
KUNST HISTORISCHES MUSEUM WIEN

UPCOMING EXHIBITIONS 2018



HIGHLIGHTS 2018

STAIRWAY TO KLIMT

Klimt Bridge and *Nuda Veritas*

February 13 - September 2, 2018

THE SHAPE OF TIME

March 6 - July 8, 2018

GANYMED NATURE

A new production directed by Jacqueline Kornmüller
from March 7, 2018

FELIX GONZALEZ-TORRES AT THE THESEUS TEMPLE

April 25 - October 7, 2018

THE FORGOTTEN PAPYRUS

May 8 - September 16, 2018

THE STATE HERMITAGE FROM ST PETERSBURG COMES TO VIENNA

June - September 2018

WES ANDERSON & JUMAN MALOUF

September 11, 2018 - January 20, 2019

BRUEGEL

October 2, 2018 - January 13, 2019

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**FEBRUARY 13 -
SEPTEMBER 2, 2018**

STAIRWAY TO KLIMT THE KLIMT BRIDGE

To mark the centenary of the death of Gustav Klimt (1862-1918) we invite museum visitors to take a closer look at his unique paintings displayed twelve metres above ground where they form an integral part of the sumptuous décor of the Main Staircase. As in 2012, we will again erect a huge bridge weighing four tons across the Main Staircase to allow visitors to access this magnificent pictorial cycle.

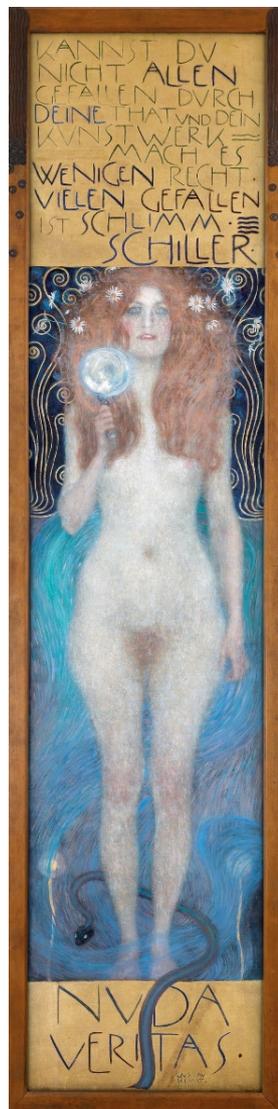
The paintings, commissioned by Emperor Franz Joseph and executed by Gustav Klimt, his brother Ernst and their friend, Franz Matsch, depict important periods of art history. Many of Gustav Klimt's early works were destroyed during the final days of WWII but the impressive paintings in the Kunsthistorisches Museum Vienna have survived and bear eloquent witness to his early style and creativity.

***NUDA VERITAS* ON SHOW IN THE COLLECTION OF GREEK AND ROMAN ANTIQUITIES**

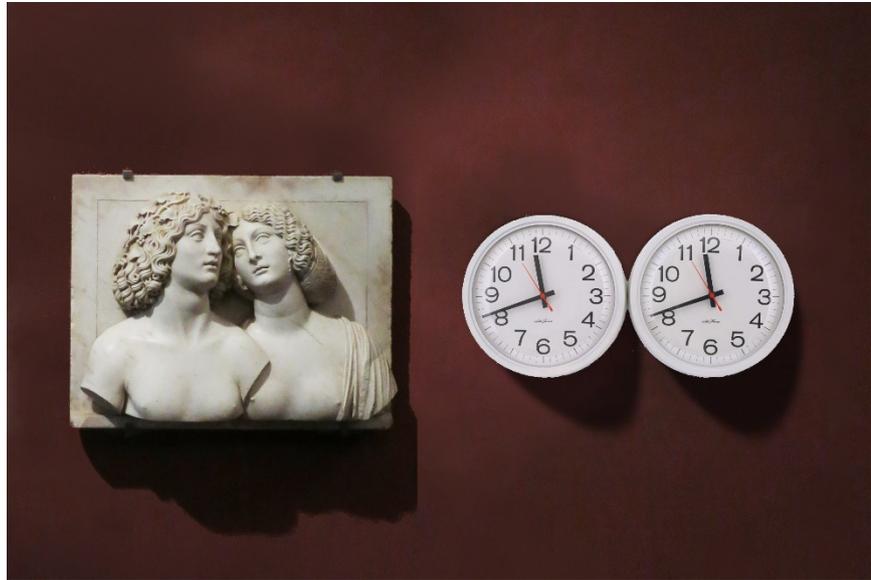
Concurrently with the Klimt bridge, the Kunsthistorisches Museum is showcasing one of Gustav Klimt's masterpieces: his celebrated *Nuda Veritas* (1899). The painting comes from the estate of the critic Hermann Bahr, a dedicated friend and defender in print of the Vienna Secessionists. A quote from Friedrich Schiller expresses the work's programmatic aspirations: KANNST

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DU NICHT ALLEN GEFALLEN DURCH DEINE THAT UND DEIN KUNSTWERK – MACH ES WENIGEN RECHT. VIELEN GEFALLEN IST SCHLIMM (if you cannot please everyone with your actions and your artwork – then please only a few. To please many is bad). The female nude faces us, her vulnerable frontality representing uncompromising artistic veracity. With its first-ever visit to the Collection of Greek and Roman Antiquities – where it is displayed in the gallery housing Polykleitos' Doryphoros – the painting creates a novel and fascinating space of aesthetic experience.



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**MARCH 6 -
JULY 8, 2018**

THE SHAPE OF TIME

The collections of the Kunsthistorisches Museum represent some 5,000 years of human creativity from Ancient Egypt up until 1800. For the exhibition *The Shape of Time*, we will present a group of major loaned artworks dating from 1800 to the present day, as stepping stones to lead our visitors from the point at which our own collections end to the point at which we find ourselves today.

The loaned artworks will be carefully placed within the rooms of our Picture Gallery, in active conversation with historical objects and artists. In this way, the exhibition will seek to explore the evolution of ideas and images across centuries and cultures, and encourage visitors to look simultaneously backwards and forwards between objects made hundreds of years apart, each of which has the potential to alter our experience of the other.

We have secured major loans of works by artists including J.M.W. Turner, Édouard Manet, Paul Cézanne, Claude Cahun, Mark Rothko, Maria Lassnig, Eleanor Antin, Franz West, Felix Gonzalez-Torres, Nusra Latif Qureshi, Catherine Opie and Steve McQueen. Furthermore, the artists Peter Doig and Kerry James Marshall have been commissioned to paint new works specifically for the exhibition.

The list of lending museums includes The Metropolitan Museum of Art, New York; Tate, London; the Musée Picasso, Paris; the Art

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Institute of Chicago; the Musée d'Orsay, Paris; the Wadsworth Atheneum, Connecticut; and the British Museum, London.

The conversations between objects have been selected on the basis of common ground – their conceptual, thematic or formal kinship – to suggest a continuity of intent throughout the history of art. They will examine the flow of time and space, and propose a view of art history as a reservoir of ideas, drawn from repeatedly over time. Taken as a whole, the exhibition will permit us – for four months only - to tell a story of art that runs from Ancient Egypt through to the present day. It will be accompanied by a fully-illustrated catalogue.

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FROM MARCH 7, 2018

GANYMEDE NATURE

A new production directed by Jacqueline Kornmüller in the Kunsthistorisches Museum Vienna

This is the fifth visit of the acclaimed Ganymede series to the Kunsthistorisches Museum Vienna: after *Ganymede Boarding*, *Ganymede goes Europe*, *Ganymede Dreaming* and *Ganymede Female*, Jacqueline Kornmüller and Peter Wolf are starting their next project of crossing artistic frontiers: GANYMEDE NATURE.

This time, Nature plays the lead, liberated from her existence as a mere backdrop for human events; abundant, rampant, powerful Nature is about to reclaim the spaces taken from her, to take centre stage in order to be noticed and command attention.

On fourteen evenings a spectacular ensemble comprising music, theatre and dance will fill the Picture Gallery with new life. Six compositions and seven literary texts, each inspired by a masterpiece in the Picture Gallery, will be performed in front of these works to inspire new views of Old Masters.

Überleben in freier Natur (Surviving in the wild): **Rania Mustafa Ali**, whose video recording of her flight from Syria was seen by eight million viewers online and who has been living in Vienna for the last year, will perform in front of Orazio Lomi Gentileschi's painting *Rest on the Flight to Egypt*.

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Augenschmaus der Speckfalte (A roll of flab as a feast for the eyes): the acclaimed Austrian writer **Eva Menasse** gifts a text inspired by Peter Paul Rubens' *Feast of Venus* to the Picture Gallery: in the first irritating seconds *The Feast of Venus* appears to be an explosion of rolls of flab. Flying, rolling, bustling angels' flesh, an enormous nude chaos.

A moving text performed in front of Samuel von Hoogstraten's *Old Man at a Window* is by the jailed Turkish writer and journalist **Ahmed Altan**, who was described by Orhan Pamuk as "... one of Turkey's leading authors..." Altan's lawyer managed to smuggle the text out of the prison where he is currently being held.

DATES & TICKETS

Premiere: Wednesday March 7, 2018

additional performances: Wed. March 14 / Sat. March 24 / Wed. April 4 / Wed. April 11 / Sat. April 21 / Sat. April 28 Wed. May 2 / Wed. May 9 / Wed. May 16 / Wed. May 23 / Sat. June 2 / Wed. June 6 / Sat. June 16

7pm – 10pm; doors open at 6.15pm

tickets available from the museum's ticket offices and online at shop.khm.at/tickets

THE LAST DAY

AN EXHIBITION IN THE BASSANO HALL - FROM MARCH 2018

For many years the photographer Helmut Wimmer has worked with the Ganymede team, producing sensitive and exciting portraits of the participating authors. For GANYMEDE NATURE he immersed himself in the Kunsthistorisches Museum Vienna and allowed Nature burst into the grand building on Vienna's Ringstrasse. Like a rainmaker he floods galleries, plants greeneries in corridors, and piles snow onto climate-control islands. Inspired by recent natural catastrophes, Nature in a poetic sense takes centre stage in these photographs.

Helmut Wimmer's series of photographs entitled *The Last Day* will be on show in the Bassano Hall from March 2018, and the exhibition will run concurrently with GANYMEDE NATURE. This special exhibition will be accompanied by a sound installation created by Karlheinz Essl in connection with GANYMEDE NATURE for Peter Paul Rubens *Stormy Landscape*.

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APRIL 25 -
OCTOBER 7, 2018

FELIX GONZALEZ-TORRES AT THE THESEUS TEMPLE

The Kunsthistorisches Museum will present a single, major work by the Cuban-American artist Felix Gonzalez-Torres (1957-1996) within the Theseus Temple during the spring and summer of 2018.

Beginning in 2012, the museum began a new series of exhibitions within the Temple, a neo-classical structure built by court architect Peter von Nobile in 1823 to be the home for a single work of then-contemporary art: Antonio Canova's white marble masterpiece *Theseus Slaying the Centaur*. For almost seventy years this artwork stood alone inside the building, until in 1891 it was moved to the newly-completed Kunsthistorisches Museum where it still stands today. More than a century later, these exhibitions have returned the Temple to its original purpose: to house remarkable artworks by contemporary artists, one at a time.

Artists who have previously exhibited at the Theseus Temple include Ugo Rondinone (2012), Kris Martin (2012), Richard Wright (2013), Edmund de Waal (2014), Susan Philipsz (2015), Ron Mueck (2016) and Kathleen Ryan (2017).

Another work by Felix Gonzalez-Torres will be on display at the same time in the main building of the Kunsthistorisches Museum as part of the exhibition *The Shape of Time*.

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**MAY 8 -
SEPTEMBER 16, 2018**

THE FORGOTTEN PAPYRUS

In 2013 the animal mummies of the Ancient Egyptian and Near-Eastern Collection – including the so-called ibis clay cones that functioned as coffins for the mummies of ibises – were moved to the museum depot at Himberg. Prior to their move they were carefully analysed and/or cleaned, and these interventions led to an unexpected discovery: one of the clay cones contained not only the expected ibis mummy but also, hidden underneath it, a linen bundle in which was wrapped an as-yet unknown, still rolled-up papyrus.

The ibis clay cone in which the papyrus was discovered entered the collection as part of the so-called Miramar Collection, which was acquired by Archduke Ferdinand Max, a brother of the Austrian Emperor Franz Joseph, in the middle of the nineteenth century in Egypt. So the first question for our curators was whether the papyrus was inserted into the clay cone housing the ibis mummy in antiquity, or only in the nineteenth century.

We began by carefully unrolling the papyrus in the restoration studio. Today, one rarely comes across still rolled-up papyri so we first had to develop a special method for unrolling it before we could begin to decipher and analyse the text written on both sides of the two-and-a-half-metres long papyrus. The translated text identifies the document as a kind of note- or daybook. Palaeography and the inclusion of dates in the text date the papyrus to the late Ramesside Period (c. 1100 B.C.). We were also

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able to identify its author: Thutmose, a scribe well known from other extant written documents (especially letters). He is a scion of a family of scribes that can be traced back through several generations.

Samples from the linen wrapping of the ibis mummy and of the two pieces of linen in which the papyrus was wrapped were analysed in the collider VERA at the Institute of Isotope Research and Nuclear Physics at the University of Vienna. The ^{14}C -method suggests that the mummy and its outer linen wrappings are around 2.400 years old, and that the inner wrapping is approximately the same age as the papyrus.

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**JUNE -
SEPTEMBER 2018**

**THE STATE HERMITAGE FROM ST PETERSBURG COMES TO
VIENNA**

During the summer months the Kunsthistorisches Museum is mounting a very special exhibition highlight: one of Europe's leading painting collections - assembled by Empress Catherine the Great and now housed in the Hermitage (St Petersburg), and comprising works by Tintoretto, Poussin, van Dyck, Rembrandt and other Old Masters - is coming to Vienna. These illustrious masterpieces will enter into a fascinating dialogue with the paintings in the Picture Gallery of the Kunsthistorisches Museum Vienna.

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**SEPTEMBER 11, 2018 -
JANUARY 20, 2019**

WES ANDERSON & JUMAN MALOUF

Continuing the exhibition series that began with Ed Ruscha (2012) and Edmund de Waal (2016), the Kunsthistorisches Museum has invited the acclaimed American film director Wes Anderson and his wife Juman Malouf to curate an exhibition drawn from the rich holdings of the Kunsthistorisches Museum. The exhibition will include objects from the Picture Gallery, the collections of Egyptian, Greek and Roman antiquities, the *Kunstzimmer*, the collections of historical musical instruments, arms and armour, and coins and medals, the carriages and sleighs at *Wagenburg*, the *Weltmuseum*, the Theatre Museum, and *Schloss Ambras* in Innsbruck.

The exhibition will be presented in Vienna during the autumn of 2018. It will then travel to Venice where it will be presented at the *Fondazione Prada*, to coincide with both the *Biennale of Art* and the *Venice Film Festival*. It is the first exhibition that Wes Anderson and Juman Malouf have curated, and will be accompanied by a fully-illustrated catalogue.

Wes Anderson (born Houston, Texas) is among the most renowned and successful film directors working today. His films include *Bottle Rocket* (1996), *Rushmore* (1998), *The Royal Tenenbaums* (2001), *The Life Aquatic with Steve Zissou* (2004), *The Darjeeling Limited* (2007), *Fantastic Mr. Fox* (2009),

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Moonrise Kingdom (2012), *The Grand Budapest Hotel* (2014).
His new film, *Isle of Dogs*, will be released in April 2018.

Juman Malouf (born Beirut, Lebanon) graduated from Brown University, Rhode Island, with a BA in Fine Arts and Art History. She later received an MFA from the Tisch School of the Arts, New York, for Set and Costume Design. She has designed and illustrated for theatre, film, and fashion in the United States and Europe. Her first novel, *The Trilogy of Two*, was published in 2015.

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**OCTOBER 2, 2018 -
JANUARY 13, 2019**

BRUEGEL

2019 marks the 450th anniversary of the death of Pieter Bruegel the Elder (c. 1525/30 – 1569), which is why the Kunsthistorisches Museum Vienna is mounting the first-ever large monograph exhibition of the leading Flemish painter of the sixteenth century. Only around forty paintings by Bruegel have survived of which the Kunsthistorisches Museum holds twelve - by far the largest collection of his work in the world. One reason for this is that the exceptional quality and originality of Bruegel's pictorial worlds was already appreciated in the sixteenth century, and that Habsburg connoisseurs were early collectors of his prestigious paintings.

Bruegel's popularity continues to be informed by his often moralizing but always varied, entertaining and powerful compositions. They invite the spectator both to begin an artistic discourse with the work and to reflect on the complexity of its content.

Museums and private collectors are right to count Bruegel's paintings among their most precious and fragile holdings. By combining the collection of his works in the Kunsthistorisches Museum Vienna and numerous paintings loaned by international museums and private collectors we will assemble a uniquely

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comprehensive survey of his oeuvre. Many of the fragile panels are only loaned to Vienna because this is a once-in-a-lifetime exhibition. In addition, the exhibition presents a representative selection of Bruegel's drawings and prints, making his entire oeuvre accessible in an unprecedented way.

This spectacular exhibition invites visitors to immerse themselves in the world of Bruegel. The results of recent research on materials and techniques based on long-term research and international collaborations allow us to focus on Bruegel's creative process: his perfect handling and execution, his virtuoso use of colour and his draughtsmanship – these are some of the many mysteries of this great artist. Bruegel's inventions and stories create artworks with a timeless power – from October 2018 they will captivate and charm countless museum visitors in Vienna.

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LECTURE SERIES

MODERN & CONTEMPORARY TALKS

In January 2012 the Kunsthistorisches Museum Vienna began inviting leading representatives of modern and contemporary art to visit the museum and reflect on the importance of these works and on art in general before an audience.

The list of speakers in 2018 includes Catherine Opie, Fiona Tan, Kerry James Marshall and Steve McQueen.

ALTE MEISTER IM GESPRÄCH

The series “Alte Meister im Gespräch” (conversations with Old Masters) features lectures by international experts, followed by a panel discussion, on important aspects of the collections of the Kunsthistorisches Museum Vienna and/or one of its special exhibitions. They talk about their research or field of expertise in an entertaining and accessible way, offering new views on Old Masters.

POINT OF VIEW

The Picture Gallery has been staging Points of View since 2012, and the series documents its role as a place of research, scholarship and education. Three times a year these small exhibitions showcase a selected work from the collection, inviting visitors to see it with new eyes and presenting the results of recent research.

Point of View # 21

March 23 – July 22, 2018

Anthony van Dyck, Portrait of the Painter Jan Boeckhorst

Point of View # 22

July 27 – November 25, 2018

Ciro Ferri, St Zenobius Raising a Boy from the Dead

Point of View # 23

November 30, 2018 – March 24, 2019

Rubens, The Feast of Venus

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#KUNSTSCHATZI

COCKTAIL BAR & DJ-LINEUP IN THE CUPOLA HALL

In the spring of 2016 we began to turn the Cupola Hall into a spectacular cocktail bar once a month – complete with cool sounds, interesting guided tours and delicious drinks. For each event barkeeper Tom Sipos creates a delectable cocktail to reflect the evening's motto, and hip DJs choose and play suitable music. On *Kunstschatzi* evenings we also offer guided tours (in German) of the highlights of the Kunsthistorisches Museum Vienna

Tues February 20, 2018 *Stairway to Klimt*

Tues March 20, 2018 *The Shape of Time*

Tues April 17, 2018 *Surprise*

Tues May 15, 2018 *Lost and found*

7pm – 11pm in the Cupola Hall

for more information and regular updates on these events check our Facebook page www.facebook.com/KHMWien/

SUBJECT TO CHANGE WITHOUT PRIOR NOTICE!

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PRESS PHOTOGRAPHS

These images may be used free of charge when writing about the exhibition; to download them please go to <http://press.khm.at>



Pieter Bruegel the Elder (um 1525/30–1569)

The Tower of Babel

1563

oak panel

Kunsthistorisches Museum Vienna, Picture Gallery

© KHM-Museumsverband



The Klimt bridge

Main Staircase of the Kunsthistorisches Museum Vienna
(north wall) with the bridge

© KHM-Museumsverband



Gustav Klimt (1862–1918)

Nuda Veritas

1899

oil on canvas

Theatermuseum

© KHM-Museumsverband

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Tullio Lombardo (1475–1532)
A Young Couple (formerly Bacchus and Ariadne)
c. 1505/10
stone, marble, traces of polychromy
Kunsthistorisches Museum Vienna, Kunstammer
© KHM-Museumsverband

Felix Gonzalez-Torres
„Untitled“ (Perfect Lovers)

Wall clocks

1987–1990

edition of 3, 1 AP

© The Felix Gonzalez-Torres Foundation, courtesy of Andrea Rosen Gallery, New York



GANYMED NATURE

© Photo: Helmut Wimmer



Theseus Tempel

© KHM-Museumsverband

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The roll of papyrus wrapped in a piece of linen
from the New Kingdom (c. 1100 B.C.)
photograph taken shortly after its discovery
Kunsthistorisches Museum Vienna, Ancient Egyptian and
Near-Eastern Collection
© KHM-Museumsverband



Jacopo Tintoretto (1518–1594)
Saint George
c. 1543/44
canvas
© The State Hermitage Museum, St Petersburg



Wes Anderson and Juman Malouf
in the Picture Gallery, Kunsthistorisches Museum Vienna
© KHM-Museumsverband



#Kunstschatzi
Cocktail bar & DJ-LineUp in the Cupola Hall
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