

LEOPOLD COLLECTION



EGON SCHIELE

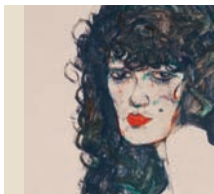
The world's largest collection



VIENNA 1900

GUSTAV KLIMT, ART NOUVEAU

UPCOMING SPECIAL EXHIBITIONS

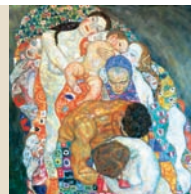


MELANCHOLY AND PROVOCATION

The Egon Schiele Project

23.09.2011 – 20.01.2012

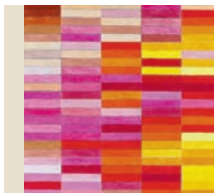
extended until 16.04.2012



KLIMT - UP CLOSE AND PERSONAL

Images - Letters - Insights

24.02. – 27.08.2012

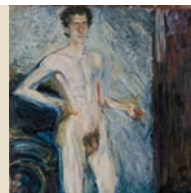


HERMANN NITSCH – STRUCTURES

architectural drawings, scores and realizations of the o.m. theatre

04.11.2011 – 09.04.2012

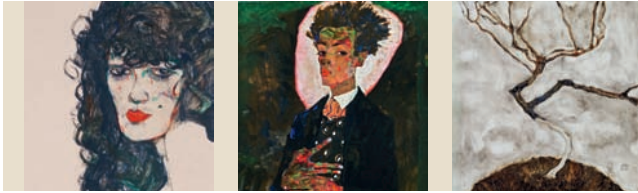
extended until 09.04.2012



MALE NUDES

Power and Powerlessness through the Ages

19.10.2012 – 28.01.2013



MELANCHOLY AND PROVOCATION

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23.09.2011
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To mark the 10th anniversary of its opening – the museum opened its doors to the public for the first time on 21 September 2001 – the Leopold Museum shows a special exhibition devoted to the re-presentation of the museum's works by Egon Schiele (1890–1918). Since its establishment, the Leopold Museum (home to the world's largest Schiele collection) has seen to the presentation of these works as part of its permanent collection and in special exhibitions both at the Leopold Museum and abroad – most recently in Oslo, Athens, Milan and Basel.

The major exhibition *Melancholy and Provocation. The Egon Schiele Project* opened on 22 September 2011. The purpose of this showing is to introduce to the public a pioneering re-

presentation of the Leopold Collection's masterpieces by Egon Schiele. Within the space of a few decades, Prof. Dr. Rudolf Leopold (1925-2010) and his wife, Dr. Elisabeth Leopold, compiled the world's most important collection of Austrian classical modernist works – and, above all, of works by Schiele.

The creative output of Austria's most important artist alongside Gustav Klimt is shown impressively by the holdings of the museum and with the support of loaned works. Over 200 paintings and works on paper allow visitors to experience Schiele's journey towards becoming one of the most important European expressionists. Schiele's eventful life can also be explored in a particularly authentic light thanks to a broad selection of letters and other items from his personal belongings.



HERMANN NITSCH – STRUCTURES

architectural drawings, scores and
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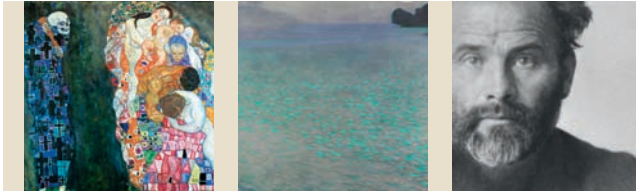
04.11.2011 **extended until 09.04.2012**



For the first time in Austria, the Leopold Museum is presenting a museum-based examination of the drawn and graphical oeuvre of Hermann Nitsch (*1938). At the centre of this exhibition are Hermann Nitsch’s architectural designs, as well as early sketches for monumental compositions influenced by Gustav Klimt, Egon Schiele and Oskar Kokoschka, informal scribbled drawings, sketches from various actions, colour scales for projections, scores for his music and printed graphics.

The architecture of the “Orgien Mysterien Theater” [Orgies Mysteries Theatre]

The idea of building a temple, a gigantic theatre complex, or even an underground city for theatrical happenings in the sense of a Gesamtkunstwerk or total work of art, was something that just would not let Hermann Nitsch go. The artist on this urge: “i desired to build theatre facilities that did justice to the sensuous magnificence of action theatre. perhaps there also existed the longing to build a temple of the grail for my theatre. the fundamental tendency in my work for the sacralising to combat the secularising has never tired of designing a temple for all the holy acts contained within my type of theatre. even if these occurrences have found their fundamental metaphysical reality in their deepest profane quality of being, detached from the ritual and the cultic.”
(hermann nitsch 2010)



KLIMT - UP CLOSE AND PERSONAL

Images - Letters - Insights

24.02. – 27.08.2012



Klimt's major work „Death and Life“ created in 1910 and over-worked in 1915 as well as a range of other important paintings and over a hundred drawings by Gustav Klimt are held by the Leopold Museum. Furthermore a big part of the Emilie Flöge estate, containing hundreds of postcards, photographs and letters written by Gustav Klimt for over two decades to his partner in life Emilie Flöge, are part of the Leopold collection. Among them there are art cards designed by the Wiener Werkstätte, tube mail, telegrams as well as a manifold correspondence, that Klimt conducted with his friends and family in Vienna while enjoying his seasonal summer retreat at the Salzkammergut, at the Attersee and in Gastein or during his journeys that led him all across Europe to Italy, Paris, Bruxelles and London. By Klimt's impressions one can gain insight into a personal view of the artist on arts, everyday life, his fears, joys and worries.

On the occasion of the Klimt-year 2012 the Leopold Museum takes the postcards and correspondences to the centre stage of an exhibition for the very first time and focuses mainly on Klimt's journeys. At the same time the showing invites the public to take a time journey that leads through life and work of the artist and highlights Klimt's most important artistic and private life situations.



MALE NUDES

Power and Powerlessness through the Ages

19.10.2012 – 28.01.2013



The endless flood of images intrinsic to today's lifestyle has given unprecedented public prominence to the depiction of male nudes. At the same time seemingly firmly established categories such as »masculinity«, »body« and »nakedness« are apparently being redefined on a broad social basis, resulting in a new interpretation of male gender roles. These developments have prompted the Leopold Museum to embark on a topical as well as historical journey through the visual arts in search of the male nude, a quest leading predominantly from the longing for antiquity prevalent in art around 1800 to contemporary art.

The exhibition »Male Nudes – Power and Powerlessness Through the Ages« also represents the fulfillment of the museum's long-cherished ambition to present a counterpart to the highly successful 2006 exhibition »Body – Face – Soul« curated by Elisabeth Leopold, which explored the female image in art from the 16th century to the present. Thus, the current presentation constitutes a continuation of this theme, except that its focus is now on the opposite sex.