



Unknown artist
Poster design, c. 1890–1895
Watercolour, preliminary drawing in pencil,
on paper



Maria Lassnig (Kappel am Krappfeld 1919–2014 Vienna)
Mom and Wiking in bed, series of three sketches, 1956
Pencil on paper
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Title illustration: Leopold Stolba (Vienna 1863–1929 Vienna)
Fish, c. 1903–1906, Watercolour on marbled paper



Arnulf Rainer (Baden, near Vienna, 1929)
Attila, 1968
Lithograph ATILA overpainted
in oils and graphite pencil



Alfred Hrdlicka (Vienna 1928–2009 Vienna)
Moritz von Schwind and Franz Schubert,
from the *Franz Schubert* cycle, 1982
Charcoal, chalk, red chalk, pastel on paper

Exhibition Venue

Paintings Gallery of the
Academy of Fine Arts Vienna
Schillerstrasse 3, 1st floor
A-1010 Wien

Tel.: +43 (0)1 58816 2222
Email: gemgal@akbild.ac.at
www.akademiegalerie.at
www.kupferstichkabinett.at

Opening times and admission

Tuesday – Sunday, public holidays, 10 a.m. – 6 p.m.
Regular € 8, concessions € 5

The Graphic Collection of the Academy of Fine Arts Vienna is
a member of the *Netzwerk Graphische Sammlungen*
(*Network of Graphic Art Collections*).

For more information on art on paper:
www.netzwerk-graphische-sammlungen.com

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Thomas Ender (Vienna 1793–1875 Vienna)
*Panorama of the city of Rio de Janeiro, seen from the terraces of Morro da
Conceição*, 1817/18
Watercolour, preliminary sketch in pencil, on paper

Well-Known and Unknown II

The art of drawing in the 19th and 20th centuries

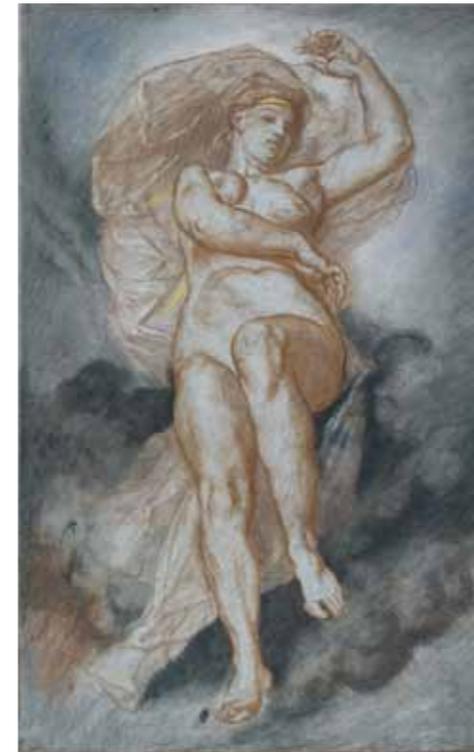
20 January – 17 April 2017



Leopold Kupelwieser (Piesting 1796 – 1862 Vienna)
Bust portrait of Duke Ernst, 1835
Chalk, wash, on paper



Friedrich Olivier (Dessau 1791 – 1859 Dessau)
The Raising of the Daughter of Jairus, c. 1815
Pencil, traces of red chalk, ink and ink wash on paper



Anselm Feuerbach (Speyer 1829 – 1880 Venice)
Study for the figure of Gaia, preliminary sketch for the 'Aula' ceiling, Academy of Fine Arts Vienna, 1875
Chalk on paper



Egon Schiele (Tulln 1890 – 1918 Vienna)
Crouching Girl, 1910
Gouache, preliminary drawing in chalk, on paper

The collection of prints and drawings at the Vienna Academy of Fine Arts (*Akademie der bildenden Künste Wien*) constitutes the Academy's visual memory. The collection comprises approximately 40,000 drawings and sketches, 100,000 prints and 22,000 photographs. These works come from a wide range of eras in European art history from the fourteenth century to today. Ever since the Academy was originally founded in 1692, it has collected prints and drawings. In the nineteenth century especially, the holdings of graphic works grew thanks to substantial donations.

Today, the Graphic Collection is ranked as one of the leading collections of prints and drawings in Austria, with only the Albertina collection regarded as more important.

After the special exhibition of drawings and prints from the fifteenth to the eighteenth century, we are now presenting a second part focusing on works from the nineteenth and twentieth centuries.

The works are hung chronologically and grouped by subject. The first section presents portraits from 1800 – 1850

and includes Leopold Kupelwieser's *Bust portrait of Duke Ernst* from 1835.

The works by Nazarene artists Johann Evangelist Scheffer von Leonhardshoff, Johann Friedrich Overbeck and Friedrich Olivier mainly address religious themes, while the sketches by their contemporaries Thomas Ender and Friedrich Gauermann present landscapes. The works by Joseph von Führich, Ludwig Richter and Karl Joseph Geiger explore the genre of literary illustrations – here, for instance, to the *Die Schöne Müllerin* cycle of poems.

The Graphic Collection has over 1000 sheets of water-colour flower studies and two have been chosen for this exhibition. Some of these flower studies were produced in classes on flower, fruit and animal painting at the Academy of Fine Arts between 1807 and 1850.

The historical sketches and studies inspired by topics such as the Thirty Years War are by Moritz von Schwind and Leopold Schulz. Designs and studies for murals and interiors form a separate group and include Edward Jakob von Steinle's preliminary sketches for a fresco in

Cologne Cathedral's high choir as well as Anselm Feuerbach's sketch for the ceiling mural in the Aula (main hall) of the Academy of Fine Arts' new building designed by Theophil Hansen.

One section is also devoted to drawings and sketches by the artists forming the Vienna Secession in 1897, some of whom were caricatured by Friedrich König in his series *Secessionsvögel* (Secession Birds).

There are also two sketches on show by Gustav Klimt and Egon Schiele, undoubtedly the most famous Viennese artists of this era. The other works by artists from the circle of the Vienna Secession are by Koloman Moser, Leopold Stolba, Carl Otto Czeschka and Alice Wanke.

The twentieth century's pluralism of styles is reflected in the heterogeneous selection of works by artists such as

Herbert Boeckl, Alfred Wickenburg, Franz Zülow, Karl Sterrer, Walter Eckert, Ernst Fuchs, Arnulf Rainer, Maria Lassnig, Hans Staudacher and Alfred Hrdlicka. Their topics are similarly varied, ranging from nudes, still lifes, animal portraits and landscapes to abstract sketches.

As in the first part of this special exhibition, this show also offers an insight into the Graphic Collection's wealth of works. The broad spectrum of graphic art is illustrated here in the varied range of styles and techniques used to render subjects from Christian iconography, plants, animal portraits, landscapes and nudes to arts and crafts and abstract works. Not only does this exhibition invite visitors to explore and re-discover, but also seeks to encourage the 'pleasure of seeing' through these remarkable drawings where the artists speak to us so directly and immediately.