

ART&ANTIQUÉ Hofburg Vienna

The Arts, Antiques and Design Fair
November 4-12, 2017

“Inner joy and gratification are sweeter and more constant than all the noisy distractions of this world,” Empress Maria Theresia, born 300 years ago, knew. In this spirit, the **ART&ANTIQUÉ** exhibitors invite you to the great monarch’s former Residence, Vienna’s Hofburg, from November 4 to 12, 2017.

The week after All Saints’ Day – such is the tradition that has now reached the impressive age of 49 years, with the State Rooms of Vienna’s Hofburg showing off the most exquisite works of art every year. All have been carefully chosen by Austria’s best art experts, complemented by a few chosen international colleagues.

46 exhibitors have gone in search of “inner joy” in 2017, inviting their audience to leave behind the noisy bustle of daily life during the pre-holiday season and wander the Hofburg’s State Rooms instead.

Wood, Terracotta and Bronze Delights

The 49th **ART&ANTIQUÉ Hofburg Vienna** and its rich offerings are part of a great tradition. Especially for those who know that Empress Maria Theresia had an affinity for sculpture. This is demonstrated by a current exhibition at the Belvedere, examining and re-evaluating the Empress’ passion for the arts and the role she played for the art of her time.

Sculpture is also an art form currently enjoying increasing popularity – as reflected not least by the offerings to be found at **ART&ANTIQUÉ**. One of the outstanding works is a wonderful old masterpiece, *Mary with Child*, to be found at **Kunsthandel Runge**. It was carved from linden wood in Southern Germany around 1500.

At the other end of the great, fascinating spectrum, we find *The E* by Wander Bertoni, on display at the **Galerie bei der Albertina • Zetter**. The abstract work is part of the series *The Imaginary Alphabet*. It is a stele made of polished bronze, 164 cm in height.

Bronze is the material from which many sculptures are crafted. It was used by the renowned Austrian Art Deco sculptor Franz Barwig, among many others. Barwig, the son of a small farmer from Moravia, began his career as a wood sculptor and became famous for his animal sculptures. **Patrick Kovacs** shows one of these, a *Standing Bear, Tussling*, measuring 44 cm and cast around 1909 in Vienna by the K. & K. Kunst-Erzgießerei.

The Art Deco specialist **Susanne Bauer** follows suit with a *Heron* of 1911. It measures 33 cm and is made of patinated bronze, just like the tussling bear.

Contemporary artists are also partial to this alloy, which contains mainly copper. One of them is the great sculptor Josef Kostner from the Southern Tyrol, who created his work entitled *Tré inant* (114 cm high) in 1966. It can be found at the booth of **Galerie Maier**.

Galerie Alessandro Casciaro from Bolzano makes its **ART&ANTIQUÉ** debut with sculptures as well, showing *Ipsium* by Lois Anvidalfarei, also from the Southern Tyrol.

The fact that it does not always have to be bronze, on the other hand, is proven impressively by the German artist Robert Metzkes, who is second to none when it comes to shaping large figures from terracotta. One example is his *Girl with Inclined Head* of 2007, to be found at **Kunsthau Wiesinger**.

Glowing Fields of Colour, Burning Classics

Incidentally, it was under the regency of Maria Theresia that the Imperial holdings of paintings moved from the Stallburg to the Upper Belvedere. In terms of cultural policy, the decision to open the gardens and palace to the public proved farsighted. To this day, the Belvedere is a centre of Austrian art. Naturally, it holds all those masters who have long become classics – yet the Hofburg fair also offers outstanding samples of their work.

Of course these include main protagonists of Viennese Actionism, for example: how about a *Cornfield* by Otto Muehl? Boasting intense and glowing colours, it measures 160 x 200 cm and can be found at **Kunsthandel Giese & Schweiger**. It is signed and dated 1987.

Somewhat later, in 1992, the great Actionist Hermann Nitsch created one of his famous pouring paintings (acrylic and jute, 110 x 190 cm) – on view at **Galerie Zimmermann Kratochwill** from Graz.

When the **ART&ANTIQUÉ** opens its doors, there are still a few weeks left to visit the current Biennial in Venice. The two most important Austrian protagonists of Informel were also exhibited there. Hans Staudacher showed his works at the Hoffmann Pavilion in 1956. At the same time, between 1952 and 1958, the artist created his large-format collage *Fire! (The French in Vienna)*, presented at the fair by **Galerie Elisabeth & Klaus Thoman**.

Galerie Richard Ruberl shows an early, untitled oil painting, an overpainting by Arnulf Rainer dated 1959. In 1978, Rainer's art was also shown at the Giardini in Venice.

A third Biennial artist is on display at the Hofburg: Max Weiler created his *Composition in Blue and Brown* (1956) four years before being exhibited in Venice (**Galerie bei der Albertina • Zetter**).

Another enthusiastic Venetian was Friedensreich Hundertwasser. He may not have represented Austria at the world art show that is the Biennial, but he bought a palazzo and garden in 1979. Earlier, in 1973, he created *The ways to Santana – Les toits d'un violet nostalgique* using egg tempera, oil on crayon on carton on aluminium, offered at **Schütz Fine Art**.

Among Austrian modernists, Franz Grabmayr, who passed away in 2015, occupies a special position. He valued loneliness and reclusiveness, especially that offered by the Waldviertel. His oil painting *Evening* (1988) can be found at **Galerie Artemons Contemporary**.

Gottfried Helnwein has been internationally renowned for decades, and yet he is also a classic of Austrian art – not least since even the Albertina discovered his oeuvre. At the Hofburg, he has his impressive place at **Kaiblinger – Galerie & Kunsthandel**, showing *The Murmur of the Innocents 47* (2014-2017).

Current Works – Between Little Black Dresses and Mountaintops

Since Empress Maria Theresia lacked the budget to buy the greatest of the Old Masters, she stuck to contemporary art, occasionally exhibiting almost progressive tastes.

However, we will never know whether Hubert Pfaffenbichler "El Hombre" and his series *Shape* of 2007 would have met with her approval. **Galerie Ernst Hilger**, however, is wholly convinced of the power of his intensely colourful pictures!

A very recent position can be found in Igor Oleinikov's *Watchman* (2016) at **Neue Kunst Gallery**. The exhibitor from Karlsruhe makes its Hofburg debut with this large format (24 x 190 cm).

Schütz Fine Art – Chinese Department, on the other hand, is well-established here, having contributed fascinating contemporary Chinese art to the fair for years. This time, its offerings include Cao Jun's painting *The Noble Mystery* of 2015.

Another world-famous artist is Alex Katz, a doyen of contemporary art. Born in New York in 1927, the artist once again concentrates on fetching young women: this time, *Ulla, BLACK DRESS V* (2015) makes a large-format appearance among other works at **Galerie Weihergut**.

Marc Adrian, who passed away in Vienna in 2008, was uncommonly versatile and complex. A film-maker and visual artist, he was also noted for his literary works, studied sculpture at the Vienna Academy and perception psychology at the Vienna University. He also held a professorship in painting and aesthetic theory in Hamburg. **Panarte/Galerie Leonhard** commemorates this extraordinary personality among Austrian modernists with a relief behind "Edelit" glass (1967).

Two major contemporary artists, Erwin Bohatsch and Herbert Brandl, are also represented at the Hofburg. Both are originally from Styria. Bohatsch justifies his reputation as a central protagonist of abstract painting with a work in oil and translucent ink, displayed at **Galerie Reinisch Contemporary Graz**. Herbert Brandl, who has also been shown at the Biennial, exhibits one of his famous mountains in an equally monumental format at **Galerie 422 Margund Lössl**.

The Salzburg-based artist Christoph Kiefhaber looks not to the mountains, but to *The Ruins of Ma'rib (Yemen I)* (1999, gouache, oil crayon, ink, graphite and acrylics on hand-crafted paper), to be found at **Kunst-Service**. Karl Korab, on the other hand, remains at home, showing Waldviertel landscapes at **Kunsthandel Erich Weninger**.

Classical Highlights and New Discoveries

Austrian art includes names which are internationally recognized. And in addition, it also offers new ones worth discovering. Such is the spectrum of classical 20th-century art at the Hofburg.

A leading example is Egon Schiele. **Galerie Kovacek & Zetter** shows his work in the shape of a particularly fine specimen, a *Seated Nude, Frontal* (1917, crayon on paper, 42.5 x 20.3 cm). The drawing's verso features even more Schiele, thanks to a study of two eyes and a nose.

Herbert Boeckl is represented at **Galerie Magnet** with a very subtle work on paper: an early *Still Life with Grapes* (1921) by the painter, who was born in Klagenfurt in 1894. The watercolour measures 31 x 43.5 cm, is signed and dated.

Alfons Walde is entirely in his Tyrolean element at **Antiquitäten Kunsthandel Freller**. Here, a group of three lusty farmers look after a passing woman – a naturalistic rural scene. Walde entitled this work, which he executed in oil on board, *Sunday in the Tyrol*.

The impression of *Sievering, Vienna* by Oskar Laske (1874-1951) is equally idyllic and rural – on view at **Kunsthandel Seitz**. The village-like atmosphere is unsurprising, given the fact that when Sievering became part of the Vienna area in 1892, together with Döbling, Heiligenstadt, Grinzing and Nußdorf, it still had less than three thousand inhabitants. Another contemplative scene shows the Christmas market which Josef Dobrowsky captured in oil on carton in 1929 (**Antiquitäten und Bildergalerie Anton Figl**).

Nature and landscapes were close to the heart of Leontine von Littrow (b. Trieste 1846, d. Abbazia 1925). **Kolhammer & Mahringer** are responsible for discovering this artist, who was born into an ancient Austrian noble family. She trained in Paris, where Impressionism did not pass her by unnoticed. She often chose the area around Trieste and Abbazia/Opatija for her paintings, capturing numerous city and harbor views, bays and studies of the sea and its coastlines. One example is *Large Coastal Landscape* (oil on canvas, 60 x 101 cm). Incidentally, she shared her interest in Istrian and Dalmatian landscapes with Olga Wisinger-Florian, with whom she had a private friendship and shared artistic interests.

Kunsthandel Hieke offers an unusual artist in Heinrich Schröder (1881-1941). Born in Krefeld, Germany, he lived in Vienna for many years, originally influenced by the Viennese and then by the Munich Secession. Today, he is considered an important painter of architecture; Hieke exhibits a *Landscape in Brittany*.

Karl Hauk is another artist active between the World Wars who has almost been forgotten, unjustly so. His portrait *Dolly* (1927, oil on canvas, 86.5 x 86.5 cm) impressively proves that he is one of the most intriguing protagonists of New Objectivity – to be found at **Kunsthandel Widder**.

Through the Ages, from Europe to Asia

Georg Merkel (1881-1976), who grew up in impoverished circumstances in Lviv, was able to study in Cracow thanks to a friend's help. Later, he moved to Paris, where the great neoclassicist Pierre Puvis de Chavannes made a great impression on him.

Thus, it is not surprising that an oil painting executed by him in 1915 and on view at **Galerie bei der Oper** is entitled *The Silver Age*. This distinction of the "Ages of Man" was made by

Hesiod – the Golden Age was followed by the Silver Dynasty or Age, in which things were still good, but not as paradisiacal as previously.

Which brings us to antiquity: from this epoch, or more precisely from the Roman Imperial age in the 2nd century AD, is a marble torso of Dionysus with a panther's hide, measuring 50 cm. It is offered by **Christoph Bacher Archäologie Ancient Art**.

Other charming animals date back to prehistoric times in China – **Art Blue** features two wonderful small sculptures, depicting hares created by a master from the Han Dynasty, which lasted from 200 BC to 200 AD.

We remain in Asia with a boy catching butterflies with a net. The Miyao bronze figure from Japan's Meiji Period at the end of the 19th century is among the treasures brought to the Hofburg by **Galerie Darya** from Karlsruhe. And finally, a short and bizarre figure to be found at **Kunsthandel Strassner Markus** was hewn from sandstone in the 18th century, measuring 140 cm. It is a so-called "Callot dwarf", one of the types for which the famous French illustrator Jacques Callot created the etched designs.

Gossiping Hermits, Emperors Astride

Anyone in search of contemplation and quiet conversation, not to mention the art of the Old Masters, is in good hands at **ART&ANTIQUÉ** at the booth of **Kunsthandel Werner Zöchling**. There, two hermits are depicted in conversation outside their caves – a scene captured in oil on wood by Jan Brueghel the Younger (1601-1678).

Whether the two might have remained so intent on their subject if they had seen the truly enchanting *Girl with an Amber Necklace* painted by the Austrian genre and portrait painter Johann Baptist Reiter in 1847 (oil on canvas, **Kunsthandel Giese & Schweiger**)?

And they surely would have been disturbed by the noise of this event: *Imperial Maneuver – Emperor Franz Joseph I and Archduke Franz Ferdinand*. On the 1908 painting by Ludwig Koch, which is imperial in size as well as in subject at 170 x 235 cm, the two ride past the viewer into a fictional battle.

It was an age in which duels among men of standing were considered good manners. Thus, the pair of German caplock dueling pistols built by Bernhard Pastor in Schmalkalden around 1840 seems appropriate (**Kunst & Antiquitäten Wimberger**).

The fact that Olga Wisinger-Florian (b. Vienna 1844, d. Grafenegg 1926), like her friend Leontine von Littrow, was not only interested in the coastal landscape of Dalmatia and Istria is proven by her *Avenue with Elm Trees in Euxinograd*, painted in 1911. **Galerie Kovacek** counts the signed painting among its offerings. Euxinograd is the former summer residence of the Bulgarian Tsars on the Black Sea near Varna.

All of which brings us close to Russia – **Brenske Gallery** from Munich offers the appropriate icon from 16th-century Russia, *The Fiery Ascension of Elijah the Prophet*.

Turkmenistan was also part of the former Soviet Union, not on the Black Sea, but the Caspian Sea. Here, presumably in the central Amu-Darja Valley, the *Beshir* prayer rug from the mid-19th century was made. Friends of antique carpet-weaving should make a beeline for **Seltene Orientteppiche Herbert Bieler**.

Widows amidst Glittering Beauties

But back to Maria Theresia's anniversary: her life was not all sunshine and bliss. One terrible blow was the sudden death of her husband Franz Stephan in Innsbruck in 1765. From then on, she only appeared in public wearing a widow's veil and followed the Catholic Catalogue of Virtues, which forbade widows worldly pleasures.

The Widow Loetz, on the other hand, enjoyed a rather more colourful life. The glass factory her husband bought in Klostermühle in 1840 continued after his death under the name "Johann Loetz Witwe". Her grandson, Max Ritter von Spaun, took over the business in 1879 and turned it into the most important artistic glass factory in Bohemia in the late 19th and early 20th century. One sumptuous specimen is a vase measuring 27 cm which sports the decoration "Medici" in green and blue – a pattern first used in 1902 – and can be admired at **Kunsthandel Kolhammer**.

The fact that wonderful glass was produced further north too is proven by a little gold and ruby flask offered by **Galerie Kovacek**. It was made in Saxony or Dresden around 1720 from colourless glass with a covering of gold and rubies. The pear-shaped body is mounted on a round pewter base-plate and has its original pewter mounting with a screw cap.

Newer glass is the specialty of **Gallery Sikabonyi**. Here, the object *Embrace* gleams red – it was made in 2016 by Latchezar Boyadjiev. Sumptuous sparkling is also found in a *Collier de Chien* featuring pink topazes, pearls and pink sapphires – displayed by **A. E. Köchert Juweliers**, alongside a very pointed ant collier made of rhodium-plated white gold by Peter Kogler.

Silver, on the other hand, is the material of the camel with its original glass “Karaffindel” – a small table set for oil and vinegar – riding along a festive tabletop in a particularly enchanting shape and design. Those familiar with Italy know that no table setting is complete without oil and vinegar – small wonder then that the decorative utensil was crafted in Rome around 1850 (25 cm high, **Kunst & Antiquitäten Sonja Reisch**).

The Eternal City is also home to the mighty Trajan’s Column, which the baroque master builder Johann Fischer von Erlach took as one of his models. This fact can be ascertained at **Lilly’s Contemporary Art Exclusive Antiques**, where the picture clock *St. Charles in Vienna* from the second quarter of the 19th century is displayed. Much smaller, but still quite sumptuous and a few centuries older is a clock with towers in mint condition, dated 1559, including the clock-work mechanism, alarm and circular balance (**Kunst & Antiquitäten Walter Moskat**).

FACTS AND FIGURES

ART&ANTIQUÉ Hofburg Vienna

Fair for art, antiques and design

4 -12 November 2017

Hours: daily 11am - 7pm

www.artantique-hofburg.at

Entrance fees

Day ticket: 13.00 EUR

Pupils and students (up to 27 years old with ID) free admission

Groups of 10 or more/per person 10.00 EUR

ART&ANTIQUÉ TALK

Tuesday, 7 November 2017, 5 pm – 7pm, Künstlerzimmer

Art dealing on the Internet - legal aspects

More information: <http://www.artantique-hofburg.at/besucher/rahmenprogramm-sonderprojekte>

ART4KIDS-Tours (6 to 12 years old)

Saturday, 4 und 11 November 2017, 3pm

Register at office@mac-hoffmann.com

Admission for children and 1 accompanying adult is free of charge, additional adults pay 10.00 EUR

Women's and Men's Day

Monday, 6 November 2017: free admission for women

Thursday, 9 November 2017: free admission for men

Press inquiries

Mag. Stefan Musil

stefanmusil@gmail.com

+43 (0) 676 931 66 65

Main partners:

UNIQA Versicherungen AG Kunstversicherung, Vienna

PORSCHE Zentrum Wien Nord, Vienna

Credit Suisse, Vienna

Osterfestspiele Salzburg, Salzburg

EXHIBITORS

GALERIE BEI DER ALBERTINA • ZETTER
ART BLUE
GALERIE ARTEMONS CONTEMPORARY
CHRISTOPH BACHER ARCHÄOLOGIE ANCIENT ART
GALERIE SUSANNE BAUER
SELTENE ORIENTTEPPICHE HERBERT BIELER
BRENKSE GALLERY
GALERIE ALESSANDRO CASCIARO
GALERIE DARYA
ANTIQUITÄTEN UND BILDERGALERIE ANTON FIGL
ANTIQUITÄTEN KUNSTHANDEL FRELLER
KUNSTHANDEL GIESE & SCHWEIGER
KUNSTHANDEL HIEKE
GALERIE ERNST HILGER
KAIBLINGER - GALERIE & KUNSTHANDEL - ING. SIEGFRIED KAIBLINGER
E. KÖCHERT JUWELIERE
KUNSTHANDEL KOLHAMMER
KOLHAMMER & MAHRINGER
GALERIE KOVACEK & ZETTER
GALERIE KOVACEK
PATRICK KOVACS KUNSTHANDEL
KUNST-SERVICE
LILLY'S CONTEMPORARY ART EXCLUSIVE ANTIQUES
GALERIE 422 MARGUND LÖSSL
GALERIE MAGNET
GALERIE MAIER
KUNST & ANTIQUITÄTEN WALTER MOSKAT
NEUE KUNST GALLERY
KUNSTHANDEL WERNER ZÖCHLING
GALERIE BEI DER OPER
PANARTE / GALERIE LEONHARD
GALERIE REINISCH CONTEMPORARY GRAZ
KUNST & ANTIQUITÄTEN SONJA REISCH
GALERIE RICHARD RUBERL
RUNGE KUNSTHANDEL
SCHÜTZ FINE ART & SCHÜTZ FINE ART - CHINESE DEPARTMENT
KUNSTHANDEL SEITZ
GALLERY SIKABONYI
KUNSTHANDEL STRASSNER MARKUS
GALERIE ELISABETH & KLAUS THOMAN
GALERIE WEIHERGUT
KUNSTHANDEL ERICH WENINGER
KUNSTHANDEL WIDDER
KUNSTHAUS WIESINGER
KUNST & ANTIQUITÄTEN WIMBERGER
GALERIE ZIMMERMANN KRATOCHWILL

AMALTHEA SIGNUM VERLAG
UNIQA VERSICHERUNGEN AG KUNSTVERSICHERUNG
PARNASS VERLAG