



Museum der Moderne
Salzburg

2021 Annual Report





Museum der Moderne
Salzburg

2021 Annual Report

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Greeting



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

In presenting the 2021 annual report, we look back on yet another turbulent and exciting year. Although we have learned to live with the pandemic and the difficulties it poses, the coronavirus has surprised us again and again, with inevitable consequences also for the museum's operation. Still, in the second year of the pandemic no less than the first, the Museum der Moderne Salzburg's team took on the challenges of the current situation with unwavering commitment, creative energy, solidarity, and enormous dedication. Allow me to use this opportunity to express my heartfelt admiration and gratitude to our director Thorsten Sadowsky and Friedrun Schwanzer and their staff.

More than in the past, the diverse program of high-quality exhibitions turned the spotlight on social and political issues, offering a fresh demonstration that art and culture provide vital impulses for the ongoing transformation of society.

Art's mission is to draw our attention—brusquely if needed—to reality and reflect on the ways we see the world. The exhibitions the museum presented in 2021 once again amply lived up to this mission.

I hope that you, dear readers, will enjoy browsing this book, which takes stock of the museum's wide variety of activities in 2021 and offers interesting insights into the work that is done behind the scenes.

I would be pleased if you chose to remain loyal fans of the museum or became visitors and perhaps friends of the Museum der Moderne Salzburg in the near future.

A handwritten signature in black ink that reads "Brigitta Pallauf".

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



The Museum der Moderne Salzburg

Vision

An internationally recognized art museum for everyone—with its finger on the pulse of time, and for a diverse society.

Mission Statement

The Museum der Moderne Salzburg collects, preserves, studies, displays, and communicates the art of the 20th and 21st centuries. The museum is a dynamic, cultural forum at the heart of Europe, with international appeal and significance. It cultivates an interdisciplinary dialog between the arts. With its two locations—on the Mönchsberg and in the Rupertinum in the old town—it sees itself as a meeting place and a venue for discussions.

The Museum der Moderne Salzburg is a major player on the contemporary art scene, discussing issues that are topical and socially relevant. It is committed to a diverse, inclusive society, and sees art as a medium of knowledge and change. It breaks down barriers and communicates art through diverse approaches. It has an inclusive policy towards its visitors, enabling them to participate and experience art in an active manner.

The Museum der Moderne Salzburg is committed to the United Nations' Sustainable Development Goals and shares the international community's vision of a good future for all human beings.

Digitization

As part of a comprehensive digitization process, the Museum der Moderne Salzburg is implementing measures that will make the museum experience the best possible for its visitors, providing barrier-free, international access to museum education for our target groups. Internal workflows will be optimized, and the collections for which the museum is responsible will be made digitally accessible.

Moving Forward into a Fragile New Normal

Thorsten Sadowsky
Friedrun Schwanzer



If the year 2020 was defined by the once-in-a-lifetime situation the pandemic precipitated—museums throughout Austria had to close, events were canceled, tourism came to an almost complete stop, and much of life had to temporarily move into the digital realm—2021 saw the return of some of what we might call the “normal” operation of the art and museum scene. Except for a few weeks, audiences were able to see exhibitions in the galleries; encounters and discussions were “live” again during events and in art education programs; and international visitors gradually returned to Salzburg as well.

Yet the period of mandatory closings and lockdowns also left some positive experiences we were able to integrate into the “new normal”: the Museum der Moderne Salzburg doubled down on its investment in digital formats for its growing art education program in 2020 and 2021, developing video introductions, livestreams, virtual 360-degree tours, conversations with artists via videoconference, and more. Once the restrictions on in-person events were lifted, we retained these formats, some as standalone online productions, some in hybrid form (such as events that can be attended in person or remotely): they had proven popular with domestic as well as international viewers, making them important tools allowing us to expand our reach and grow our audience. The museum, that is to say, seized on the challenging situation as an opportunity to accelerate

and deepen the adoption of digital technologies it had already initiated. Meanwhile, we found that, however indispensable maintaining a digital presence is for museums today, the pandemic also sparked an unmistakable new yearning for “analog” encounters with art and other people.

Introducing new audience demographics to the Museum der Moderne Salzburg and encouraging them to discover the museum as a low-threshold yet interesting destination for everyone looking to broaden their mind, experience art, or just recharge their inner batteries was the objective of a successful image campaign that ran both throughout the city and online; slogans like “Legal Mind-Bending,” “No Clue? No Problem!”, or “Art with a Global Perspective” generated a lot of buzz and won the gold medal for best series at Progress Werbung’s 2021 culture poster awards.

With altogether twelve presentations, the Museum der Moderne Salzburg’s 2021 exhibition program threw changing contemporary worldviews into relief; with a dedicated effort to integrate non-European positions, it put the focus on socially relevant concerns such as travel, migration, hybrid identities, structural violence, gender-specific power, racism, and sexism. It was the first time that the Museum der Moderne Salzburg fully grappled with the so-called postcolonial shift of perspectives. The “post” does not indicate an end of the colonial relations between North and South; rather, it gestures toward colonial continuities that persisted despite the end of foreign political rule and endure in today’s changed circumstances.

Several exhibitions that first opened in 2020 were extended deeper into 2021 after the closures of the previous year to give prospective visitors more opportunity to see them. The *Marina Faust* retrospective, which opened in September 2020 and remained on view until early April 2021, showcased a cross-section of the Vienna-based photographer and visual artist’s diverse oeuvre. At the same time, the exhibition *In Real Life*



The opening of the exhibition *Yinka Shonibare CBE. End of Empire* could be attended digitally and on-site.

explored creative engagements with the photobook medium. The double exhibition *Physiognomy of Power* juxtaposed the works of two renowned artists, Harun Farocki and Florentina Pakosta, in which very different media sustain an artistic critique of structural, political, and male violence. Traveling and artistic nomadism were a keynote in two exhibitions that also already opened in late 2020. *Not Vital. IR* was the first solo exhibition at a museum in Austria of this internationally acclaimed “artist nomad.” The Romansh word “ir” in the exhibition’s title means “to go,” hinting at Not Vital’s creative practice of setting out, returning, and setting out afresh. “Several voyages on different levels” was how the photographer, video artist, and filmmaker Fiona Tan described her mid-career retrospective *Mit der anderen Hand / With the other hand*, which was produced in a cooperation between the Museum der Moderne Salzburg and the Kunsthalle Krems and invited the visitors to roam through space and time as well as contemporary and historic imaginaries.

Anchored by central works from the Generali Foundation Collection, the exhibition *This World Is White No Longer* featured a selection of significant positions that undertake critical reflections on racist patterns of thought and action and frame novel views of a decentered world. A concurrent project launched together with the photography and new media class at the Mozarteum University Salzburg took inspiration from the thematic exhibition to develop new works offering critical self-reflections on “white identity” and visualizing anti-racist discourses. In the summer, the grand monographic exhibition *Yinka Shonibare CBE. End of Empire* turned the spotlight on one of Great Britain’s most prominent artists working today and a leading voice in the discussion about postcolonialism. This show, which drew considerable international attention, attracted 33,000 visitors, a record for the Museum der Moderne Salzburg’s 2021 exhibition program. The presentation *Tell Me What You See. Skrein Photo Collection* surveyed the visual treasures and rich thematic diversity of a major private photog-

The image campaign, visible both in the city and in digital space, attracted a great deal of attention and won an award.



Information booths as part of a day of action within the 17 x 17 project were dedicated to various aspects of the topic of “nutrition.”



raphy collection. David Tudor, an American who emerged in the 1950s as an exceptionally gifted pianist and interpreter of contemporary music before making a name for himself in the art world as a leading performer and live electronic-music artist, was the subject of the exhibition *Teasing Chaos. David Tudor*.

Ellen Harvey. The Disappointed Tourist was the title of this British-US artist's first solo exhibition in Austria, for which Harvey set up a studio in the galleries on the Mönchsberg in which she worked for several weeks. She also offered and still offers the public the opportunity to participate in the making of the series from which the show took its title, on which she has been working since 2019, by submitting destinations they long to see that no longer exist. Twenty-five years after its last presentation of the work of Gordon Matta-Clark, the Generali Foundation at the Museum der Moderne Salzburg worked with the Canadian Centre for Architecture (CCA) to produce *Out of the Box. Gordon Matta-Clark*, a fresh and comprehensive examination of the oeuvre of this artist, who died too young; the fundamental critique of modernist architecture he developed in the 1970s remains influential today. This exhibition was complemented by a project developed by the artist Hans Schabus that teased out the urgent relevance of Matta-Clark's work to the present.

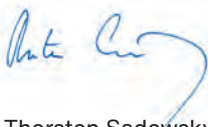
Museums and exhibiting institutions play a key role in shaping and developing our society. The Sustainable Development Goals (“SDGs” for short) adopted by the United Nations in 2015 can serve as a programmatic and strategic frame of reference in this context. ICOM Austria (the Austrian national committee of the International Council of Museums, a UNESCO affiliate) and the Federal Ministry for Arts, Culture, the Civil Service and Sport (BMKÖS) supported the implementation of these UN sustainability goals with the project *17 MUSEEN x 17 SDGs*. In January 2021, ICOM's board nominated seventeen Austrian museums to serve as examples of good practice and role

models. The seventeen SDGs were assigned to the seventeen museums by lot; the Museum der Moderne Salzburg drew goal no. 2, *No hunger*. The museum team responded by putting together a monthslong program of special events to explore the subject, including a day of action with a symposium and information booths, a donation drive co-organized by Caritas Salzburg, a series of film screenings, and a recipe collection helping amateur chefs avoid food waste.

At the museum's venue in the old town (Rupertinum), extensive renovation and remodeling work on the ground floor began in October 2021 and was completed in the spring of 2022. The redesign included the adaption of the lobby, where a museum shop that is up to contemporary design standards was added, the remodeling of the restrooms, the creation of new, barrier-free access, and the integration of a new museum café, the 220GRAD RUPERTINUM. These measures, which were long overdue, considerably enhanced the site's appeal.

The museum's visitor figures continued their positive development in 2021, growing significantly over the previous year, although the circumstances did not allow the museum to match its successes of the pre-Covid years. As in earlier years, the Museum der Moderne—Rupertinum Betriebsgesellschaft, which operates the museum, showed a stable financial development.

We would like to thank the members of our team for their unstinting dedication and all our partners for our excellent collaborative relationships. They all helped us keep the Museum der Moderne Salzburg on course for future success. Our achievements in 2021, we believe, speak for themselves.



Thorsten Sadowsky
Director



Friedrun Schwanzer
Director of Finance
and Administration

The Exhibitions in 2021

A Review

Marina Faust

2019 Otto Breicha Prize for Artistic Photography

September 26
—November 1, 2020
December 8—24, 2020
February 9, 2021
—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 on the occasion of the awarding of the 2019 Otto Breicha Prize for Artistic Photography to her. 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.

Faust launched her career as a photo reporter in Vienna in 1969. She is perhaps best known for the photographs she created in connection with the Maison Margiela fashion brand.

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.



Marina Faust. *Otto Breicha Prize for Artistic Photography 2019*, exhibition views, Museum der Moderne Salzburg, 2020, © Museum der Moderne Salzburg, Photo: Rainer Iglar

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.

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.

The exhibition presented photo books by Bill Brandt, Nicolò Degiorgis, Rena Effendi, LaToya Ruby Frazier, Allan Sekula, Emine Gözde Sevim, Maria Sturm / Cemre Yeşil, and Stephen Willats.

Presented by





↑ *In Real Life. Life's Realities in the Photo Book*, installation view, Museum der Moderne Salzburg, 2020, © Museum der Moderne Salzburg, photo: Rainer Iglar

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



Fiona Tan

Mit der anderen Hand / With the other hand

October 31
–November 1, 2020
December 8–24, 2020
February 9, 2021
–May 2, 2021

Mönchsberg
[3]

Curators:
Thorsten Sadowsky,
Marijana Schneider

In her works, the photographer, video artist and filmmaker Fiona Tan (1966 Pekanbaru, ID) dedicates herself to the themes of time, history, and memory. Looking at ourselves and others are central aspects in her video installations and photography. Decisive for the confrontation with identity and cultural character is her own biography. Tan was born in Indonesia as a child of Sino-Australian parents, grew up in Australia, and now lives in the Netherlands.

The large-scale exhibition *Fiona Tan. Mit der anderen Hand / With the other hand* was produced in close cooperation between Museum der Moderne Salzburg and Kunsthalle Krems as the artist's first comprehensive mid-career retrospective. The institutions presented a diverse selection of works, each with seven to eight video installations and a new work by Tan. For her latest work, *Gray Glass*, commissioned by the Museum der Moderne Salzburg and shown here for the first time, Tan filmed on the Hoher Sonnblick peak and glaciers and inside the Eisriesenwelt ice cave at Werfen.

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mondriaan
fund



Kingdom of the Netherlands

Fiona Tan, *Gray Glass*,
2020, three-channel
video installation (black
and white, sound), film
still, commissioned by
the Museum der Moderne
Salzburg, with support
from Mondriaan Fund,
NL, Museum der Moderne
Salzburg Collection—
Purchased with funds from
the Generali Foundation,
© Fioan Tan



The Physiognomy of Power

Harun Farocki & Florentina Pakosta

December 8–24, 2020
February 9, 2021
–May 24, 2021

Mönchsberg
[1]

Curator:
Jürgen Tabor

In an extensive juxtaposition, the double exhibition *The Physiognomy of Power* focused on the work of the German filmmaker Harun Farocki (1944 Nový Jičín, CZ—2014 Berlin, DE) and the Austrian graphic artist and painter Florentina Pakosta (1933 Vienna, AT).

Starting in the 1970s, a critical reflection on aspects of power became central to both artists' work. Farocki's video installations, essay films and documentaries investigate the mechanisms of the control and surveillance society, psychological manipulation through an omnipresent capitalist logic, and the role of digital visual media in warfare. Pakosta is a protagonist of the feminist avant-garde who addresses structures of patriarchal domination and power in her work by examining the male face of power through drawings and unmasking it in an at times surrealist manner. Common to both practices is their focus on manifestations of an extreme exercise of power. One of the things they make apparent is that capitalism and patriarchy not only function in similar ways, but are also frequently interconnected. The exhibition was based on works held in the collection of the Generali Foundation and the Museum der Moderne Salzburg.

Presented by





The Physiognomy of Power. Harun Farocki & Florentina Pakosta,
exhibition views, © Museum der Moderne Salzburg, 2020,
photo: Rainer Iglar

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 featured twenty-one sculptures, three expansive installations that take up entire rooms and walls, and 140 drawings. The exhibition's title is a word from the artist's native Romansh language: *ir* means to go. It speaks to a defining principle of Not Vital's creative practice, which is energized by the perpetual tension between departure (leaving), return (homecoming), and fresh departure.

Not 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, as it were, 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 craftsmen and immersing himself in their cultures and traditions.

With the kind support of

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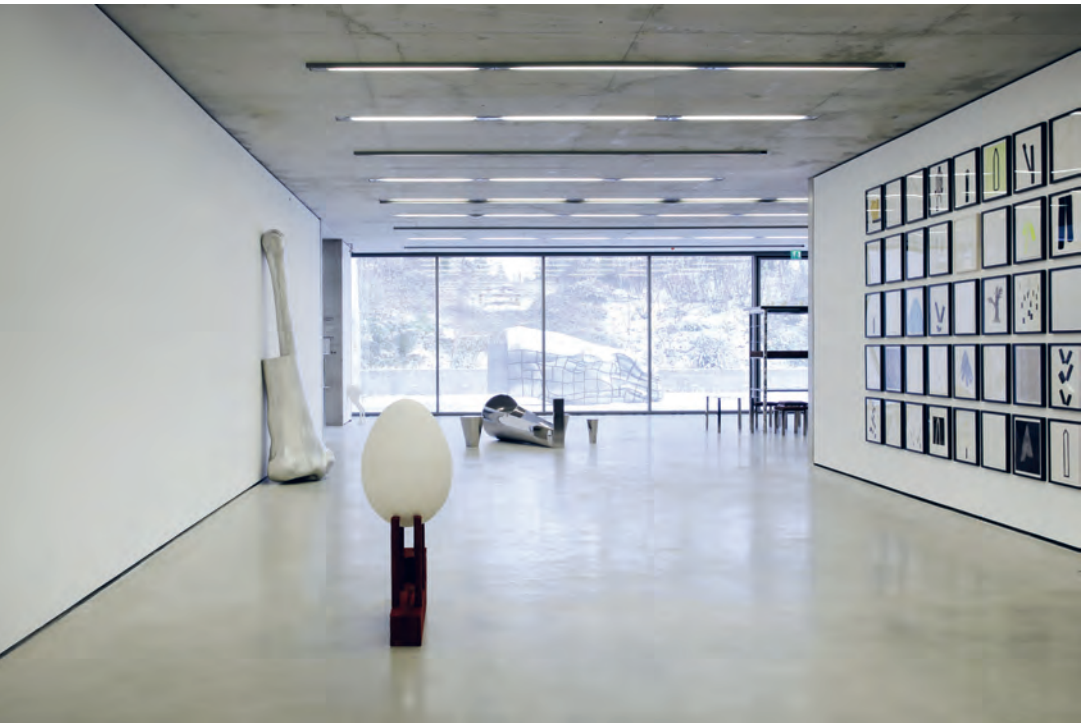


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Chur
Embassy of Switzerland
in Austria

Not Vital. IR, exhibition views, © Museum der Moderne Salzburg, 2020, photo: Rainer Iglar



This World Is White No Longer

Views of a Decentered World

April 24
–October 10, 2021

Rupertinum
[1] & [2]

Curators:
Thorsten Sadowsky,
Jürgen Tabor

“This world is white no longer, and it will never be white again,” the American writer James Baldwin declared in his essay *Stranger in the Village* in 1953. Baldwin’s prophetic dictum represents both a forceful critique of white Western thinking and an impassioned call for a universal humanism.

The exhibition *This World Is White No Longer* proposed a stance that makes an effort to take off the “white glasses” and explored the potential of a shift of perspective as a practice designed to decenter our own gaze on the world. The show featured key works from the Generali Foundation Collection in dialogue with artists who question forms of racism while limning the portrait of a multiperspectival globality in which the experiences and views of people of color are of fundamental significance. One point of reference in the exhibition was the multimedia installation *Black Box / White Box* by Adrian Piper which offers two different views—one black, the other white—on a case of structural racism.

With works by Karo Akpokiere, Lothar Baumgarten, Danica Dakić, Forensic Architecture, Samuel Fosso, Charlotte Haslund-Christensen, Alfredo Jaar, Voluspa Jarpa, Belinda Kazeem-Kamiński, Adrian Piper, Lisl Ponger and Kara Walker.

Presented by





↑ *This World Is White No Longer. Views of a Decentered World*, exhibition view, Museum der Moderne Salzburg, 2021, © Museum der Moderne Salzburg, Photo: Rainer Iglar

→ Danica Dakić, *EL DORADO. Gießbergstraße*, 2006–07, slide in light box, courtesy of the artist, © Danica Dakic, Bildrecht, Vienna 2021



This World Is White No Longer

A Project with the Class for Photography and New Media at Mozarteum University Salzburg

April 24
—October 10, 2021

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

Curators:
Stefanie Grünangerl,
Jürgen Tabor

The exhibition by the photography and new media class at Mozarteum University Salzburg presented works that grew out of a probing examination of different manifestations of racism. Taking a wide range of approaches, the students reflected on everyday and structural racism, questioned social identities, and inquired into forms of the critique of power and avenues for self-empowerment. They drew connections to other forms of discrimination and addressed the mechanisms of social media as well as neo-colonialist practices in tourism. Their own positions within cultures and economies in Austria and how they tie in with their perspectives on racism were a central concern throughout.

The exhibition was conceived as a space of negotiation, changing over the course of its duration to illustrate an ongoing discussion that accommodated unanswered questions, fragmentary arguments, and changes of direction no less than finished works.

Class for Photography and New Media, Mozarteum University Salzburg

Lecturers: Gregor Neuerer, Sigrid Langrehr, Michael Mauracher, Peter Schreiner

With works by the following participants:

Act 1: April 24—June 20, 2021

Pia Geisreiter, Hannah Imhoff, Charlotte Pann,
Sabine Reisenbüchler, Eva-Maria Schitter,
Sculpting Feminism Reading Group, Angelika Wienerroither

Act 2: June 24—August 22, 2021

Alba Malika Belhadj Merzoug, Melanie Forsthuber,
Magdalena Heller, Hannah Imhoff, Agnes Elena Kern,
Leonie Mirjam Lindinger, Sculpting Feminism Reading Group

Act 3: August 26—October 10, 2021

Hannah Imhoff, Vera Kern, Kevin Klinger,
Sculpting Feminism Reading Group, this world is Ego No longer,
Judith Zaunschirm, Marija Živojinović

Presented by



This World Is White No Longer. A Project with the Class for Photography and New Media, Mozarteum University Salzburg, exhibition views, Museum der Moderne Salzburg, 2021, © Museum der Moderne Salzburg, photo: Rainer Iglar



Yinka Shonibare CBE

End of Empire

May 22
—October 3, 2021

Mönchsberg
[3]

Curators:
Thorsten Sadowsky,
Marijana Schneider

One of the most prominent and versatile artists working in Great Britain today, Yinka Shonibare CBE RA (London, GB, 1962) makes work that scrutinizes the legacy of Western colonialism and its lingering traces. This British-Nigerian artist rose to renown with installations featuring headless, life-sized figures in historic costumes tailored out of colorful batik-dyed fabrics. A self-described “postcolonial hybrid,” Shonibare zooms in on episodes from art and history, primarily from eighteenth- and nineteenth-century Europe, employing subversive creative strategies to visualize them in tragicomic scenes of human activity.

Shonibare’s multimedia oeuvre probes constructions of race, class, and national and cultural identities through a sustained study of the historic interdependencies between Africa and Europe. Yinka Shonibare is a laureate of the Whitechapel Gallery Art Icon Award 2021.

This major solo exhibition gathered together some sixty works from the past thirty years.

With the kind support of





Yinka Shonibare CBE. *End of Empire*, exhibition views, Museum der Moderne Salzburg, 2021, © Museum der Moderne Salzburg, photo: Rainer Iglar



Tell Me What You See

Skrein Photo Collection

June 12
—October 17, 2021

Mönchsberg
[1]

Curators:
Kerstin Stremmel,
Andrea Lehner-Hagwood

World-famous icons of photography constitute the core of the Skrein Photo Collection, which has also played a pioneering role in preserving and presenting snapshot photography. Two touchstones help set it apart from other collections: the collector's enthusiasm for superb composition and his fascination with the human condition. The pursuit of these two criteria implies a challenge: Christian Skrein's interests cover a wide spectrum, from the nineteenth century to a focus on the 1920s and 1930s and on to the more recent past. Themes such as reportage photography—a preoccupation with roots in Skrein's own photographic practice—are hallmarks of the collector's scope, as is his penchant for curiosities.

The exhibition and publication sifted through this storehouse of treasures by telling stories: only then do the heterogeneous pictures—whose aspiration to superior quality is evident throughout—speak to the collector's approach. Key concepts with manifold associations served to structure the abundance. Among them were photographic metaphors that could act as lenses on central questions in the history of photography.

Tell Me What You See.
Skrein Photo Collection,
exhibition views, Museum
der Moderne Salzburg,
2021, © Museum der
Moderne Salzburg, photo:
Rainer Iglar



Die Welt der Dinge

The World of Things



Teasing Chaos

David Tudor

July 3, 2021
–February 13, 2022

Mönchsberg
[2]


Curator:
Christina Penetsdorfer

David Tudor (Philadelphia, PA, US, 1926—Tomkins Cove, NY, US, 1996) made a name for himself in the 1950s as a leading pianist specializing in contemporary music. His gift for executing the demanding scores of composers like John Cage, Karlheinz Stockhausen, and Christian Wolff with their complex and sometimes equivocal instructions was unrivaled. Beginning in the 1960s, Tudor transformed himself into a composer-performer and live electronic artist. At the same time, he struck up collaborations with artists in other fields. Until his death in 1996, he realized numerous works that straddled the divisions between composition and performance, and object and installation art.

Teasing Chaos. David Tudor was the first presentation of David Tudor's groundbreaking achievements in the field of live electronics and his interdisciplinary projects. This exhibition presented a selection of Tudor's collaborative works, archival materials, video and audio recordings, expanding the narrative of Tudor as interpreter and pianist and, in terms of reception history, closing a gap in the perception of this remarkable artist. The exhibition was produced in close cooperation with the collective Composers Inside Electronics, founded by Tudor.

With the kind support of

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Teasing Chaos. David Tudor,
exhibition views, Museum
der Moderne Salzburg,
2021 © Museum der
Moderne Salzburg, photo:
Rainer Iglar



Ellen Harvey

The Disappointed Tourist

October 23, 2021
–Februar 20, 2022

Mönchsberg
[3]

Curator:
Tina Teufel

Ellen Harvey (Farnborough, GB, 1967) is a painter, cartographer, conceptual artist, and much more. Her media range from classical oil painting to drawing, from mirror engraving to sculptural installations and works in public settings. Her creations offer critical observations on how we perceive art, the social space that it occupies, and the role it plays in holding a mirror up to society. Humor and spectacle often serve her as devices that seduce the beholders into changing their way of thinking.

The Disappointed Tourist was Harvey's first solo show in Austria. It took its title from a series: since 2019, Harvey has been painting places that people name in response to a question she asks online—"Is there a place that you have always wanted to visit or revisit that no longer exists?" The project seeks to localize existential memories, mapping a spectrum that ranges from traumatic experiences like war, racism, and ecological disasters to the more mundane losses inflicted by technological change or gentrification, from cultural sites of the first rank to deeply personal favorite spots, from locales that disappeared only recently to the vanished wonders of antiquity. From October 24 through November 6, 2021, Ellen Harvey painted in an Open Studio at the exhibition.



↑ Ellen Harvey. *The Disappointed Tourist*, exhibition view, Museum der Moderne Salzburg, 2021, © Museum der Moderne Salzburg, photo: Rainer Iglar

→ Ellen Harvey working on the “The Disappointed Tourist” series in her Open Studio in the exhibition, © Museum der Moderne Salzburg, photo: Rainer Iglar



Out of the Box: Gordon Matta-Clark

November 13, 2021
–March 6, 2022

Mönchsberg
[1]

Curators:
Francesco Garutti (CCA),
Jürgen Tabor

Gordon Matta-Clark (1943–1978, New York, NY, US) was one of the pioneers of a new understanding of architecture and space. In his work from the 1970s, he countered the prevailing conventions of architecture, transforming existing building structures and spaces with sometimes radical gestures, and incorporated social and ecological principles into his considerations.

The exhibition offered new insights into Matta-Clark's critical practice. It drew on the collections at the Canadian Centre for Architecture (CCA), Montréal, and the Generali Foundation. For the first time, a three-part research and exhibition series on Matta-Clark, that had been organized by the CCA, was presented in Europe. In the spirit of a dialogue between the collections, the artist Hans Schabus developed a complementary project for the Generali Foundation in which he explored Matta-Clark's life and work from the specific perspective of an artist.

Presented by



In collaboration with

CCA

Canadian Centre for Architecture
Curators: Yann Chateigné, Hila Peleg, and Kitty Scott
Project direction: Francesco Garutti
Curatorial research: Megan Marin, Louise Désy, and Helina
Gebremedhen, with Laura Aparicio Llorente

Generali Foundation Collection
Artist: Hans Schabus
Curator: Jürgen Tabor

Generali Foundation Collection—Permanent Loan to the Museum
der Moderne Salzburg in collaboration with Canadian Centre for
Architecture (CCA), Montréal

Out of the Box: Gordon Matta-Clark, exhibition views, Museum der Moderne Salzburg, 2021, © Museum der Moderne Salzburg, photo: Rainer Iglar



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

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. *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

Carola Dertnig

Strangers



February 2
—May 3, 2021

Carola Dertnig (Innsbruck, AT, 1963—Vienna, AT) works primarily with the medium of performance. A critical, feminist examination of society, identity and role models is central to her practice. Juxtapositions of the familiar and the unfamiliar, the depiction of everyday actions pushed to sometimes absurd extremes, and a specific selection of texts accentuate the complex topics. In *Strangers*, the artist herself appears on the screen to investigate the sense of displacement in an unfamiliar environment: seemingly without noticing, she loses a pair of red tights, stringing it through a railway station concourse. The disruption of everyday routines is the work's literal central strand.

Carola Dertnig, *Strangers*, 2003, from the series "True Stories," video (color, sound), 3 min., loop, still, Museum der Moderne Salzburg, courtesy of the artist, © Carola Dertnig / Bildrecht, Vienna 2021

Ferhat Özgür

The Will or Ten Commandments



May 4
—August 2, 2021

Many of Ferhat Özgür's (Ankara, TR, 1965—Istanbul, TR) works scrutinize social, political, and cultural phenomena as reflected in the settings of his daily life in Turkey. In the video *The Will*, the artist, seemingly moribund, informs his family of his dying wishes. Ten requests that allude to the Ten Commandments not only offer humorous reflections on his own career as an artist, but also parody the problematic ways in which non-Western art and artists are perceived and presented.

Ferhat Özgür, *The Will or Ten Commandments*, 2009, video (color, sound), 6:30 min., loop, video still, Museum der Moderne Salzburg

Robert F. Hammerstiel

I want you to want me I



August 3
—November 2, 2021

The outward manifestations of people's yearnings and projections of reality are the focus of Robert F. Hammerstiel's (Potschach, AT, 1957—Vienna, AT) works. For the exhibition *Forget Mozart!* held as part of the Mozart celebrations in 2006, the Museum der Moderne Salzburg commissioned the artist to reflect on the composer's less than unambiguous image through the lens of his media. In the video *I want you to want me I*, part of the extensive body of works Hammerstiel produced for the occasion, a tacky Mozart souvenir doll gyrates in its plastic packaging as the tune of *Eine kleine Nachtmusik* plays on a music box.

Robert F. Hammerstiel, *I want you to want me I*, 2006, from the series "Vergiss Mozart!", video (color, sound), 3 min., loop, video still, Museum der Moderne Salzburg

Kurt Kren

31/75 Asyl



November 3, 2021
—January 31, 2022

The series *Structural Films* gathers a selection of sixteen experimental films by the avant-garde filmmaker Kurt Kren (Vienna, AT, 1929—1998) from the 1950s through 1970s. *Asyl* was created inside the camera using a complex multiple-exposure technique: the human gaze, seeing, and concealing are the central themes of this short film, an essay on the perception of time in the rhythm of twenty-one consecutive days.

Publications



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,
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 Company,
Stéphane Carrou, Dawn Chan, Lynne Cooke, Laura Cumming,
Brian Dillon, Thomas Elsaesser, Juliana Engberg, Okui Enwezor,
David Frankel, Christophe Gallois, Philip Gefter, Denis Gielen,
Massimiliano Gioni, Mark Godfrey, Hettie Judah, Midori Matsui,
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



Presented by GENERALI



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

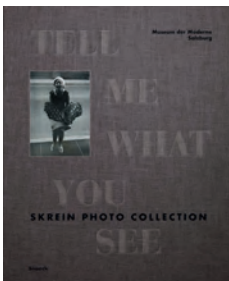
Hardcover, 128 pages, 110 ill.
Kehrer Verlag, Heidelberg/Berlin, 2020
German and English
ISBN 978-3-96900-005-2
€ 29



Yinka Shonibare CBE. End of Empire

Ed. by Thorsten Sadowsky for the Museum der Moderne Salzburg.
With writings by Thorsten Sadowsky, Marijana Schneider, and Antwaun
Sargent and an interview with Yinka Shonibare CBE by Paul Gilroy

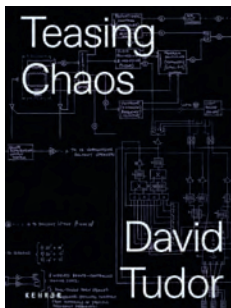
Softcover, 216 pages, 116 ill.
Hirmer Verlag, Munich, 2021
ISBN 978-3-7774-3589-3
€ 36



Tell Me What You See. Skrein Photo Collection

Ed. by Thorsten Sadowsky for the Museum der Moderne Salzburg. With
writings by Karl-Markus Gauß, Thorsten Sadowsky, and Kerstin Stremmel

Hardcover, 304 pages, 265 ill.
Snoeck Verlag, Cologne, 2021
German edition: ISBN 978-3-86442-345-1
English edition: ISBN 978-3-86442-340-6
€ 45



Teasing Chaos. David Tudor

Ed. by Thorsten Sadowsky for the Museum der Moderne Salzburg.
With writings by David Behrman, Billy Klüver / Julie Martin, Patricia Lent,
Alan Licht, You Nakai, Christina Penetsdorfer, Matt Rogalsky, and Christian
Wolff and a foreword by Thorsten Sadowsky

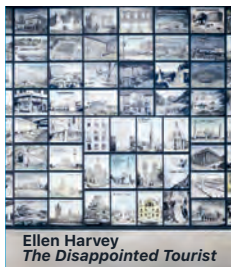
Softcover with flaps, 242 pages, 110 ill.

Kehrer Verlag, Heidelberg, Berlin, 2021

German and English bilingual edition

ISBN 978-3-96900-036-6

€ 39,90



Ellen Harvey. The Disappointed Tourist

Ed. by Thorsten Sadowsky for the Museum der Moderne Salzburg.

With writings by Christian Viveros-Fauné and Tina Teufel and a preface
by Thorsten Sadowsky

Softcover, 192 pages, 220 ill.

Snoeck, Cologne, 2021

German and English bilingual edition

ISBN 978-3-86442-343-7

€ 39,80



The Story of an Artist: Business Letters by Gordon Matta-Clark

Artist's book by Hans Schabus

Ed. by Thorsten Sadowsky for the Generali Foundation Collection—

Permanent Loan to the Museum der Moderne Salzburg, 2021

Project management: Jürgen Tabor

Wire-O binding, 162 pages, black and white

Limited edition of 200 copies

ISBN 978-3-9505133-0-1

€ 45



Presented by GENERALI

Artistic Collaborations

In 2021 as in previous years, the Museum der Moderne Salzburg successfully undertook a series of artistic collaborations with artists and their studio teams as well as academic institutions and partner museums. The blockbuster exhibitions *Yinka Shonibare CBE. End of Empire* and *Ellen Harvey. The Disappointed Tourist*, for example, were produced in highly professional curatorial collaboration with the respective artists and their studios.

Students in the photography and new media class at the Mozarteum University Salzburg developed a project exhibition in three chapters in conjunction with the exhibition *This World Is White No Longer. Views of a Decentered World*.

The collaboration with Christian Skrein, one of the most renowned collectors of works of photography, yielded the exhibition *Tell Me What You See. Skrein Photo Collection* and a publication of the same title, both of which generated considerable media and public attention.

The complexities of the exhibition and publication project *Teasing Chaos. David Tudor* made a close collaborative relationship with the collective Composers Inside Electronics founded by Tudor vital. We moreover worked with members of the ensemble NAMES and the Mozarteum University Salzburg to commission and produce a new work for the exhibition.

The well-received research and exhibition project *Out of the Box: Gordon Matta-Clark* was organized in cooperation with the Canadian Centre for Architecture, Montreal.

Partner museums for the exhibition *Ellen Harvey. The Disappointed Tourist* were the Turner Contemporary, Margate, and the Centrum Sztuki Współczesnej "Łaźnia," Gdańsk.

The museum's longstanding successful partnership with the Generali Foundation continued in 2021 with the new exhibitions *This World Is White No Longer. Views of a Decentered World*, *Out of the Box: Gordon Matta-Clark* and the project exhibition *This World Is White No Longer. A Project with the Class for Photography and New Media at Mozarteum University Salzburg* at the Study Center.

Sponsors

As in previous years, the Museum der Moderne Salzburg's exhibition and publication projects in 2021 were made possible by generous financial contributions from third-party sponsors that attested to the quality of the museum's work.

The exhibition *Yinka Shonibare CBE. End of Empire* was supported by the British Council.

The Terra Foundation for American Art provided a grant for *Teasing Chaos. David Tudor*, singling it out as an "exemplary project." The same exhibition also garnered funding from the Ernst von Siemens Musikstiftung.

Teasing Chaos. David Tudor,
exhibition view, Museum
der Moderne Salzburg,
2021 © Museum der
Moderne Salzburg, photo:
Rainer Iglar



Additions to the Collections

In 2021, the Museum der Moderne Salzburg welcomed altogether sixty-one additions to the collections, including acquisitions, gifts, and permanent loans. 13 works by Melanie Ebenhoch, Marina Faust, Jojo Gronostay, Florentina Pakosta, Fiona Tan and Sophie Thun were purchased for the collections.

The museum's Circle of Friends and Patrons gave a print by Navrot Miller. Galerie Thaddaeus Ropac's gift of Not Vital's *Sleeping House*, which had been on permanent loan to the museum for many years, was a special cause for celebration.

Four outstanding works by Ewa Partum, Samuel Fosso, Yinka Shonibare CBE RA, and Kara Walker entered the museum as accessions to the Generali Foundation Collection.

The Austrian Federal Photography Collection, which is managed by the Museum der Moderne Salzburg, counted twenty-seven accessions, all acquisitions.

The State of Salzburg's arts funding program resulted in the addition of seventeen works to the state's art collection, which is likewise housed at the museum.

Florentina Pakosta, *Magnetisches Feld I*, 2012, acrylic on canvas, Museum der Moderne Salzburg Collection—Acquisition from Federal Gallery Vienna 2021, © Bildrecht, Vienna 2021, photo: Rainer Iglar



Museum Education

Museum education in the exhibition *Yinka Shonibare CBE. The End of Empire*

The exhibition *Yinka Shonibare CBE. The End of Empire* was a major source of fresh impulses for the 2021 museum education program. Special emphasis was placed on the design of the museum education room integrated into the presentation; titled *Creative Space—Unravelling Stories*, it catered to visitors of any age with a variety of materials and activities. In addition to interviews with the artist and experts, it spotlighted Shonibare's manifold costumes as such and the Dutch wax fabrics he works with, which the visitors were encouraged to touch and handle. For this project, the museum education team established collaborative relationships with the costumes, masks, and outfits division of the Salzburg Festival, the Department of Stage Design at the Mozarteum University Salzburg, the Afro-Asiatisches Institut Salzburg, and the Nigerian designer Erica Emofonmwan.

Another special project in conjunction with the exhibition *Yinka Shonibare CBE. The End of Empire* culminated during the Salzburg Museum Weekend (October 29, 2021): students at the Modeschule Hallein fashion school presented their own creations involving Dutch wax fabrics and led a zero-waste sewing workshop.

The fact that works by Yinka Shonibare CBE RA were concurrently on view at two museums in Salzburg prompted us to program another highlight of 2021: art walks between the Salzburg Museum and the Museum der Moderne Salzburg. The celebration kicking off the Salzburg Festival (July 18, 2021), too, was all about the patterns and codes of the colorful fabrics Shonibare uses. A sprawling installation for the festival's opening weekend was produced in collaboration with the Department of Stage Design of the Mozarteum University Salzburg. The exhibition concluded with a special event for the ORF Lange Nacht der Museen (October 2, 2021) during which the auditorium was transformed into a fabric workshop.

Although the museum was again temporarily closed due to the Covid-19 pandemic, the museum education team was pleased to welcome many children and teenagers to the museum over the course of the year. Early in the year, the various vacation workshops organized in conjunction with the exhibitions *Marina Faust*, *Physiognomy of Power*, *Florentina Pakosta and Harun Farocki*, and *Fiona Tan*. *With the other hand* were held as digital events. The summer vacation programs, including photographic experiments in connection with the exhibition *Tell Me What You See*, *Skrein Photo Collection* and the sound workshop with *David Tudor*. *Teasing Chaos*, were held at the museum. Due to high demand, the creative weeks were extended for a total of three weeks, and the age limit for participation was raised to fifteen. Two new formats for children complemented the existing range of offerings: afternoon readings for children ages two to five and the so-called *Museum-to-Go* box with handicraft instructions and materials to take home.

In addition to the school workshops in the exhibitions at the museum's two venues, the museum education department worked with the artists' collective gold extra to produce a school project in conjunction with the exhibition *This World Is White No Longer*. *Views of a Decentered World* that received financial support and an award from OeAD. In the augmented-reality project *Another world, a different world?* students at the private high school run by the Missionaries of the Sacred Heart created a digital second layer with stop-motion films and drawings inspired by the "analog" art.

A project implemented in cooperation with the Pädagogische Hochschule Salzburg Stefan Zweig was designed specifically for teachers without their students, offering courses under the titles *Art Is Experimentation* and *Art and Perception*.

To help teachers familiarize themselves with the Museum der Moderne Salzburg's range of museum education offerings, the team compiled new folders that outline the programs for different age groups and give an overview of the year's exhibitions.





Improving barrier-free access

Initiated in 2020, the cooperation with the project *Demenzfreundliche Stadt Salzburg*, which seeks to improve life in the city for dementia patients, continued in 2021. The program *Opening Doors: Guided tours for people with dementia and their companions* attracted large numbers of visitors. The museum educators completed a continuing education course on dementia, visited the Diakoniewerk's daycare centers in Salzburg-Gnigl and Salzburg-Aigen, designed workshops for groups at the museum, and engaged patients and their caregivers in an ongoing dialogue. They also pioneered a new format for senior citizens designed with a view to the special needs of elderly visitors at the museum.

Meanwhile, the museum moved forward in 2021 with its efforts to harness digital technology to improve barrier-free access. The production of virtual exhibition tours first prompted by the pandemic continued, with two exhibitions—*This World Is White No Longer. Views of a Decentered World* and *Ellen Harvey. The Disappointed Tourist*—featured in the form of digital 360-degree tours.

The Museum der Moderne Salzburg also put together a number of challenges for the app MuseumStars, including on the artists Yinka Shonibare CBE RA and Ellen Harvey. The app is a joint initiative launched by museums in Germany, Austria, and Switzerland.

Projects with new partners

New project partners enhanced the museum education division's capabilities. The *Camel-Art Drawing Competition* for children in conjunction with the exhibition *Not Vital. IR* was sponsored by ivo haas, a local business. A joint augmented-reality workshop was held in the exhibition *Yinka Shonibare CBE. End of Empire* as part of the ditact women's IT summer studies program to promote women in IT. On the occasion of World Children's Day, Family Rides kindly supported an outreach project at Preuschenpark on the subject of "Children's Rights." Another project partner in 2021 was Fridays For Future and their climate strike (September 24, 2021), for which the museum education team organized a protest workshop outside the Rupertinum as part of the project *17 x 17*.

Attendance figures

Comparison to attendance figures from 2020 (2,307 individuals) shows that interest in the museum education division's various offerings has grown considerably. Despite the ban on events that was in effect until May 19, 2021, and the repeated lockdown-related closures, 4,312 individuals attended various programs in 2021 (3,504 of them in person, 808 via digital media). 1,199 school students came to the museum, while 328 attended digital programs. Especially popular with "live audiences" was the exhibition *Yinka Shonibare CBE. End of Empire*, which 843 students experienced with guidance from museum education formats.



Circle of Friends and Patrons of the Museum der Moderne Salzburg



After the pandemic-related privations of 2020, the board of the Museum der Moderne Salzburg's Circle of Friends and Patrons greatly looked forward to once again welcoming members to events at the museum. Among the highlights of the year were the openings of the exhibitions *This World Is White No Longer* and *Yinka Shonibare CBE. End of Empire*, to which the Circle of Friends was invited.

After the invitation to the first edition of the SPARK Art Fair Vienna in June, the board organized in close collaboration with the museum a summer party in celebration of the thirty-fifth anniversary of the Circle of Friends and Patrons. Guided tours led by curators Thorsten Sadowsky and Marijana Schneider were followed by a reception on the sculpture terrace of the Museum der Moderne Salzburg's Mönchsberg venue. President Sophia Vonier welcomed the guests and Director Thorsten Sadowsky said a few words before Councilor of Commerce Heinrich Spängler and President of the Landtag Brigitta Pallauf spoke. A big thank you goes to the restaurant m32 for the catering, DJ Herb for the musical entertainment, and Kunst-

Sophia Vonier and Thorsten Sadowsky present the new artist's edition of the "Art for Friends" series: a work by Navot Miller.



gärtnererei Doll for flower arrangements. The party was also an excellent opportunity to recruit new members to the Circle of Friends and Patrons. And it brought the début of the new artist's edition in the "Art for Friends" series: a work by the Israeli artist Navot Miller titled *Willi the 2nd in Wedding before bed*, produced in cooperation with Elektrohalle Rhomberg. Miller explains his practice: "When I'm thinking about my art as I scan pictures in my studio, I can say: break my heart, and you're not just going to show up in my works—you're probably going to be a series."

After the summer bash came invitations to visit the art and antiquities fair ART & ANTIQUE Residenz Salzburg and the gallery festival VARIOUS OTHERS in Munich. The calendar of events was capped by a preview of *Ellen Harvey. The Disappointed Tourist*, during which the artist and curator Tina Teufel led members through the exhibition. The general assembly on December 15, 2021, which was held remotely, elected Andreas Bernhart as the Circle's new secretary. The board is extraordinarily pleased that he has agreed to contribute his time and energy.

The summer party on the occasion of 35 years of the Circle of Friends and Patrons was a huge success.



Cooperation Partners in PR & Marketing

Annual pass partners

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

Art and culture

aspekte Festival
ART & ANTIQUE Residenz Salzburg
Bachchor Salzburg
Dachverband Salzburger Kulturstätten
DAS KINO
Gesellschaft der Freunde der bildenden Kunst
ICOM Österreich
IG Bildende Kunst
Museumsbund Österreich
Phileas
Salzburg Easter Festival
Salzburg Festival
Salzburger Kunstverein
Sommerszene
Toihaus
Verband österreichischer Kunsthistorikerinnen und Kunsthistoriker

Businesses

Hutchison Drei Austria
ÖAMTC
Progress Werbung
REWE
Trumer Privatbrauerei
Westbahn

Media

ART Kunstmagazin
Die Presse
Der Standard
Falter
Ö1 Club
Ö1 intro
Parnass
Profil
Salzburger Nachrichten

Representation of employees' interests

Arbeiterkammer Salzburg

Social sector

Hunger auf Kunst & Kultur

Tourism and transportation

Altstadt Salzburg Marketing
Eurotours
Ferienregion Zell am See / Kaprun
Salzburg Card
SalzburgerLand Card
Salzburger Verkehrsverbund
TennengauPLUS Card

Universities

Alumni Club Universität Salzburg
Paris Lodron Universität Salzburg
Universität Mozarteum Salzburg

Young visitors and families

Familienpass Salzburg
Familienpass Steiermark
S-Pass—die Salzburger Jugendkarte

Facts and Figures

Overall visitors	Mönchsberg	45,762
	Rupertinum	8,657
	Both sites together	54,419

Visitors per exhibition (including in 2020 or 2022 where applicable)	Marina Faust	1,662
	2019 Otto Breicha Prize for Artistic Photography	
	September 26–November 1, 2020	
	December 8–24, 2020	
	February 9–April 5, 2021	
	In Real Life	1,662
	Life's Realities in the Photo Book	
	September 26–November 1, 2020	
	December 8–24, 2020	
	February 9–April 5, 2021	
	Fiona Tan	5,357
	Mit der anderen Hand / With the other hand	
	October 31–November 1, 2020	
December 8–24, 2020		
February 9–May 2, 2021		
The Physiognomy of Power	6,746	
Harun Farocki & Florentina Pakosta		
December 8–24, 2020		
February 9–May 24, 2021		
Not Vital	9,938	
IR		
December 5–24, 2020		
February 9–June 13, 2021		
This World Is White No Longer	7,992	
Views of a Decentered World		
April 24–October 10, 2021		
This World Is White No Longer	7,992	
A Project with the Class for Photography and New Media at Mozarteum University Salzburg		
April 24–October 10, 2021		

Yinka Shonibare CBE End of Empire May 22–October 3, 2021	32,930
Tell Me What You See Skrein Photo Collection June 12–October 17, 2021	31,440
Teasing Chaos David Tudor July 3, 2021–February 13, 2022	38,538
Ellen Harvey The Disappointed Tourist October 23, 2021–February 20, 2022	9,683
Out of the Box: Gordon Matta-Clark November 13, 2021–March 6, 2022	8,022

Closures related to
Covid-19

December 26, 2020–February 7, 2021
November 22–December 11, 2021

Digital media engagement

Website

Users	104,658
Sessions	145,725
Page views (as of December 31, 2021)	408,643

Newsletter subscribers

for adults and families	3,114
for pedagogues (as of December 31, 2021)	239

Social Media

Facebook

Subscribers	18,797
Likes	18,298
(as of December 31, 2021)	

Instagram

Followers	7,636
(as of December 31, 2021)	

Twitter

Followers	2,773
(as of December 31, 2021)	

YouTube

Subscribers	347
(as of December 31, 2021)	

Media response

Print and online media

Reports and mentions in print and online media around the world that, when printed out, add up to over 750 pages (A4)

Radio and television coverage

Numerous television and radio reports, primarily in Austria, as well as considerable media coverage abroad, especially in Germany

Profit and Loss Account

	2 0 2 1		2 0 2 0	
	EUR	EUR	EURk	EURk
1. Net sales		761,020.69		765
2. Other operating income				
a) Income from release of accruals	25,937.39		46	
b) Other income	<u>5,764,630.36</u>	5,790,567.75	<u>5,506</u>	5,552
3. Cost of materials and services brought in				
a) Cost of material	34,029.97		29	
b) Cost of services brought in	<u>3,557.66</u>	-37,587.63	<u>1</u>	-30
4. Personnel expenses				
a) Salaries	1,998,011.27		1,890	
b) Social expenses	564,218.21		553	
<i>thereof expenses for pensions scheme EUR 0.00 (2020 EURk 0)</i>				
aa) Expenses for severance payments and contributions to company-sponsored employee provision funds EUR 30,966.33 (2020 EURk 30)				
bb) Expenses for statutory social security, payroll related taxes and mandatory contributions EUR 527,539.91 (2020 EURk 519)				
less subsidies received for short-time work due to COVID-19	<u>-45,240.91</u>	-2,516,988.57	<u>-239</u>	-2,204
5. Depreciation on intangible and tangible fixed assets		-331,389.35		-330
6. Other operating expenses				
a) Taxes, not included in fig. 12	11,163.01		10	
b) Other operating expenses	<u>3,395,812.55</u>	-3,406,975.56	<u>3,323</u>	-3,333
7. Subtotal from fig. 1 to 6 (operating result)		<u>258,647.33</u>		<u>420</u>
8. Other interest and similar income		4,312.98		2
<i>thereof from affiliates EUR 0.00 (2020 EURk 0)</i>				
9. Interest and similar expenses		-1,701.13		0 *)
<i>thereof from affiliates EUR 0.00 (2020 EURk 0)</i>				
10. Subtotal from fig. 8 to 9 (financial result)		<u>2,611.85</u>		<u>2</u>
11. Result before taxes (Subtotal from fig. 7 and 10)		<u>261,259.18</u>		<u>422</u>
12. Taxes on income and profit		-1,750.00		-2
13. Result after taxes = Net income for the year = Profit for the Year		<u>259,509.18</u>		<u>420</u>
14. Profit carried forward from previous year		<u>1,360,306.57</u>		<u>940</u>
15. Total profit		<u>1,619,815.75</u>		<u>1,360</u>

*) small amount

Balance Sheet

ASSETS

	EUR	EUR	Balance 31.12.2021 EUR	Balance 31.12.2020 EURk
A. FIXED ASSETS				
I. Intangible assets				
Concessions, rights		3,489.17		14
II. Tangible assets				
1. Buildings on leasehold land	3,385,785.86			3,602
2. Other equipment, furniture and equipment	165,462.20			98
3. Art collection assets	400,580.00			0
4. Prepayments and construction in process	713,240.21			134
		<u>4,665,068.27</u>		<u>3,834</u>
			4,668,557.44	<u>3,848</u>
B. CURRENT ASSETS				
I. Inventories				
Goods		87,517.68		84
II. Accounts receivable and other assets				
1. Accounts receivable - trade	94,581.94			139
<i>thereof with a maturity of more than one year EUR 0.00 (2020 EURk 0)</i>				
2. Other assets and receivables	220,546.98			532
<i>thereof with a maturity of more than one year EUR 0.00 (2020 EURk 0)</i>				
		315,128.92		671
III. Cash on hand, bank balances		<u>3,688,749.72</u>		<u>2,289</u>
			4,091,396.32	<u>3,044</u>
C. PREPAID EXPENSES AND DEFERRED CHARGES				
			13,659.21	<u>43</u>
			8,773,612.97	<u>6,935</u>

EQUITY AND LIABILITIES

	Balance 31.12.2021	Balance 31.12.2020
EUR	EUR	EURk
A. STOCKHOLDERS' EQUITY		
I. Called and paid-in nominal capital	100,000.00	100
II. Capital reserves (Unappropriated)	203,411.82	203
III. Accumulated profit	1,619,815.75	1,360
<i>thereof carried forward EUR 1,360,306.57 (2020 EURk 940)</i>		
	<u>1,923,227.57</u>	<u>1,663</u>
B. INVESTMENT SUBSIDIES		
1. Investment subsidies from public authorities	3,713,434.66	2,546
2. Art collection assets from donations	400,580.00	0
3. Other investment subsidies	1,288,920.32	1,313
	<u>5,402,934.98</u>	<u>3,859</u>
C. PROVISIONS AND ACCRUALS		
Other provisions and accruals	629,457.61	711
D. LIABILITIES		
1. Bank loans and overdrafts	2,604.39	0
<i>thereof due within one year EUR 2,604.39 (2020 EURk 0)</i>		
<i>thereof with a maturity of more than one year EUR 0.00 (2020 EURk 0)</i>		
2. Accounts payable - trade	128,269.48	315
<i>thereof due within one year EUR 128,269.48 (2020 EURk 315)</i>		
<i>thereof with a maturity of more than one year EUR 0.00 (2020 EURk 0)</i>		
3. Other liabilities	482,770.12	318
<i>thereof due within one year EUR 482,770.12 (2020 EURk 308)</i>		
<i>thereof with a maturity of more than one year EUR 0.00 (2020 EURk 10)</i>		
<i>thereof due to Taxes EUR 32,378.08 (2020 EURk 32)</i>		
<i>thereof due within one year EUR 32,378.08 (2020 EURk 32)</i>		
<i>thereof with a maturity of more than one year EUR 0.00 (2020 EURk 0)</i>		
<i>thereof due to Social Security EUR 56,352.27 (2020 EURk 57)</i>		
<i>thereof due within one year EUR 56,352.27 (2020 EURk 57)</i>		
<i>thereof with a maturity of more than one year EUR 0.00 (2020 EURk 0)</i>		
Total liabilities	<u>613,643.99</u>	<u>633</u>
<i>thereof due within one year EUR 613,643.99 (2020 EURk 623)</i>		
<i>thereof with a maturity of more than one year EUR 613,643.99 (2020 EURk 623)</i>		
E. DEFERRED INCOME	204,348.82	69
	<u>8,773,612.97</u>	<u>6,935</u>

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	12/31/2021
Employees		
female	37	37
male	23	24
total	60	61

Average age of the employees
(12/31/2021) 44 years

Civil servants	4	4
Employees, Generali Foundation	2	2

Team 12/31/2021

Employees

Sasa Asceric, Cornelia Burger, Thomas Diabl, Daniela Eibl, Viktoria Fahrengreuber, Christine Fegerl, Thomas Fegerl, Thomas Fenninger, Helmut-Arno Fischer, Elke Fleischhacker, Markus Fuchs, Johann Gruber, Stefanie Grünangerl, Sarah Haas, Christian Hauer, Sabine Haydl, Barbara Herzog, Jakob Hintersteininger, Dzemila Ibrahimovic, Elisabeth Ihrenberger, Egon Jindra, Stefanie Jones, Rebecca Kahr, Felix Koch, Niklas Koschel, Alrun Kuß, Kai Kuß, Christine Latocha, Andrea Lehner-Hagwood, Nadja Leitner, Alexander Lenz, Annette Lill-Rastern, Dieter Linnerth, Markus Lonski, Katharina Maximoff, Lena McFadden, Halid Memic, Lena Nievers, Marcus Niski, Christina Penetsdorfer-Grausgruber, Sascha-Catrin Ramesmayer, Anna Rechberger, Martin Riegler, Thorsten Sadowsky, Alija Salihovic, Florian Santner, Sonja Schmiderer, Doris Schnabl, Marijana Schneider, Friedrun Schwanzer, Jaroslava Seifert, Mirabelle Spreckelsen, Magdalena Stieb, Sabine Stollberger, Kerstin Stremmel, Cristina Struber, Susanne Susanka, Tina Teufel, Marc Oliver Wacht, Theresa Weiss, Max Wittmann

Civil servants

Susanne Greimel, Monika Schiller, Claudia Tiefenbacher, Roland Walchhofer

Employees, Generali Foundation

Doris Leutgeb, Jürgen Tabor

Picture Credits

Samuel Fosso, *Emperor of Africa*, 2013, chromogenic print, Courtesy of the artist and JM Patras, Paris, photo: Samuel Fosso

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