
KUNST HISTORISCHES MUSEUM WIEN



29 SEPTEMBER 2020
TO 24 JANUARY 2021

BEETHOVEN MOVES

The Kunsthistorisches Museum Vienna, in cooperation with the Archive of the Gesellschaft der Musikfreunde in Vienna, presents an unusual homage to Ludwig van Beethoven (1770–1827), the great representative of the First Viennese School. Beethoven's popularity remains unbroken, even 250 years after his birth. Beyond the music, his humanistic messages have influenced the history of art and culture. His early deafness shaped his image as a tragic genius.

Beethoven's universal and unique reception, the epochal significance of his music but also the perception of his deified persona, create numerous points of entry; high and popular culture, commerce and politics all form an inexhaustible reserve of inspiration and appropriation.

The exhibition at the Kunsthistorisches Museum brings together paintings by Caspar David Friedrich, sketchbooks by William Turner, graphic works by Francisco de Goya, Anselm Kiefer and Jorinde Voigt, sculptures by Auguste Rodin, Rebecca Horn and John Baldessari, a video by Guido van der Werve and a new work developed for the exhibition by Tino Sehgal, all of which are brought into dialogue with the music and persona of Beethoven. The exhibition will thus build a bridge with the present by being a poetic reflection of the composer and his work: masterpieces of fine art form connections with music and silence.

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The expressive power of Beethoven's sound is thus vividly given shape. His music will not only be heard but also seen.

The elaborately staged exhibition will not present any artworks from the Kunsthistorisches Museum collection. However, it is shown in the Picture Gallery in the context of the art and culture of many centuries; hundreds of works that precede Beethoven's lifetime and in some ways also lead up to it.

Beethoven is one of the great influential figures in the history of music and culture, not only in Vienna but also internationally. As the largest museum in Austria, the Kunsthistorisches Museum would therefore like to address the anniversary of his 250th birthday.

Museums are treasure houses, part of the cultural consciousness and tourist magnets but beyond that, they are also discursive spaces for reflection and confrontation, laboratories for fantasy and the connection of ideas – these aspects will become particularly clear in this exhibition project curated by Andreas Kugler, Jasper Sharp, Stefan Weppelmann and Andreas Zimmerman.

Exhibition design:

Dani Mileo, Joris Nielander (Tom Postma Design, Amsterdam)

beethovenmoves.at

THE EXHIBITION

The sequence of rooms in the exhibition relates to Beethoven's life only in a very general sense. Divided according to themes, they are conceived as a series of tableaux, each based on distinct compositional principles. Indeed, the interplay between the various architectural settings is rather like that between the movements of an orchestral work. And this diversity in the rooms is matched by the variety of the listening experiences on offer, the media of the artworks and the approaches taken by the artists. Accordingly, visitors will not find any directions telling them how they should move through each room. For a true experience of Beethoven depends on paying heed to one's inner voice – as when listening to music in general.

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As we strive to emotionally relive the relations between music, words, imagery and movement, we should just let our body find its place within the surrounding space. *Beethoven Moves* is thus intended as an invitation to enter into a very personal encounter with the great composer.

In **Room I** Beethoven's powerful music immediately captures the imagination of visitors to the exhibition: they hear two of the piano sonatas written by the composer, himself an accomplished concert pianist until he lost his hearing, the *Waldstein Sonata* (C major, op. 53) and his final Piano Sonata in C minor, op. 111. Beethoven's original autographs of these compositions are also on show.

All of Beethoven's thirty-two piano sonatas are present in this room, albeit in two very different artworks: in her thirty-two complex drawings, Jorinde Voigt analyzes Beethoven's compositions, while Idris Khan's monumental work compiles the scores of all his piano sonatas to create a menacing block-like structure. In the centre of the room, two more contrary sculptures have entered into an equivocal dialogue: Auguste Rodin's human figure and Rebecca Horn's enigmatic grand piano. The composer's character, too, was contradictory and highly complex, something that clearly functioned as a source of his creativity: his temperament allowed him to produce works that continue to move people from all parts of the world.

Room II is dedicated to silence and stillness, Beethoven's increasing hearing loss and the associated pain, isolation and reflectiveness. However, we also learn about his admirable ability not to resign himself to his fate but through his art to triumph over his affliction. *Los Caprichos*, the engravings by Francisco de Goya (1746–1828) – another great artist who lost his hearing – are like pictorial equivalents of the inner fragmentation experienced by the ailing Beethoven.

Strictly speaking, all that remains of Beethoven's thoughts and his art are pages covered with scores and words. Other objects can only serve a superficial cult of remembrance, things like his ear trumpet or a piece of the parquet floor from the house in which he died in 1827. This plain surface, however, also resembles a stage, reminding us that Beethoven and his music have been used for the most varied ends.

To this day, his personality and oeuvre continue to be reinterpreted in politics and propaganda: some worship

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Beethoven as a revolutionary innovator, for others he is a genius in whose reflected glory nationalist mindsets of all kinds may bask. A work by Anselm Kiefer bears witness to the fact that cultural achievements are still prone to be injected with political content. The reception of Beethoven ranges from the banning of his music to the numerous quotations from his works in popular culture.

In **Room III** we look at Beethoven and his attitude towards nature, which for him was a source of inspiration and strength – offering an escape from his cramped lodgings and the freedom of long country walks regardless of the weather. He would often stop abruptly to jot down some musical idea in one of the sketchbooks he always carried in his pocket.

In this room, the colour tones of Caspar David Friedrich and William Turner engage with Beethoven's tonal colours. They all belong to a generation who witnessed the French Revolution, a radical new awakening whose promises and hopes were quickly scotched by the subsequent Restoration period.

Two symphonies can be heard in this room, both of which are linked in contrasting ways to Napoleon: Beethoven's anger at Napoleon crowning himself Emperor of the French in 1804 led the composer to scratch out Bonaparte's name from the title page of his Third Symphony (*Eroica*). His Seventh Symphony premiered in 1813, just a few weeks after the Battle of Leipzig in which the allied armies of Austria, Prussia, Russia and Sweden had decisively defeated the emperor.

Contemporaries often associated Napoleon with the mythical Prometheus, and Beethoven too was frequently linked with the titan who brought fire to mankind. Prometheus is very much present in a painting by Jan Cossiers, but Guido van der Werve's video can be read as a complementary reflection of this figure prepared to take a high risk to liberate man: it is the artist himself who walks towards us across the ice, a huge icebreaker in his wake. Threatened with failure, his solitary and heroic actions nonetheless bring forth beauty.

Room IV brings us full circle to individual, personal encounters with Beethoven. A new work by Tino Seghal, created especially for this exhibition, is permanently installed and on show in this room.

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TINO SEHGAL

THIS JOY

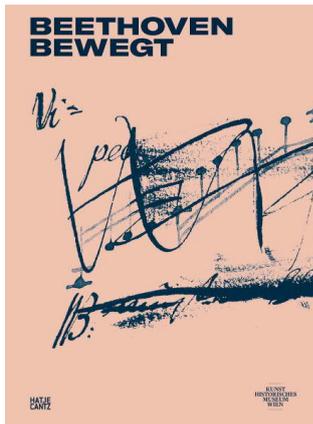
Tino Sehgal is an internationally renowned artist whose works are constructed situations that initiate encounters.

This Joy was created upon an invitation by the Kunsthistorisches Museum in Vienna and is a call to experience the metamorphosis from sound to sensuality and joy in Beethoven's music. Tino Sehgal choreographed and arranged for the voice six pieces of music by Beethoven together with nine performers.

Dance, voice and artistic contribution: Alexandre Achour, Moss Beynon Juckes, Margherita D'Adamo, Sandhya Daemgen, Hanako Hayakawa, Leah Katz, Justin F. Kennedy, Vera Pulido, Lizzie Sells

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CATALOGUE



Beethoven Moves / Beethoven bewegt

Edited by Andreas Kugler, Jasper Sharp, Stefan Weppelmann, Andreas Zimmermann

Paperback with French flaps, 224 pp., 220 ills., 22 × 30 cm

€35

ISBN 978-3-99020-202-9 (en.)

ISBN 978-3-99020-201-2 (ger.)

The exhibition catalogue opens up fascinating connections, developing a network of possibilities and associations between the different media: music, the visual arts and the written word. The art works are complemented by a great variety of voices from all over the world: texts that alternate between science and literature, near and far, expert opinion and rapturous enthusiasm. They demonstrate that the incomparable musician can still go on moving people in very different ways even 250 years after his birth.

Texts by Aleida Assmann, Jan Assmann, Werner Busch, Edmund De Waal, Olga Flor, Clemens Gadenstätter, Philipp Hauß, Veia Kaiser, Akira Kasai, Satoko Kawano, Larissa Kirillina, Birgit Lodes, Thomas Macho, Nicolas Mahler, Sheila Melvin und Jindong Cai, Jürgen Müller, Hiroshi Naito, Julia Ronge, Christopher Rothko, Norio Suda, Manfred Trojahn, Beat Wyss, Yanming Zhou, Susana Zapke, Barbara Zeman and by the exhibition curators.

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PRESS PHOTOGRAPHS

Press photographs are available in the press section of our website free of charge, for your topical reporting: <http://press.khm.at/>.

The picture files provided by us must not be manipulated, cropped or used for any other purposes. Our press photographs may be published only with complete references to each picture, including a copyright notice.



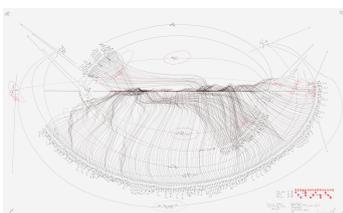
John Baldessari (1931–2020)
Beethoven's Trumpet (with Ear) Opus # 132
2007

Resin, fibre glass, bronze, aluminium, electronics
L 179 cm, W 110 cm, H 42 cm (Ear); L 224 cm, W 130 cm (Trumpet)
© John Baldessari Courtesy of the artist, Sprüth Magers
and Beyer Projects, Photos: KHM-Museumsverband



Guido van der Werve (*1977)
Nummer Acht, everything is going to be alright
2007

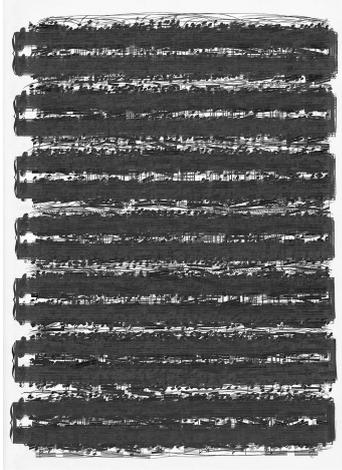
16 mm to HD
10:10 min
© Guido van der Werve; Courtesy of the artist and Luhring Augustine,
New York



Jorinde Voigt (*1977)
Ludwig van Beethoven Sonata 14
2012

Ink, pencil on paper
86.5 × 140 cm
© Jorinde Voigt / Bildrecht, Wien 2020

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Idris Khan (*1978)

Struggling to Hear After Ludwig van Beethoven Sonatas
2005

Lambda digital C print mounted on aluminium
258 × 192 × 5 cm

© Idris Khan

Courtesy the artist and Victoria Miro, London/Venice



Rebecca Horn (*1944)

Concert for Anarchy
1990

Piano, hydraulic cylinder, compressor
150 × 106 × 155 cm

Photographer: Attilio Maranzano

© 2019: Rebecca Horn / Bildrecht, Wien 2020



Auguste Rodin (1840–1917)

L'Age d'airain (The Bronze Age)
1880

Plaster

184 × 62 cm

© MuMa Le Havre / Charles Maslard

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Francisco José de Goya y Lucientes (1746–1828)
Los Caprichos: Ya es hora. (It is time)
1799
Etching, aquatint
21.5 × 15.1 cm
© Albertina, Wien



Anselm Kiefer (*1945)
Über uns der gestirnte Himmel, in uns das moralische Gesetz
1969–2010
Photo (B/W) on paper with overpaintings
63 × 83.2 cm
ARTIST ROOMS Tate and National Galleries of Scotland
Acquired jointly through the d'Offay Donation with assistance from the
National Heritage Memorial Fund and the Art Fund 2011
© Anselm Kiefer



Ludwig van Beethoven (1770–1827)
Symphony No. 3 in E flat major, op. 55, 'Eroica'
Manuscript score, Beethoven's personal copy, 1st volume, open on the
title page with the dedication to Napoleon Bonaparte erased, Sign. A 20
1804
© Vienna, Gesellschaft der Musikfreunde in Wien
Archiv – Bibliothek – Sammlungen



Ludwig van Beethoven (1770–1827)
Sketches for String Quartets (in F major, E minor and C major), op. 59, dedicated to Count Andrei Razumovsky, Autograph, Sign. A 36
1806
© Vienna, Gesellschaft der Musikfreunde in Wien
Archiv – Bibliothek – Sammlungen



Ludwig van Beethoven (1770–1827)
Sketches for the Choral Finale of Symphony No. 9 in D minor, op. 125, 4th mvt
Autograph, Sign. A 50
1823/24
© Vienna, Gesellschaft der Musikfreunde in Wien
Archiv – Bibliothek – Sammlungen

On the right side, the last bars of the first stave are underwritten: 'Freude schöner Götter Funken!'; below the fourth, sixth and tenth staves is written: 'a-lle Menschen werden Brüder'.

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Ludwig van Beethoven (1770–1827)
Symphony No. 5 in C minor, op. 67
instrumental parts for the orchestra of Prince Lobkowitz
1804–08, paper
© Prag, The Lobkowitz Collections, Lobkowitz Palace, Prague Castle



Ludwig van Beethoven (1770–1827)
Overture to *Egmont*, op. 84
instrumental parts for the orchestra of Prince Lobkowitz
1809/10, paper
© Nelahozeves, The Lobkowitz Collections, Nelahozeves Castle



Ludwig van Beethoven (1770–1827)
Overture to the ballet *The Creatures of Prometheus*, op. 43
instrumental parts for the orchestra of Prince Lobkowitz
1801, paper
© Nelahozeves, The Lobkowitz Collections, Nelahozeves Castle



Caspar David Friedrich (1774–1840)
Cloudy Evening Sky
1824
Oil on canvas
12.5 × 21.2 cm
© Belvedere, Wien, Photo: Johannes Stoll

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Joseph Mallord William Turner (1775–1851)
Fire at the Grand Storehouse of the Tower of London
1841
Watercolour on paper
23.5 × 32.5 cm
© Photo: Tate



Jan Cossiers (1600–1671)
Prometheus
1636–1638
Oil on canvas
182 × 113 cm
© Photographic Archive. Museo Nacional del Prado. Madrid



Tino Sehgal
In front of Kunsthistorisches Museum Vienna
© Photo: KHM-Museumsverband



Tino Sehgal
In front of Kunsthistorisches Museum Vienna
© Photo: KHM-Museumsverband

KUNST HISTORISCHES MUSEUM WIEN

EXHIBITION PROGRAMME

KUNSTHISTORISCHES MUSEUM

EXHIBITION TOURS

(in German)

Mon and Tue 11 a.m. / Wed 12 p.m. / Thu 3 p.m. & 7 p.m.
Fri 4 p.m. / Sat and Sun 11 a.m. & 3 p.m.

Tickets for guided tours are available at the cash desks in front of the museum, at the information and audio guide desks (entrance hall) as well as online at: <https://shop.khm.at/en/tickets/beethoven-moves/>
Limited number of participants, currently 10 persons.

INCLUSIVE GUIDED TOURS

On Fridays, we offer special inclusive guided tours in the exhibition: guided touch tours, guided tours in sign language, guided tours in easy language and guided tours for people with dementia. Please find the complete programme on our website: <https://beethovenbewegt.at>

Limited number of participants, please **register** at kunstvermittlung@khm.at. **Tickets** for the inclusive guided tours are available for free at the museum's cash desks. Please show your disability card.

CONCERT PLUS CONVERSATION

Thu, 8 Oct. 2020, 7 p. m. – **CANCELLED**

ICONOSONIC BEETHOVEN

Clemens Gadenstätter, Figure – Iconosonics 1, concert for clarinet, string trio and piano

Followed by: Bernhard Günther (Wien Modern) in conversation with Clemens Gadenstätter

Thu, 17 Dec. 2020, 8 p.m.

LEONORE PROHASKA

Eine unvollendete Revolutionsoper Ludwig van Beethovens

Premiere directed by Wolfgang Dosch, performed by students of the Music and Arts University of the City of Vienna

Followed by: Susana Zapke (MUK) in conversation with Thomas Macho (IFK)

The event will be held in German.

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Thu, 14 Jan. 2021, 7 p.m.

CAPRICHOS GOYESCOS

Jürgen Ruck, guitar

Followed by: Wilhelm Sinkovicz (Die Presse) in conversation
with Jürgen Ruck

The event will be held in German.

ARTIST TALKS

Tue, 17 Nov. 2020, 7 p.m.

GUIDO VAN DER WERVE

Artist talk and screening

Thu, 17 Dec 2020, 6 p.m.

TINO SEHGAL

Artist talk

All **concerts and talks** will take place at the Bassano Hall of the Kunsthistorisches Museum Vienna. Please sign up at talks@khm.at
Participation is only possible with a valid museum ticket. Please note that for visiting the exhibition *Beethoven Moves* you need a time slot, which is available online or at the museum's cash desk.

SYMPOSIUM

Thu, 26 Nov. 2020, 5.30 p.m.

AKTUALISIERUNG ODER AUSLÖSCHUNG

Symposium by the Interuniversitärer Forschungsverbund

Elfriede Jelinek focusing on processes and practices of rewriting and
overwriting in the arts.

The event will take place at the Bassano Hall of the Kunsthistorisches Museum Vienna. Please sign up at jelinek.germanistik@univie.ac.at
Free entrance for participants of the symposium. Please note that for visiting the exhibition *Beethoven Moves* you need a time slot, which is available online or at the museum's cash desk.

ART EDUCATION

Book a private tour for yourself, for your friends or for your company.
Our docents will show you exactly what you want to see.

Information & reservation at:

T +43 1 525 24 – 5202 / kunstvermittlung@khm.at

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THEATERMUSEUM

MUSICK BEY DEM FÜRSTEN LOBKOWITZ

A series of events at Palais Lobkowitz, featuring lectures and concerts on the occasion of the Beethoven anniversary year 2020

Wed, 30 Sept. 2020, 7.30 p.m. – **SOLD OUT**

BEETHOVEN AND HIS BENEFACTORS

Chamber music with Maria Bader-Kubizek (violin), Ursula Kortschak (viola), Dorothea Schönwiese (cello) and Zvi Meniker (fortepiano); introducing words by Otto Biba.

Wed, 14 Oct. 2020, 7.30 p.m. – **SOLD OUT**

HE WAS AN ARTIST, AND A HUMAN TOO

Musical reading with Johannes Krisch and Florian Krumpöck

18, 19, 20 November 2020, 7.30 p.m.

GENTLE RAGE OR THE EAR ENGINEER

Staged reading with Klaus Haberl, Thomas Kamper and Nikolaus Kinsky. Directed by Karl Baratta

Tickets for all events at the Theatermuseum are available online at <https://shop.khm.at/tickets/>

COLLECTION OF HISTORIC MUSICAL INSTRUMENTS

SOIRÉE

Thu, 17 Dec. 2020, 7.30 p.m.

Wolfgang Holzmaier (baritone), Markus Vorzellner (piano)
Pianoforte, Conrad Graf, Vienna, after 1828

Information & reservation: info.sam@khm.at

IMPORTANT NOTE:

Please note that, in line with our COVID-19 prevention concept, you need to register in advance to attend any of our events (except the guided tours offered by our Education Dept.). We also reserve the right to cancel events at short notice. You will find information regarding the use of personal data on our website.

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BEETHOVEN FILM-SPECIAL AT VOTIVKINO

The Votivkino cinema in Vienna will offer a film-special in connection with the exhibition *Beethoven Moves*. The special will feature a collection of films about or inspired by Beethoven.

Please find all films, show times and information at <https://www.votivkino.at/specials/beethoven-special/#Specials>

Please find the **complete exhibition programme** and all further information at <https://beethovenbewegt.at/veranstaltungen.html>

SOCIAL MEDIA

FOLLOW US

Follow us on **Instagram** and **Facebook** to find all the latest information on the preparations before the opening, first insights into the exhibition as well as the accompanying programme.

facebook.com/KHMWien / @kunsthistorischesmuseumvienna

SHOW EMOTIONS WITH OUR BEETHOVEN FILTER

How does Beethoven move us? We have designed a **filter for Instagram stories** so that users can express their moving reactions to *Beethoven Moves* and share emotions immediately on Social Media.

#beethovenmoves / #kunsthistorischesmuseum

SPOTIFY: TUNE IN

Discover a **PLAYLIST** for this exhibition on our Spotify channel: music composed by or inspired by Beethoven, a selection of carefully chosen pieces of music that will set the tone ahead of the exhibition.

The *Beethoven Moves* **PODCAST** features a series of talks with composers, writers, actors, music theorists and philosophers, each addressing the exceptional composer who still knows to move us in so many ways even 250 years after his birth.

KUNST HISTORISCHES MUSEUM WIEN

OPENING HOURS AND ENTRANCE FEES

OPENING HOURS

Daily from 10 a.m. to 6 p.m.
Thursdays from 10 a.m. to 9 p.m.

TICKETS & TIMESLOTS

Adults	€ 21
Concessions	€ 17
Children and teens under 19	free
Annual Ticket	€ 49*
Annual Ticket under 25	€ 25*
Guided tours	€ 6
Audio guide (9 languages)	€ 6

NEW: Annual Ticket Family € 79*

For 2 adults and up to 3 children
or teens under 19

For more information visit www.khm.at/familie

* Get your free time slot ticket at every cash desk in the museum upon availability.

MATINÉE

Admission & time slot incl. guided tour & breakfast

Enjoy a relaxed Saturday morning during the special exhibition *Beethoven Moves* including a guided tour and a small breakfast at our café-restaurant in the Cupola Hall. Limited offer & dates!

Adults	€ 29
Concessions	€ 25
Children and teens under 19	€ 14

All **tickets** and time slots for the exhibition as well as tickets for the matinée and the guided tours are available **online** at <https://shop.khm.at/en/tickets/beethoven-moves/>

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JOURNALIST ACCREDITATION

Journalists visiting the KHM-Museumsverband for professional purposes are entitled to free admission to its exhibitions and locations. For this purpose, you need to register via info.pr@khm.at at least two working days in advance.

We request that, in addition to mentioning your medium, you also specify the date of your visit and attach a scan of your valid press pass. Many thanks for your understanding!

PRESS CONTACT

Nina Auinger-Sutterlüty, MAS (Head of department)
Mag. Sarah Aistleitner

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