s from the Collection of the Museum der Moderne Salzburg, installation view

→ Ikko Narahara, *Two Garbage Cans, Indian Village, New Mexico, 1972*, from the series *Where Time Has Vanished*



Two Faces

Video Portraits from the Generali Foundation Collection

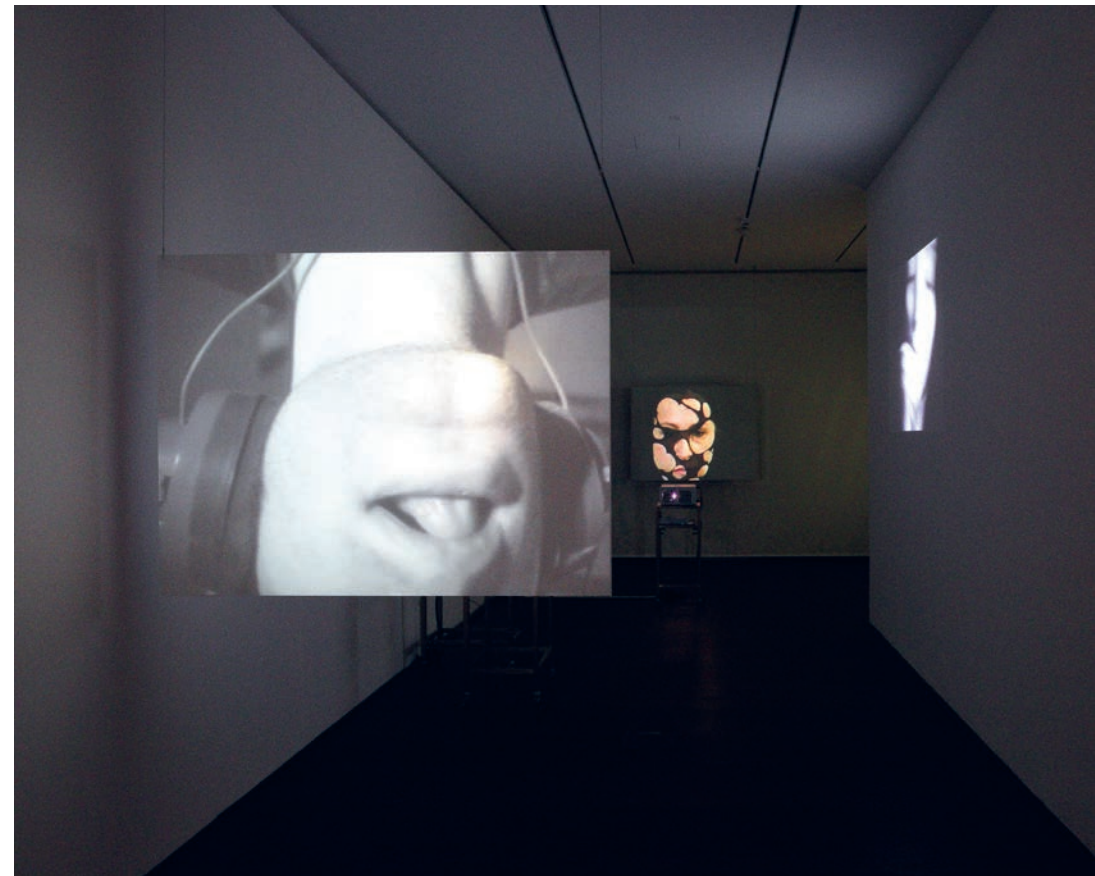
June 20
–September 13, 2020

Rupertinum
[2] & [3]
Generali Foundation
Study Center

Curator:
Jürgen Tabor

Video art plays a special role in the history of the portrait genre. Starting in the early 1970s, affordable video technology made capturing the vitality and expressiveness of the human face in moving images easier than ever before. Unconstrained by the cinematic necessity of telling stories, many artists harnessed video as a medium of introspection and probing engagement with the outside influences that impinged upon the sitter's self-image, body, and inner life. The exhibition presented classics from the Generali Foundation's extensive video collection to investigate this conception of the portrait.

The first chapter of the presentation confronted visitors with larger-than-life projections of portraits that, although they were video images, were recognizably informed by a sculptural vision. The art in the show's second section grappled with a concern that attained particular relevance with the arrival of the new technology: it revolved around the reflection of the artist's own person in a medium whose images look deceptively "real" yet are amenable to manipulation in a wide variety of ways. The works demonstrated how the play with planes of reality posed a fundamental challenge to the concept of identity and the subject's confidence in his or her own perceptions. A third major thematic field in early video art was charted by efforts at self-analysis, sometimes intimate investigations into psychological states and the social circumstances that give rise to them. Video figured in these works both as an instrument of self-observation and as a medium of communication addressed to the public.



*Two Faces. Video Portraits
from the Generali
Foundation Collection,
installation views*



Presented by  GENERALI

With works by Vito Acconci, Eleanor Antin, Lynda Benglis, Peter Campus, Hermine Freed, Sanja Iveković, Joan Jonas, Elke Krystufek, Bruce Nauman, Martha Rosler, Peter Weibel, Hannah Wilke, and Heimo Zobernig

Wilhelm Thöny

Dreaming in Times of Crisis

June 20
–October 11, 2020

Mönchsberg
[3]

Curator:
Lena Nievers

The exhibition *Dreaming in Times of Crisis* presented about 250 works by the painter and draftsman Wilhelm Thöny (Graz, AT, 1888–New York, US, 1949) from the Museum der Moderne Salzburg's collection, complemented by a select few loans from Galerie Welz, Salzburg. It put the focus on the two decades between the World Wars, a period that not only constitutes the core of the museum's holdings of Thöny's art but also marked a seminal phase in his oeuvre. The presentation concentrated on the graphic art he produced around 1920 for his unpublished *Book of Dreams* and the (letter) drawings of his *Scrap Book* from the 1930s—two major bodies of work that had never been on display in their entirety.

A restless global citizen whose life and career took him to destinations far beyond Austria's borders, Thöny studied at the Academy of Fine Arts in Munich and spent several years in Switzerland before returning to his native Graz. He left again in the late 1920s, settling first in Paris and then, in 1938, in New York City. An outgoing man with an extensive network of contacts, Thöny eagerly partook in public life, as the numerous depictions of social scenes and café gatherings in his oeuvre illustrate. He sought to engage other artists in dialogue, for instance, with Alfred Kubin, while guarding his creative independence and never committing to any of the major tendencies of his time.

The motifs in Thöny's art reflect the pervasive unease of the interwar years, whose apprehensions he distilled in works such as the sometimes grotesque, sometimes nightmarishly somber drawings for his *Book of Dreams*. Yet even in the direst circumstances, he often also created serene landscapes and urban views, scenes from the life of society, or portraits of individuals he held in high regard. The alternation between idyllic relief and utter despondency that is characteristic of Thöny's oeuvre is on especially moving display in his *Scrap Book*, which mixes observations from everyday life captured with lighthearted humor with reflections on the increasingly oppressive political situation. Many of these works signal aloofness through the choice of perspective: his cityscapes are rendered in a bird's-eye view or from a window overlooking a wide-open square; in the social scenes a perfunctory style suggests his distance from the figures. Many works have the look of a dreamer's attempts to record their hazy and evanescent visions in pictures.



↑ Wilhelm Thöny,
Sommermode 1938,
1938, from the album
Scrap Book, 1933–1937

→ Wilhelm Thöny,
*Dreaming in Times
of Crisis*, installation
views



Scenes of Exile

July 25
—November 1, 2020
(closed ahead of
schedule)

Mönchsberg
[2]

Curators:
Barbara Herzog,
Christiane Kuhlmann

The third in the series of exhibitions on artists who experienced life in exile turned the spotlight on the places all over the world where they found refuge. Emigrants' individual experiences varied widely depending not only on their personal circumstances and professional qualifications, but also on the countries in which they sought asylum. The geographical location, entry requirements and residence restrictions, the political and economic situation, and the local cultural environment profoundly influenced the future course of an exile's life and efforts to assimilate. The exhibition reconstructed the experiences of six artists to shed light on the disruptions of emigration and the professional crises that followed, but also on the ways in which some of them successfully rebuilt their careers or struck out into new fields.

Exploring selected cities—Zurich, Jerusalem, London, New York, Collingwood, Stockholm, and Shanghai—the exhibition featured the graphic oeuvre of the writer Else Lasker-Schüler (Elberfeld, DE, 1869–Jerusalem, IL, 1945), the photographs and films of Wolf Suschitzky (Vienna, AT, 1912–London, UK, 2016), the drawings and caricatures of Walter Trier (Prague, CZ, 1890–Collingwood, Ontario, CA, 1951), furniture designs by Victor Papanek (Vienna, AT, 1923–Lawrence, KS, US, 1998), the portraits by the painter Lotte Laserstein (Preußisch Holland, PL, 1898–Kalmar, SE, 1993), and the films of the director Louise Kolm-Fleck (Vienna, AT, 1873–1950).

A special focus was dedicated to the city and state of Salzburg. Until March 1938, Austria was an attractive destination for refugees. The Austrian film pioneer Louise Kolm-Fleck abandoned her career at the UFA studios in Berlin in 1933 and returned to her native country, where she shot *The Pastor from Kirchfeld* (1937) in Sankt Gilgen. Walter Trier, who designed thirteen of Erich Kästner's books and produced illustrations for *Emil and the Detectives* and *The Flying Classroom*, which have become icons beloved by young readers, conferred with the author during the 1937 Salzburg Festival. Kästner fictionalized the last time he met his illustrator, who returned from his exile in Great Britain for the occasion, in his novel *A Salzburg Comedy* (1938). The estate of photographer and filmmaker Wolf Suschitzky, who achieved professional success as a cameraman in London, has been preserved at FOTOHOF archiv in Salzburg since 2018.

A publication released in conjunction with the third exhibition recapitulated the three projects *Up/Rooted* (2017), *Resonance of Exile* (2018), and *Scenes of Exile* (2020). It surveys the existing scholarship and research on artists in exile of the past three years.



The exhibition was presented under the aegis of Federal President Alexander Van der Bellen.

With the generous support of

ZukunftsFonds
der Republik Österreich



NATIONALFONDS
DER REPUBLIK ÖSTERREICH FÜR OPFER DES NATIONALSOZIALISMUS

↑ *Scenes of Exile*, section
Louise Kolm-Fleck,
installation view

→ Exhibition opening
Scenes of Exile, July 24,
2020, left to right:
Member of the Parliament of Salzburg
Daniela Gutsch, Thorsten Sadowsky,
Christiane Kuhlmann,
Barbara Herzog



Marina Faust

2019 Otto Breicha Prize for Artistic Photography

September 26
—November 1, 2020
December 8—24, 2020
February 9, 2021
—extended through
April 5, 2021

Rupertinum
[1] & [2]

Curators:
Christiane Kuhlmann,
Andrea Lehner-Hagwood

For over five decades, Marina Faust has grappled with the media of photography, video, performance, and collage as well as with the language of things. The Museum der Moderne Salzburg's Rupertinum venue hosted the first comprehensive exhibition surveying the artist's oeuvre. Works from the 1980s from the museum's own photography collection were complemented by photographs from the 1970s from the artist's personal archive that had never been on public display as well as works on video and installations. The show thus presented a cross section of the artist's diverse output, which is informed by her habit of revisiting and reexamining her own earlier works. A representative catalogue published by FOTOHOF edition in conjunction with the exhibition retraces the evolution of her art.

Faust launched her career as a photo reporter in Vienna in 1969. Her photographs and writings appeared in numerous magazines around the world. She is perhaps best known for the photographs she created in connection with the Maison Margiela fashion brand. For more than twenty years, she worked closely with the Belgian label's founder Martin Margiela, shadowing his performances as well as the work in the studio and behind the runway with her camera.

More recently, Faust has devoted herself to her picture archive, subjecting her earlier work, herself, and her interests and perspectives to critical review. Other recurring genres in Faust's output include experimental self-portraits, black-and-white object photographs in which she explored her surroundings, and creations for which she collaborated with other artists. In 2012, for example, she worked with Franz West on the installation *Talk without Words* (Christopher Wool), which encouraged interaction between the visitors to the exhibition. Chairs play a special role in the artist's work. For the past fifteen years, Faust has experimented and worked with what she calls her *Traveling Chairs*, which were also on view in the exhibition.

The Otto Breicha Prize for Artistic Photography—Museum der Moderne Salzburg was endowed by the Breicha family and has been given out in memory of the Museum für moderne Kunst und Graphische Sammlung—Rupertinum's founding director since 2007.

The exhibition was presented under the aegis of Federal President Alexander Van der Bellen.



↑ 2019 Otto Breicha Prize for Artistic Photography, installation view

→ Marina Faust and Thorsten Sadowsky with the installation *Talk without Words* (Christopher Wool), 2012 by Marina Faust and Franz West



In Real Life

Life's Realities in the Photo Book

September 26
—November 1, 2020
December 8—24, 2020
February 9
—April 5, 2021

Rupertinum
[3]
Generali Foundation
Study Center

Curators:
Stefanie Grünangerl,
Jürgen Tabor

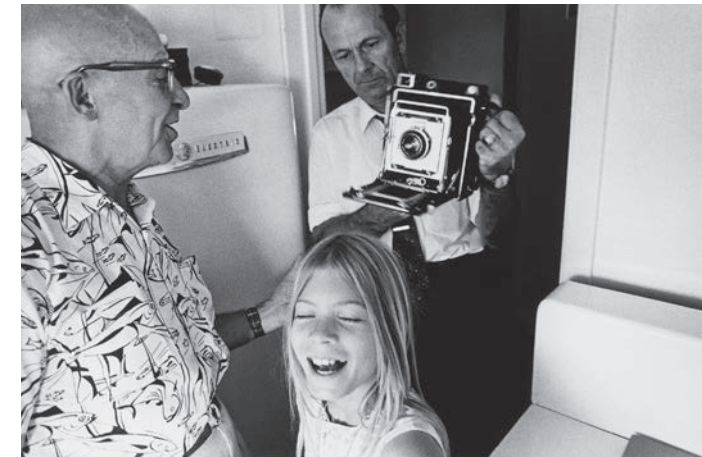
“It’s so good we’re finally meeting IRL!” Phrases like this, characteristic of the (post-)Covid-19 era, suggest our longing for the physical reality behind the screens. Originally a shorthand in online chats, the initialism IRL (in real life) stands for the promise that tangible and authentic life is waiting somewhere beyond the digital. That “real” life, however, not infrequently turns out to be full of hardships and incongruities. The complexity of social realities has always been of special interest to photographers. In engaging with social questions and milieus that often exist on the margins of society, they operate as researchers and critics, as journalists and visual artists. The photo book as a distinctive medium is especially suited to conveying their observations and reflections, by embedding the individual picture in a larger context. Presenting photographs in sequence, the photo book often features images and texts in carefully designed constellations while experimenting with the possibilities of the medium to devise forms of narrative that are more than illustrated stories.

The authors of the photo books presented in this exhibition share a common approach: They build a deep familiarity with the social groups, classes, and environments they explore, becoming involved as sympathizers or critics and sometimes employing participant observation, a practice from ethnography. At the same time, they ask how real lives can be transposed into the medium of the photo book: they work with contrasting images in order to open up scope for interpretation; they use combinations of text, sound, and picture or play with the materiality of the book to get closer to their subjects; they include the people who actually matter and show how they see their own lives; and they reveal that the photo book can open windows on real life but never completely capture it.



↑ *In Real Life. Life's Realities in the Photo Book*, installation view

→ Allan Sekula, gelatin silver print on baryta paper, from *Aerospace Folktales*, 1973



Presented by  GENERALI

Fiona Tan

Mit der anderen Hand / With the other hand

October 31
—November 1, 2020
December 8—24, 2020
February 9, 2021
—extended through
May 2, 2021

Mönchsberg
[3]

Curators:
Thorsten Sadowsky,
Marijana Schneider

With the generous
support of



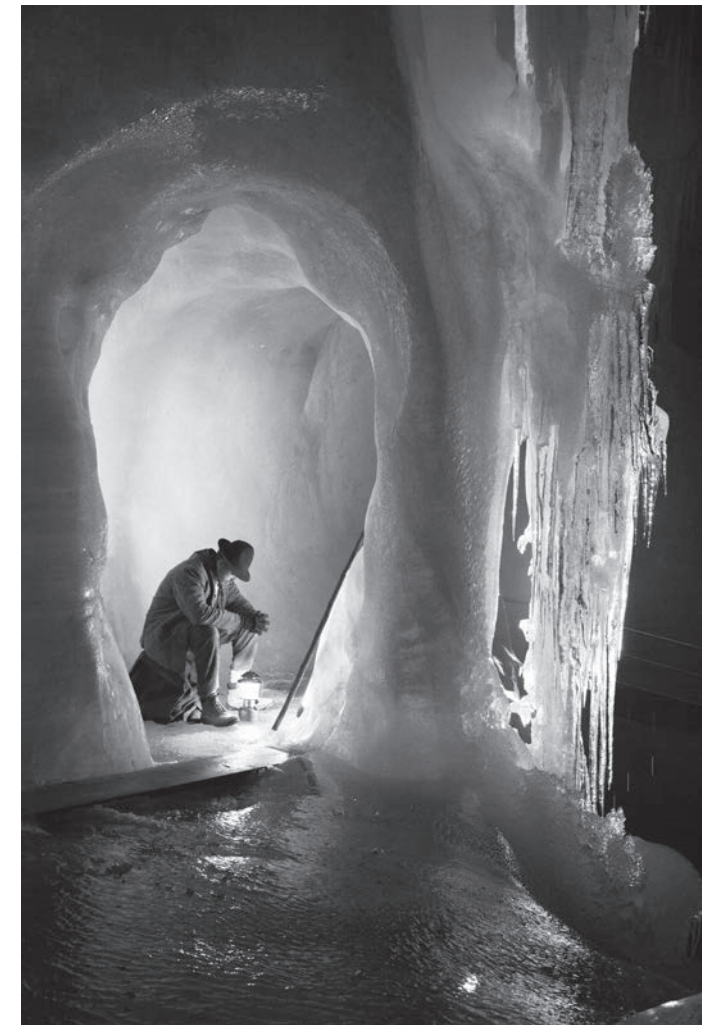
Kingdom of the Netherlands

The Amsterdam-based video and film artist Fiona Tan (Pekabaru, ID, 1966) has won worldwide acclaim as a leading contemporary artist since the 1990s. Her work, which has been showcased at numerous biennials and in diverse international exhibition contexts, charts voyages through space and time, through contemporary and historical visual universes.

The Museum der Moderne Salzburg and Kunsthalle Krems mounted Fiona Tan's first midcareer retrospective. Spanning her output of the past twenty years, the presentation was divided into two virtually concurrent exhibitions at the two institutions. The exhibition at the Museum der Moderne offered comprehensive insight into central themes and concepts that anchor Fiona Tan's thinking and art: alterity and identity, remembering and forgetting, the aesthetics of travel, the relationship between humanity and nature, documentation and fiction, and the interactions between photographic and film images. Tan's works always read as a critique of seeing, as when she harnesses archival footage to deconstruct the European perspective on other cultures.

The relations between Orient and Occident were the subject of the video installation *Disorient*, which premiered in the Dutch pavilion at the 2009 Venice Biennale. *Ascent* (2016) was a filmic narrative about Japan's Mount Fuji, a probing exploration of the mountain as a photographic image and central spiritual symbol. The iconography of the sea and mountains plays a prominent part in Tan's oeuvre, exemplified in the exhibition by *Depot* (2015), *Leviathan* (2015), *News from the Near Future* (2003), and the sound piece *Brendan's Isle* (2010). For *Gray Glass*, a new work on film commissioned for the exhibition at the Museum der Moderne Salzburg, Tan shot material in the Alps around Salzburg: on the glaciers at Hoher Sonnblick and in the Eisriesenwelt cave system in Werfen.

→ Fiona Tan, film still from
Gray Glass, 2020



The Physiognomy of Power

Harun Farocki & Florentina Pakosta

December 8–24, 2020
February 9, 2021
—extended through
May 24, 2021

Mönchsberg
[1]

Curator:
Jürgen Tabor

The exhibition *The Physiognomy of Power* presented the oeuvres of the German filmmaker Harun Farocki (Nový Jičín, CZ, 1944–Berlin, DE, 2014) and the Austrian graphic artist and painter Florentina Pakosta (Vienna, AT, 1933) side by side in order to draw attention to the similar critical consciousness and active engagement against forms of domination and discrimination that is present in the artists' work. Farocki emerged in the 1970s as one of Germany's leading documentary filmmakers and media artists; Pakosta has been a central figure in the Austrian feminist avant-garde, making drawings, graphic art, and paintings that articulate her trenchant views on her country's politics.

Both artists' critical thinking is rooted in the historical context in which they came of age. Farocki and Pakosta always conceived of the production of art as a political act, a stance informed by their efforts to understand the drama of the Second World War and their personal experience of life in postwar (West) Germany and Austria. Their works frame analytical, documentary, satirical, and narrative—and invariably oppositional—perspectives on structures of domination and mechanisms of power in politics, economic life, culture, and society. Considered in this light, Farocki's and Pakosta's oeuvres, despite the considerable differences between them, share two key aspects: an unrelenting critique of power, and the language both chose to convey their ideas in their respective media—the language of a critical realism.

The exhibition combined six major works by Farocki from the Generali Foundation Collection, including the two-channel video installation *I Thought I Was Seeing Convicts* (2000) and the trilogy *Eye/Machine I–III* (2001–2003), with a selective overview of Pakosta's art that spanned five decades. It was the first extensive presentation of her work in the Museum der Moderne Salzburg's collection, rounded out by important works on loan from the artist herself and other collections. The dialogue between the oeuvres of these two artists enhanced the understanding of the critical consciousness that informs them and embedded them in a broader context.

Presented by  GENERALI



The Physiognomy of Power.
Harun Farocki
& Florentina Pakosta,
installation views



Not Vital IR

December 5–24, 2020
February 9
–June 13, 2021

Mönchsberg
[2]

Curators:
Christina Penetsdorfer,
Thorsten Sadowsky

The Museum der Moderne Salzburg mounted the Swiss artist Not Vital's (Sent, CH, 1948) first solo exhibition at a museum in Austria. The sprawling presentation, which opened in December 2020, featured twenty-one sculptures, three expansive installations that took up entire rooms and walls, and 140 drawings.

Vital has built a reputation as an artist-nomad driven by a passion for exploring far-flung places and setting up new homes and sites of production. This obsessive urge to situate his art in a global framework and his fascination with other cultures and ways of life have guided him on a five-decade-long peripatetic quest around the world. Over the years, Vital has established studios in Brazil, Chile, China, Italy, and Niger; shuttling between them, he lives in a place for months at a time, working with local craftspeople and immersing himself in their cultures and traditions.

Nurtured by these foreign cultural contexts, Vital's extensive sculptural oeuvre is set apart by its conceptual rigor and its intuitive grasp of local cultures and narrative traditions. As the artist himself puts it, he merely picks up on what exists around him. He is interested above all in specialized craftsmanship, unusual materials and techniques, and the specific cultural and geographical characteristics of his current place of residence. They are key elements that constitute his art at its core and in its manifestations. Equally metaphorical and biographical, his works forge enigmatic conjunctions of forms, materials, and titles.

Vital maintains close ties to the region where he was born and raised, the Swiss Lower Engadine valley, to which he returns on a regular basis for several months of the year. This place and its traditions as well as memories of his childhood and teenage years are no less prolific a source of inspiration for his sculptures than the motifs, materials, and artisanal practices of foreign cultures. With its reduced visual idiom and smooth and often reflective surfaces, Vital's art is characterized by a captivating formal clarity and precision. An iconography that cannot be pinned down and an archaic quality lend it an aura of mysterious and poetic timelessness. The aesthetic allure of Vital's works derives first and foremost from the dynamic dialogue between formal severity and elegance and referential polyvalence. The combination of a minimalism executed to the highest standards of craftsmanship and found visual signifiers and surreal symbols yields a dense individual mythology in which art has become lived praxis.



↑ Not Vital. *IR*,
installation view

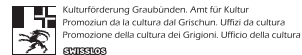
→ Not Vital with his
sculpture *Camel* in front
of the Museum
der Moderne Salzburg
on Mönchsberg



With generous
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Chur
Embassy of Switzerland
in Austria

Art in the Elevator

Since the summer of 2019, the monitors in the Mönchsberg-Aufzug lift have served the museum as an extended exhibition space. Every three months, we feature a different video or work on film by an internationally renowned artist or rising talent.

Curators:
Thorsten Sadowsky
Tina Teufel

Anna Vasof *Artificial Intelligence*

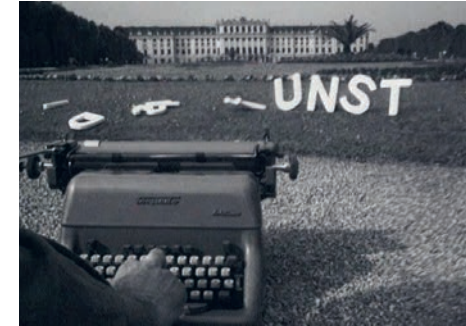


November 4, 2019
—February 2, 2020

The architect and media artist Anna Vasof (Vienna, AT, 1985) conceives of her non-stop stop-motion works as poetic, critical, and (self-)reflective observations that toy with perceptions and optical illusions, with images, emblems, and social paradoxes. The artist offers diverse perspectives on the ostensibly logical use we make of everyday implements, employing classic animated-cartoon techniques to humorous effect. Her playful approach sometimes lets the viewer glimpse behind the scenes, and the resulting demystification of the “magic” of her art is to some extent deliberate.

Anna Vasof, *Artificial Intelligence*, 2017,
video still, courtesy of the artist

Peter Weibel *Jede Aktion löst eine andere aus*



February 3
—May 3, 2020

The video *Jede Aktion löst eine andere aus* (*Every action triggers another*) is part of an extensive anthology by the Austrian artist and media theorist Peter Weibel (Odessa, Ukrainian SSR, SU, 1944–Vienna, AT / Karlsruhe, DE) that was created between 1969 and 1975 and published under the title *Depiction Is a Crime*. The works offer probing inquiries into the role of the new media of the 1970s and reflect on the associated construction of “realities.” Weibel’s *teleaktionen*, produced for the Austrian public service television station and broadcast as part of the program *Impulse*, removed his audience from the space of physical performance to a spatial as well as temporal distance.

Peter Weibel, *Jede Aktion löst eine andere aus*,
1967–1972, film still, sixpackfilm, Vienna

Nevin Aladağ

Top View



May 15
—August 2, 2020

Originally intended for presentation in a public setting, *Top View* was created in 2012 and is one in a series of video works in which Nevin Aladağ (1972, Van, Turkey – Berlin, DE) scrutinizes the social fabric of cities. In Munich, she asked passersby to put on a spontaneous dance performance for the camera. With its isolating focus on the feet, the video does not reveal the dancers' identities, yet the shoes and movements prompt speculations about the kinds of people they might be. The filmic composition of the approximately fifty dance sequences incorporates not only the visual rhythm of the footage but also the sounds of the shoes on the pavement as a musical component. The artifice of filming upside down enables Aladağ to achieve a humorous defamiliarization, to which she also alludes with the title *Top View*.

Nevin Aladağ, *Top View*, 2012, film still, courtesy of the artist and Wentrup, Berlin

Donna Conlon & Jonathan Harker

Tropical Zincphony



August 3
—November 1, 2020

Donna Conlon (1966 Atlanta, GA, US – Panama City, PA) and Jonathan Harker's (1975 Quito, EC – Panama City, PA) works propose playful takes on topics such as national identity, social behavior, and mass consumerism, often through a focus on found objects and their inherent qualities. In *Tropical Zincphony*, the viewer follows a mango as it travels through a corrugated-sheet obstacle course. Zinc-sheet roofs forming a kind of man-made landscape are a characteristic feature of Panama, where the mango is widely grown. The bumpy and unpredictable voyage of the hero, which is initially alone but then blends into a crowd of fellow mangos, and the ambient noise of the fruit hitting the metal sheets—ironically referred to in the title—read as a tongue-in-cheek observation on everyday life in the tropics.

Donna Conlon & Jonathan Harker, *Tropical Zincphony*, 2013, courtesy of the artists and Diablo Rosso

Peter Land

The Staircase



November 2, 2020
—January 31, 2021

The tragicomedy of failure is a central motif in Peter Land's (Aarhus, DK, 1966–Copenhagen, DK) art, which explores and caricatures physical pratfalls, states of utter distraction, and personal deficiencies as well as the struggles of everyday life and experiences in which the repressed and surreal test the human capacity for self-command. Besides his own body, the artist often deploys elements of absurdity and grotesquerie. *The Staircase* is the first in a series of videos from the 1990s and shows a man tumbling down what appears to be an endless flight of stairs. Replaying the footage in slow motion, Land compounds the man's—and, by extension, the viewer's—pain, an effect underscored by the oddly distorted and joyless funfair jingle on the soundtrack.

Peter Land, *The Staircase*, 1998, courtesy of the artist and Galleri Nicolai Wallner, Copenhagen



A Mind of Winter Walter Martin & Paloma Muñoz

Ed. by Thorsten Sadowsky for the Museum der Moderne Salzburg.
With a preface by Thorsten Sadowsky and texts by Dorit Ehlers,
Ruth Mätzler, and Tina Teufel
Hardcover, 128 pages, 100 illustrations
Verlag Bibliothek der Provinz, Weitra, 2020
ISBN 978-3-99028-899-3 (German edition)
ISBN 978-3-99028-900-6 (English edition)
€ 20



Scenes of Exile

Ed. by Thorsten Sadowsky for the Museum der Moderne Salzburg
on occasion of the final presentation in the three-part series on artists
who experienced life in exile
Softcover, 320 pages
Ca. 210 illustrations
Verlag Bibliothek der Provinz, Weitra, 2020
ISBN 978-3-99028-946-4 (German edition: Szenen des Exils)
ISBN 978-3-99028-947-1 (English edition)
€ 29



Marina Faust Winner of the 2019 Otto Breicha Prize for Artistic Photography—Museum der Moderne Salzburg

Ed. by Thorsten Sadowsky for the Museum der Moderne Salzburg.
With texts by Christiane Kuhlmann and Andrea Lehner-Hagwood
Softcover, thread stitching
176 pages
Fotohof edition, vol. 302
German and English
ISBN 978-3-903334-02-1
€ 25



Fiona Tan Mit der anderen Hand / With the other hand

Ed. by Thorsten Sadowsky for the Museum der Moderne Salzburg and
Florian Steininger for Kunsthalle Krems

Exhibition catalogue
With a preface by Thorsten Sadowsky and Florian Steininger,
and texts by Ruth Horak, Thorsten Sadowsky, Nina Schedlmayer,
and an interview with Fiona Tan and Eva Sangiorgi
Softcover, 160 pages, ca. 100 color ill.
Snoeck Verlagsgesellschaft, Cologne, 2020
German and English
ISBN 978-3-86442-324-6
€ 29.80

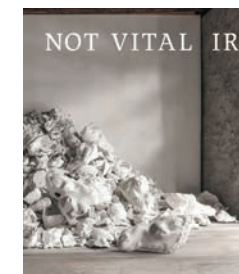
Reader
Ed. and with an introduction by Gilda Williams.
With texts by John Berger, Saskia Bos, David Campany,
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Philip Monk, Elisa Schaar, Sabine Maria Schmidt, Adrian Searle,
Joel Snyder, Adelina Vlas, and Doris von Drathen,
and substantial writings by Fiona Tan
Softcover, 400 pages, ca. 30 b/w ill.
Snoeck Verlagsgesellschaft, Cologne, 2020
ISBN 978-3-86442-325-3 (German)
ISBN 978-3-86442-326-0 (English)
€ 19.80

Catalogue bundled with a German or English reader
€ 39.90



The Physiognomy of Power Harun Farocki & Florentina Pakosta

Ed. by Thorsten Sadowsky for the Generali Foundation Collection—
Permanent Loan to the Museum der Moderne Salzburg.
With a foreword by Dietrich Karner, a preface by Thorsten Sadowsky,
texts by Antje Ehmann, Elsy Lahner, Christina Natlacen, and Jürgen Tabor,
and a conversation with Florentina Pakosta
Softcover, 184 pages, 175 ill.
Verlag für moderne Kunst, Vienna, 2021
German and English
ISBN 978-3-903796-70-6
€ 26



Not Vital IR

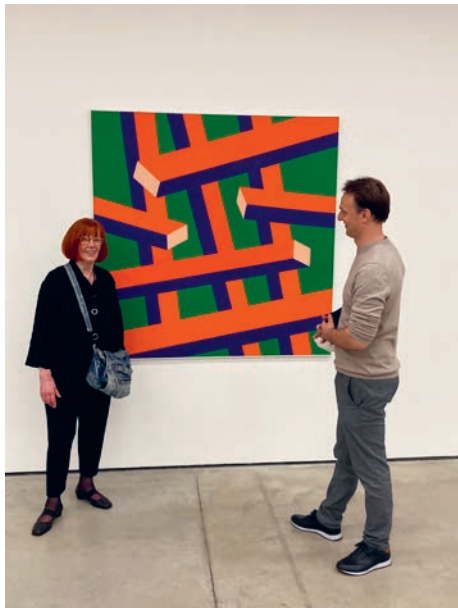
Ed. by Thorsten Sadowsky for the Museum der Moderne Salzburg.
With texts by Giorgia von Albertini, Christina Penetsdorfer,
Thorsten Sadowsky, and Not Vital
Hardcover, 128 pages, 110 ill.
Kehrer Verlag, Heidelberg/Berlin, 2020
German and English
ISBN 978-3-96900-005-2
€ 29

Presented by  GENERALI

Artistic Collaborations

In 2020, the Museum der Moderne Salzburg established and continued a number of productive cooperative partnerships. The exhibition and publication project *Fiona Tan. Mit der anderen Hand / With the other hand* was realized in collaboration with Kunsthalle Krems. For the exhibitions *Friedl Kubelka vom Gröller. The Self in the Mirror of the Other, Bodies–Cities. Collections and Excursions, Something else. From Printed Matter to Rare Books, Two Faces. Video Portraits from the Generali Foundation Collection* and *In Real Life. Life's Realities in the Photo Book*, the museum was able to build on the long-standing successful partnership with the Generali Foundation. The ambition to produce shows that combine outstanding artistic quality and intellectual depth with social and political relevance is also evident in the exhibition *The Physiognomy of Power. Harun Farocki & Florentina Pakosta*, which featured works from the Generali Foundation Collection and the museum's own holdings.

No less crucial for the success of the museum's work was the curators' close collaboration based on mutual respect and trust with the artists Friedl Kubelka vom Gröller, Florentina Pakosta, Fiona Tan, and Not Vital.



Florentina Pakosta
visiting the Museum der
Moderne Salzburg, seen
here with curator Jürgen
Tabor in front of her work
Magnetisches Feld III,
2013

Sponsors

As in previous years, the Museum der Moderne Salzburg's exhibition and publication projects in 2020 were made possible by generous financial contributions from third-party sponsors that attested to the quality of the museum's work.

Scenes of Exile was singled out as a project of special significance by Zukunftsfonds der Republik Österreich, the National Fund of the Republic of Austria for Victims of National Socialism, the State of Salzburg, and RNK Stiftung.

Fiona Tan. Mit der anderen Hand / With the other hand was produced with substantial funding support from the Mondriaan Fund and the Embassy of the Netherlands in Austria.

For *Not Vital. IR*, we were able to raise significant financial contributions from Pro Helvetia Swiss Arts Council, Kulturförderung Kanton Graubünden, Galerie Thaddaeus Ropac, Stiftung Stavros S. Niarchos, and the Embassy of Switzerland in Austria.

Additions to the Collections

In 2020, the Museum der Moderne Salzburg welcomed altogether 190 additions to the collection, including acquisitions, gifts, and permanent loans. The museum acquired fourteen works by Nilbar Güreş, Julia Haugeneder, Esmeralda Kosmatopoulos, Walter Martin & Paloma Muñoz, Wiebke Siem, Laurence Sturla, and Lois Weinberger that complement ensembles of works already in its possession or represent bold strategic choices indicating directions for the collection's future growth. A key work by Ewa Partum was acquired for the Generali Foundation Collection. Acquisitions by the Federal Ministry for Arts and Culture added thirty-one outstanding works of Austrian photography to the Austrian Federal Photography Collection, which is housed at the Museum der Moderne Salzburg. 137 works were purchased in the State of Salzburg's art acquisitions program, which is overseen by the Museum der Moderne Salzburg.

In recognition of the excellent collaboration on the exhibition and publication *A Mind of Winter*, the artists Walter Martin & Paloma Muñoz gifted the expansive installation *Utopia Work Station* (1998–2019) to the museum.

Nilbar Güreş,
Under the Skin,
2019



Museum Education

Museum education goes digital

The Covid-19 pandemic and the measures to curb the spread of the virus have added new urgency to the development of novel methods and alternative programs in museum education. The long closures of the museum and the ban on live events in the galleries prompted the museum education team to devise digital alternatives. Under the motto “Museum education goes digital,” we launched new online programs for a variety of audiences, including coloring templates for our youngest visitors, studio videos with easy-to-follow instructions on how to make art, and the series *Die Sammlung ausprobiert!* with exciting behind-the-scenes insights into the museum's exhibitions and collections. The do-it-yourself creative techniques explained in these videos were inspired by the works of selected artists in the museum's collections.

The team also successfully harnessed new approaches and technologies to transpose existing programs into the digital universe. The formats *Friday Sketching* and *Kunsthäppchen* stayed online after museums reopened and have since offered many visitors who cannot come to our venues an opportunity to pay at least a virtual visit to our galleries.

In light of the popularity of these digital museum education offerings, we also held school workshops via videoconference. New methods and tools such as exhibition videos, a digital pinboard, and a real-time feedback application allowed groups of pupils and university students to use their smartphones to visit the museum together from the safety and comfort of their homes. In another effort to make the digital online visit as “authentic” as possible, we produced virtual tours of the exhibitions *Marina Faust. 2019 Otto Breicha Prize for Artistic Photography* and *Not Vital. IR* enhanced by 360-degree panorama photographs.

The collaboration with the app MuseumStars, a joint initiative launched by museums in Germany, Austria, and Switzerland, represents a milestone in the digitization of our museum education programming. Since the app's release in 2020, the museum education team has put together exciting “challenges” in connection with various exhibitions that can be played from anywhere.

After the success of the museum education room in the exhibition *The Tip of the Iceberg*, the museum education team created its own presentation project on approximately 3,200 sq. ft. of floorspace. The exhibition *Creative Space* (June 19–October 11, 2020), conceived in cooperation with Modeschule Hallein during the first Covid-19 lockdown, enabled visitors of all ages to unleash their creative energies, inviting them to take inspiration from the sustainable ideas presented by the fashion school’s students and craft their own designs. Animal sculptures from the museum’s collections and the Generali Foundation Collection allowed them to test their line-drawing skills, after “warming up” with some instructional videos. Another key objective of the exhibition was to encourage reflection: visitors were asked to anonymously share their personal thoughts, fears, and hopes with the museum community.

Visitors were also invited to participate in an evaluation project in conjunction with the exhibition *Scenes of Exile*, in which we collected over five hundred personal stories and statements prompted by the question “And what does that have to do with me?”



In early 2020, the Museum der Moderne Salzburg welcomed two new residents: the cartoon characters Arty and Rupi. Illustrated by the museum educator Cristina Struber, they symbolize the museum’s two venues on the Mönchsberg and at the Rupertinum—two very different personalities, one museum. Arty and Rupi lead our youngest visitors on different adventures at the museum and are the protagonists in the illustrations accompanying our new *Junges Museum* folder, which was launched in early 2020 and now comes out every four months. Each issue presents a selected exhibition, highlighting attractions for children and families. Playful elements in the folder invite young readers to make their own drawings.



New formats

The year 2020 brought a general expansion of the Museum der Moderne Salzburg’s museum education program, which is designed to cater to the museum’s diverse and evolving audiences: for example the program *Schau mal, Kunst!*, is now tailored specifically to kindergarten-age visitors. A series of art walks initiated in 2020 enhances visitors’ understanding and appreciation of the art on the museum’s grounds. The popularity of the *Friday Sketching* format led the museum education team to develop a creative after-work workshop for adults: *Abendma(h)l—Pinsel, Brot und Wein*. And in cooperation with the City of Salzburg, we started *Türen öffnen*, a program for people with dementia—a major step toward a truly accessible and inclusive museum education.

Collaborations

As in the past, the museum education team worked with a variety of institutional partners in 2020, including with Modeschule Hallein on the exhibition *Creative Space*, with Tourismusverband Salzburger Altstadt on *Hand.Kopf.Werk*, with ORF-Museumszeit, and with the initiative Demenzfreundliche Stadt Salzburg. Continuing education programs for teachers were held in cooperation with Pädagogische Hochschule Salzburg.

Participants

Despite the unavoidable closures of the museum, the museum education formats drew large audiences, particularly the children’s studio workshops, *Atelier 6+* and *Miniatelier*, as well as the vacation studio workshops and the *Kreativwochen* programs. All in all, 2,307 individual visitors participated in analog and digital museum education programs in 2020.

Circle of Friends and Patrons of the Museum der Moderne Salzburg



In November 2019, the museum's Circle of Friends and Patrons elected Sophia Vonier as its new president and Anna-Sophie Dalus and Julia Leitner as deputy presidents. Inge Fazelnia, Susanne Zrost-Treul, and Johannes Edelsbacher remain on the board and support the new team.

As a visible symbol of this changing of the guard, the Circle has adopted a new corporate design for its communications with the public, including a new logo. Due to the pandemic and the official regulations designed to curb the spread of the virus, no major events were held in 2020; the Circle continued to offer its members private tours guided by the museum's director or the curators.

In an effort to make its 220 members an attractive offer despite these limitations, the board, in consultation with the Museum der Moderne Salzburg and Galerie Thaddaeus Ropac, decided to realize a limited-edition replica of Not Vital's work *Leua*, which proved exceptionally popular with the membership. The president and vice presidents also drew up an inventory of the proof copies of earlier artists' editions and initiated a successful online sale of these copies.

→ Left to right: Julia Leitner, Anna-Sophie Dalus, Sophia Vonier, Susanne Zrost-Treul, Inge Fazelnia, Andreas Bernhart (secretary since 2021)

↓ Not Vital, *Leua*, 2020



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Ferienregion Zell am See/Kaprun

Annual pass partners

DomQuartier Salzburg
Kunsthalle Wien
Kunstmeile Krems
Lentos Kunstmuseum Linz
mumok – Museum moderner Kunst Stiftung Ludwig Wien
Museum Moderner Kunst Kärnten – MMKK
Museum Moderner Kunst – Wörlen Passau
Salzburg Museum
Universalmuseum Joanneum – Kunsthaus Graz

Other partners

Alumni Club Uni Salzburg
Familienpass Salzburg
Familienpass Steiermark
RVS-Seniorenpass

Facts and Figures

Visitors	Mönchsberg: 33,239 Rupertinum: 7,594 Both venues: 40,833
Per exhibition (including visitors in 2019 or 2021 where applicable)	<p>Bodies—Cities Collections and Excursions October 18, 2019—March 8, 2020 Mönchsberg [1] 24,286</p> <p>The Tip of the Iceberg November 30, 2019—March 15, 2020 (closed ahead of schedule) Mönchsberg [2] & [3] 17,707</p> <p>A Mind of Winter Walter Martin & Paloma Muñoz November 30, 2019—March 15, 2020 (closed ahead of schedule) Rupertinum Atrium, [1] & [2] 5,039</p> <p>Something else From Printed Matter to Rare Books November 30, 2019—March 15, 2020 (closed ahead of schedule) Rupertinum [2] & [3] Generali Foundation Study Center 5,039</p> <p>Friedl Kubelka vom Gröller The Self in the Mirror of the Other. Photographs and Films, 1968–2018 June 20—November 1, 2020 Mönchsberg [1] 20,650</p> <p>The City—The Countryside Japanese Photography of the 1960s and 1970s from the Collection of the Museum der Moderne Salzburg June 20—September 13, 2020 Rupertinum [1] & [2] 3,349</p>

Two Faces Video Portraits from the Generali Foundation Collection June 20—September 13, 2020 Rupertinum [2 & 3] Generali Foundation Study Center	3,349
Wilhelm Thöny Dreaming in Times of Crisis June 20—October 11, 2020 Mönchsberg [3]	19,067
Scenes of Exile July 25—November 1, 2020 (closed ahead of schedule) Mönchsberg [2]	16,008
Marina Faust 2019 Otto Breicha Prize for Artistic Photography September 26—November 1, 2020 December 8—24, 2020 February 9—April 5, 2021 Rupertinum [1] & [2]	1,662
In Real Life Life's Realities in the Photo Book September 26—November 1, 2020 December 8—24, 2020 February 9—April 5, 2021 Rupertinum [3] Generali Foundation Study Center	1,662
Fiona Tan Mit der anderen Hand / With the other hand October 31—November 1, 2020 December 8—24, 2020 February 9—May 2, 2021 Mönchsberg [3]	5,357
The Physiognomy of Power Harun Farocki & Florentina Pakosta December 8—24, 2020 February 9—May 24, 2021 Mönchsberg [1]	6,746
Not Vital IR December 5—24, 2020 February 9—June 13, 2021 Mönchsberg [2]	9,934

Digital media
engagement

Website
88,000 users
120,000 sessions
333,000 page views

Newsletters
3,400 subscribers
(general and museum education newsletters, in total)

Instagram
6,000 subscribers

Facebook
18,400 likes
19,200 subscribers

Twitter
2,600 followers

Media response

Print and online media
Reports and mentions in print and online media around the world that, when printed out, add up to ca. 500 pages (A4)

Radio and television coverage
Numerous reports, primarily in Germany and Austria

Profit and Loss Account

	2 0 2 0		2 0 1 9	
	EUR	EUR	EURk	EURk
1. Net sales		764,570.97		1,156
2. Other operating income				
a) Income from disposal and write up excluding financial assets	0.00		2	
b) Income from release of accruals	46,460.75		12	
c) Other income	5,505,691.49	5,552,152.24	5,399	5,413
3. Cost of materials and services brought in				
a) Cost of material	29,435.66		77	
b) Cost of services brought in	1,305.55	-30,741.21	3	-80
4. Personnel expenses				
a) Salaries	1,889,645.49		1,933	
b) Social expenses	553,479.31		537	
<i>thereof expenses for pensions scheme EUR 0.00 (2019 EURk 0)</i>				
aa) Expenses for severance payments and contributions to company-sponsored employee provision funds EUR 30,367.99 (2019 EURk 28)				
bb) Expenses for statutory social security, payroll related taxes and mandatory contributions EUR 518,523.12 (2019 EURk 501)				
less subsidies received for short-time work due to COVID-19	-238,696.08	-2,204,428.72	0	-2,470
5. Depreciation on intangible and tangible fixed assets		-329,946.77		-316
6. Other operating expenses				
a) Taxes, not included in fig. 12	9,772.57		13	
b) Other operating expenses	3,322,560.06	-3,332,332.63	3,848	-3,861
7. Subtotal from fig. 1 to 6 (operating result)		419,273.88		-158
8. Other interest and similar income		2,391.08		2
<i>thereof from affiliates EUR 0.00 (2019 EURk 0)</i>				
9. Interest and similar expenses		-13.76		0 *)
<i>thereof from affiliates EUR 0.00 (2019 EURk 0)</i>				
10. Subtotal from fig. 8 to 9 (financial result)		2,377.32		2
11. Result before taxes (Subtotal from fig. 7 and 10)		421,651.20		-156
12. Taxes on income and profit		-1,750.00		-2
13. Result after taxes = Net income / Net loss for the year = Profit / Loss for the Year		419,901.20		-158
14. Profit carried forward from previous year		940,405.37		1,098
15. Total profit		1,360,306.57		940

*) small amount

Governance

Corporate structure

The Museum der Moderne Salzburg is organized as a limited company (Museum der Moderne—Rupertinum Betriebs-gesellschaft mbH). Its sole shareholder is the State of Salzburg.

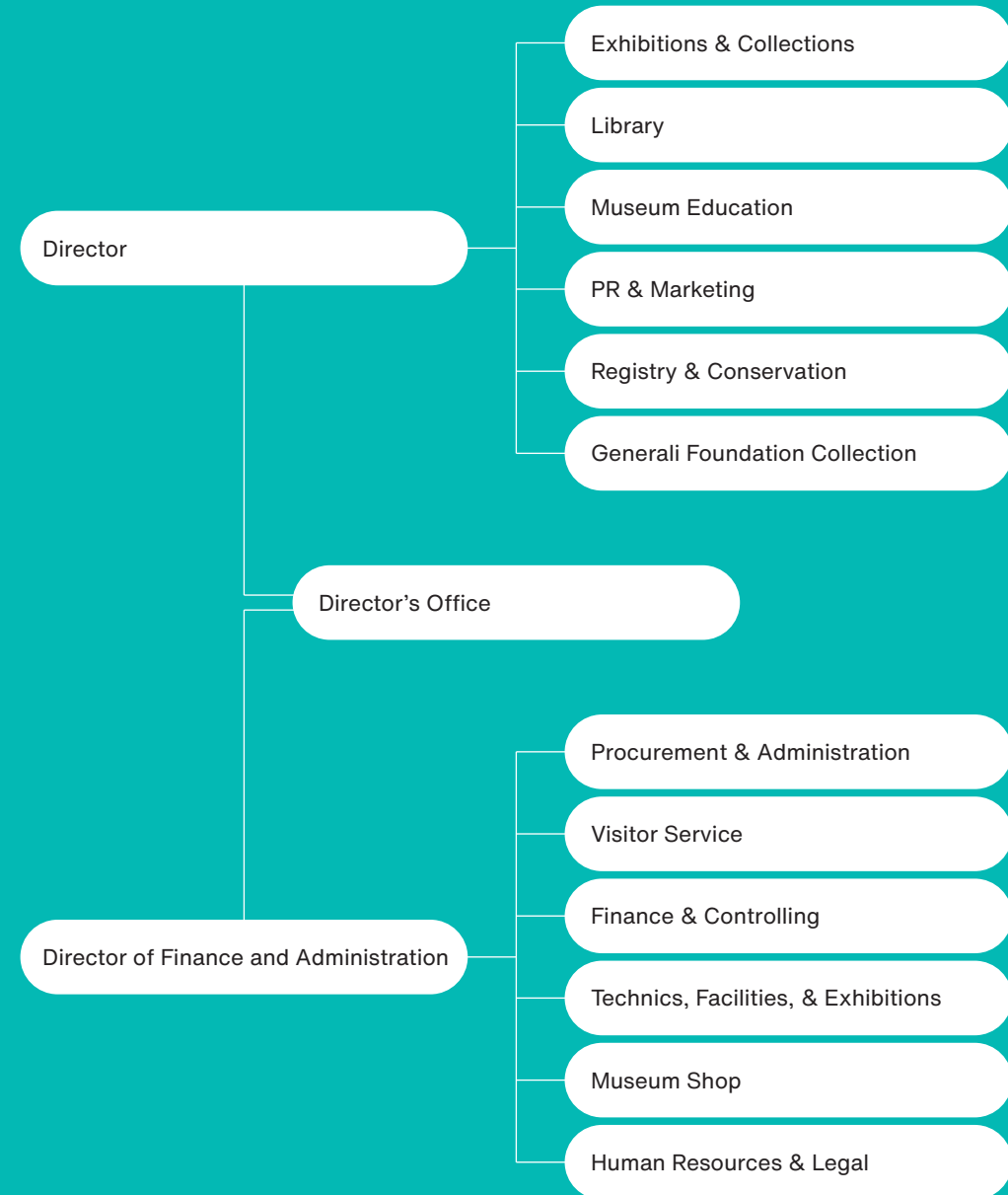
Directors and management

Thorsten Sadowsky, Director (Chief Executive)
Friedrun Schwanzer, Director of Finance and Administration (Authorized Officer)

Supervisory board

President of the Parliament of Salzburg Brigitta Pallauf, Chairwoman
Member of the Parliament of Salzburg Simon Heilig-Hofbauer, Deputy Chairman
Member of the Parliament of Salzburg and Leader of the parliamentary group Daniela Gutschi
Johannes Schwaninger
Tina A. Teufel (head of the employee organization)
Susanne Susanka (deputy head of the employee organization)

Organizational Chart



Personnel development (Reference day headcounts)

	12/31/2020	12/31/2019
Employees		
female	37	46
male	23	23
total	60	69

Civil servants	4	6
Employees, Generali Foundation	2	2

Average age
of the employees as of 12/31/2020 43 years

Team 12/31/2020

Employees

Sasa Asceric, Xavier Casassas-Canals, Thomas Diabl, Daniela Eibl, Viktoria Fahrenguber, Thomas Fenninger, Helmut-Arno Fischer, Elke Fleischhacker, Markus Fuchs, Johann Gruber, Stefanie Grünangerl, Sarah Haas, Kim Habersatter, Christian Hauer, Sabine Haydl, Barbara Herzog, Dzemila Ibrahimovic, Elisabeth Ihrenberger, Egon Jindra, Rebecca Kahr, Felix Koch, Niklas Koschel, Christiane Kuhlmann, Alrun Kuß, Kai Kuß, Christine Latocha, Andrea Lehner-Hagwood, Alexander Lenz, Dieter Linnerth, Markus Lonski, Lena McFadden, Halid Memic, Lena Nievers, Markus Niski, Philip Paulus, Christina Penetsdorfer-Grausgruber, Ilse Pürstl, Sascha-Catrin Ramesmayer, Anna Rechberger, Martin Riegler, Thorsten Sadowsky, Alija Salihovic, Marlen Schieder, Sonja Schmiderer, Doris Schnabl, Marijana Schneider, Friedrun Schwanzer, Jaroslava Seifert, Saskia Sikabonyi, Mirabelle Spreckelsen, Marcella Steinbichler, Magdalena Stieb, Sabine Stollberger, Cristina Struber, Susanne Susanka, Tina Teufel, Cem Turan, Marc Oliver Wacht, Theresa Weiss, Max Wittmann

Civil Servants

Roland Fraueneder, Susanne Greimel, Monika Schiller, Claudia Tiefenbacher

Employees, Generali Foundation
Doris Leutgeb, Jürgen Tabor

Picture Credits

Cover and p. 35: Fiona Tan, *Gray Glass*, 2020, two-channel video installation (black and white, sound), film still, commissioned by the Museum der Moderne Salzburg, with support from the Mondriaan Fund, NL, Museum der Moderne Salzburg, © courtesy of the artist, Frith Street Gallery, London, Peter Freeman Inc., New York, Wako Works of Art, Tokyo

p. 3: photo: Manuel Horn

p. 4: both photos: Marc Haader

p. 6: photo: Thorsten Sadowsky: Land Salzburg / Neumayr – Leopold; photo: Friedrun Schwanzer: Caroline Knauder

p. 7: photo: Katharina Maximoff

p. 8: photo: Martin Riegler

p. 9: photo: Rainer Iglar

p. 10: photo: Bundesregierung/Steins; film still from the exhibition video by mediacreation

p. 15 top: photo: wildbild

p. 17 top: Walter Martin & Paloma Munoz, *Wish and Weight*, 2017, from the series “Cold Front”, courtesy of the artists

p. 21 bottom: Friedl Kubelka vom Gröller, *Das erste Jahresportrait* (part 1 of 11), 1972/73, black-and-white and color photographs, mounted on cardboard, © Generali Foundation Collection—Permanent Loan to the Museum der Moderne Salzburg, Bildrecht, Vienna, photo: Werner Kaligofsky

p. 23 bottom: Ikko Narahara, *Two Garbage Cans, Indian Village, New Mexico*, 1972, from the series “Where Time Has Vanished”, gelatin silver print on baryta paper, Museum der Moderne Salzburg © Estate Ikko Narahara

p. 27 top: Wilhelm Thöny, *Sommermode 1938*, 1938, from the album “Scrap Book”, 1933–1937, pen-and-ink drawing and watercolors on paper, Museum der Moderne Salzburg, photo: Bettina Salomon

p. 29 bottom: photo: wildbild

p. 31 bottom: shown installation: Marina Faust and Franz West, *Talk without Words (Christopher Wool)*, 2012, 1 table, 4 chairs, 1 teasing ball, dimensions variable, © Marina Faust; photo: wildbild

p. 33 bottom: Allan Sekula, gelatin silver print on baryta paper, from: *Aerospace Folktales*, 1973, photo-audio installation, Generali Foundation Collection—Permanent Loan to the Museum der Moderne Salzburg, © Generali Foundation Collection—Permanent Loan to the Moderne Salzburg, photo: Allan Sekula

Film stills on pp. 41, 42, and 43: as stated

p. 46: photo: Katharina Maximoff

p. 48: Nilbar Güreş, *Under the Skin*, 2019, stiched fabric, aluminum frame, filling, Museum der Moderne Salzburg Collection—Acquisition from Federal Gallery Funds, photo: Anna Konrath / courtesy Galerie Martin Janda, Vienna

p. 51: photo on the right: Museum der Moderne Salzburg

p. 52, on the left: special edition Not Vital, *Leva*, 2020, brass,

© Not Vital, photo: Eric Gregory Powell; photo on the right: wildbild

Installation views on pp. 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 37, 39, and 51: photos: Rainer Iglar

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