

nude men

from 1800 to the present day

19.10.2012 – 28.01.2013



Pierre & Gilles, Vive la France (Long live France), 2006
Private collection, Courtesy Galerie Jérôme de Noirmont, Paris

nude men from 1800 to the present day

19 October 2012 – 28 January 2013

*»When we stop and think about it, we all are naked underneath our clothes.«
(Heinrich Heine, Travel Pictures, 1826)*

Exhibitions on the topic of nakedness have so far dealt mainly with images of unclothed women. Beginning on 19 October 2012, the Leopold Museum's exhibition nude men will present a long-overdue look at the diversity and historical transformation of the portrayal of naked men.

The exhibition, curated by Tobias G. Natter and Elisabeth Leopold, traces this theme over a long period and draws a continuous arc from the late 18th century to the present. Altogether, the showing brings together around 300 individual works by nearly 100 female and male artists from Europe and the USA. The objective of the two curators Tobias G. Natter and Elisabeth Leopold was »to clearly show the differing artistic approaches, competing models of masculinity, the transformation of ideas about the body, beauty and values, the political dimension of the body, and last but not least the breaking of conventions.«



Ilse Haider »Mr. Big.«
« walkable sculpture, digital print on wood
Courtesy Galerie Steinek, Vienna

Transformation of a concept – destabilization of long-established categories

Two weeks ago, the walkable sculpture Mr. Big, situated before the entrance of the Leopold Museum, was unveiled to the public. Since then, the public has laid claim to this installation in a variety of ways.

For Leopold Museum Managing Director Peter Weinhäupl, expanding activities to the MuseumsQuartier's courtyards is »an important outward signal. The targeted placement of art in public space makes for more liveliness in this complex of art museums, and it is imperative that the highest-possible level of quality be maintained when doing so. We also extend our thanks to the management of the MuseumsQuartier for their support in the realization of this project.« For Tobias G. Natter, Mr. Big also functions as a reference to the relativity of beauty. Natter comments that »visitors can view Mr. Big from many perspectives, but only when viewed from one point will he be 'ideal'. After all, beauty always lies in the eyes of the beholder.«

»Over the past few years, portrayals of nude males have achieved a hitherto unseen public presence,« says Elisabeth Leopold. To which Tobias G. Natter adds, »At the same time, this exhibition is our way of reacting to the fact that categories which had previously seemed established, such as 'masculinity', 'body' and 'nakedness', have today become unstable for a broad swath of society.«



Richard Gerstl
Nude Self-portrait with Palette, 1908
Leopold Museum, Vienna, Inv. No. 651

Diversity and abundance: showing for what »nude men« could stand

Elisabeth Leopold remarks that, »In the run-up to our project, we were very surprised to note that some commentators expected a »delicate« exhibition. But in fact, we had no intention of treating the theme in such a way – with reserve, with tact, or in any other way delicately. And we did not understand this topic to be at all delicate in terms of an exhibition on art history somehow requiring a degree of discretion.«

A project like nude men would be entirely unthinkable without the experiences and impulses of feminist art as well as cultural history, cultural studies and gender studies. With the exhibition nude men, the Leopold Museum seeks to react to the circumstance that societal categories commonly thought to be firmly established – such as »masculinity«, »body« and »nakedness« – are currently undergoing major changes.

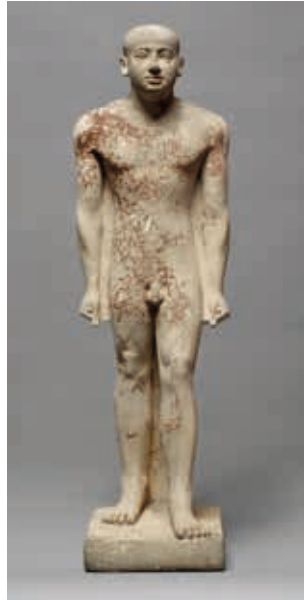
By seizing on these developments, we understand the museum to be an institution which is relevant to today's society – that is to say, a place for both the present and the future.

Tobias G. Natter: »Our objective is to show the diversity and transformation of the portrayal of nude men in light of clearly defined thematic focuses. With fresh curiosity, without traditional scholarly prejudices, and with fascination for an inexhaustibly rich field, we use this exhibition to draw an arc spanning over 200 years which, not least, make a theme of the long shadow cast by the fig leaf.«

The Exhibition

The exhibition traces its theme from the late 18th century to the present day. It has three key historical themes: the classical era and the Age of Enlightenment around 1800, classical modernism around 1900, and post-1945 art. These three themes are introduced by a prologue.

3 Figures from the Prologue – A Walk through 5 Millennia



Freestanding figure of the court official Snofrunefer, ca. 2400 B.C.
© Kunsthistorisches Museum, Vienna



Auguste Rodin
The Age of Bronze, 1875/76
© Kunsthaus Zürich



Heimo Zobernig, untitled, 2011
© VBK, Vienna, 2012

Prologue

The exhibition's three focuses are preceded by a prologue. Using five outstanding sculptures from European art history, the prologue illuminates this theme's long tradition. It runs from the »oldest nude in town« – a larger-than-life freestanding figure from ancient Egypt – and the statue known as the Jüngling vom Magdalensberg to Auguste Rodin and Fritz Wotruba, and on to a display window mannequin which Heimo Zobernig reworked to create a nude self-portrait (see Appendix, press images).

Tobias G. Natter: »The curatorial intention behind prologue was to have the audience stroll through nearly five millennia of Western sculptural art in just a few steps. This is meant both to communicate both the long tradition of such images and to highlight the degree to which nude men were taken for granted to be the foundation of our art. These five thousand years form the exhibition's outer referential frame. Strictly speaking, the showing begins in earnest with the Age of Enlightenment and the period around 1800.«

Theme 1: Classicism and the Power of Reason

In the 18th century and beginning in France, the emancipation of the bourgeois class and the swan song of the Ancien Régime occasioned a renegotiation of concepts of masculinity with both societal and aesthetic implications. The naked male hero was defined anew as a cultural pattern. It became the embodiment of the new ideals.



Paul Cézanne, *Seven Bathers*, ca. 1900
Fondation Beyeler, Riehen/Basel



Edvard Munch, *Bathing Men*, 1915, Munch Museum, Oslo
© The Munch Museum/The Munch Ellingsen Group/VBK, Vienna 2012

Theme 2: Classical Modernism

A new and independent pictorial world arose in the late 19th century with the casual depiction of naked men bathing in natural, outdoor settings. The various ways in which artists dealt with this topic can be viewed together as a particularly sensitive gauge of societal moods. In the exhibition, the genre is represented with prominent examples by Paul Cézanne, Edvard Munch, Wilhelm von Gloeden, Max Liebermann, Ernst Ludwig Kirchner and others. Classical modernism's quest for a new artistic foundation also had its impact on the topics of nakedness and masculinity. But what happened when the painter's gaze wandered on from the naked other to the naked self? A principle witness with regard to this phenomenon in turn-of-the-20th-century Vienna is Egon Schiele. With his taboo-breaking self-reflections, he radicalized artists' self-understanding in a way that nobody had before him. Elisabeth Leopold: »The shift of the painter's gaze from the naked opposite to the exposed self gave rise to the nude self-portrait – a shining beacon of modernism.«

Theme 3: Post-1945 Developments

In light of the abundance of interesting works from which to choose, the exhibition's third theme comprises three specific focuses. Common to all three is the way in which the political potential of the naked body is explored. The first of these focuses concentrates on the battle fought by women for legal and social equality during the 20th century.

Outstanding examples of the intense way in which feminist artists have dealt with their own bodies as foils for the projection of gender roles can be found in the output of Maria Lassnig and Louise Bourgeois, whose works are included in the exhibition alongside others by younger woman artists. It was pioneers such as Lassnig and Bourgeois who set in motion the process which, today, underlies feminist art's steadily increasing presence in terms of interpretation, resources, norms, power, and participation in the art business. The second area introduces artistic works that interlock nude self-portraits and the culture of protest, which bears great similarities to feminist criticism – the naked self between normativity and revolt.



Maria Lassnig, *Woman Laokoon*, 1976
Neue Galerie Graz,
Universalmuseum Joanneum

The one issue is the nude self-portrait as a field for experimentation and a phenomenon which questions artistic and societal identities. The other issue has to do with substantive contributions to the gender debate, as well as with artists who take the crisis of obsolete male images as an opportunity to put forth self-defined identities.

The third focus, finally, lies in the shift in roles in which the man goes from being the subject to being the object, in fact becoming an erotically charged object—perhaps one of the most fundamental shifts in terms of the forms via which nude men have been portrayed from 1800 to the present. Gay emancipation, in particular, served to radically cast doubt upon normative concepts of masculinity, which it opposed with its own alternative models. In this exhibition, these are represented above all in paintings that feature intimate closeness and male couples.

As the opening of this exhibition neared, a frequently-asked question was that of why the project is being undertaken. Tobias G. Natter's response: "There are many reasons. But most importantly: because it is overdue."



Thomas Ruff
»nudes vg 02«, Ed. 3/5, 2000
Cofalka Private Collection, Austria



Elmgreen & Dragset,
Shepherd Boy (Tank Top), 2009
Courtesy Galleri Nicolai Wallner
© VBK, Vienna, 2012

The exhibition will feature works by artists including:

Albrecht **Dürer** (1471-1528), Peter Paul **Rubens** (1577-1640), Angelika **Kauffmann** (1741-1807), Johann Heinrich **Füssli** (1741-1825), Antonio **Canova** (1757-1822), Jean-Auguste Dominique **Ingres** (1780-1867), Léon **Benouville** (1821-1859), William **Bouguereau** (1825-1905), Paul **Cézanne** (1839-1906), Auguste **Rodin** (1840-1917), Ferdinand **Hodler** (1853-1918), Wilhelm von **Gloeden** (1856-1931), Henry Scott **Tuke** (1858-1929), Ludwig **Hofmann** (1861-1945), Gustav **Klimt** (1862-1918), Edvard **Munch** (1863-1944), Giovanni **Giacometti** (1868-1933), Aksel W. Johannessen (1880-1922), Jean **Cocteau** (1889-1963), Egon **Schiele** (1890-1918), Francis **Bacon** (1909-1992), John **Heartfield** (1891-1968), Alfred **Courmes** (1898-1993), Pierre **Molinier** (1900-1976), Maria **Lassnig** (*1919), Andy **Warhol** (1928-1987), Alfred **Hrdlicka** (1928-2009), David **Hockney** (*1937), Tomislav **Gotovac** (1937-2010), Günter **Brus** (*1938), Boris **Mikhailov** (*1938), **Gilbert** (*1943) & **George** (*1942), Robert **Mapplethorpe** (1946-1989), Bruce **Naumann** (*1941), Urs **Lüthi** (*1947), **Pierre** (*1950) & **Gilles** (*1953), Felix **Gonzalez-Torres** (1957-1996), Keith **Haring** (1958-1990), Heimo **Zobernig** (*1958), Thomas **Ruff** (*1958), Marianne **Greber** (*1963), **Elmgreen** (*1961) & **Dragset** (*1969), Katarzyna **Kozyra** (*1963), Ilse **Haider** (*1965), Pawel **Althamer** (*1967), **Gelitin** (Künstlergruppe gegr. 1993), Matthias **Herrmann** (*1963), Elke **Krystufek** (*1970) and many others.

We extend our thanks to the following lenders:

Academy of Fine Arts Vienna, Kupferstichkabinett [collection of copperplate engravings]; Albertina, Vienna; ARoS Aarhus Kunstmuseum, Denmark; Ateneum Art Museum, Finnish National Gallery, Helsinki, Wuorio Collection; Bündner Kunstmuseum, Chur; Centre Pompidou, Paris, Musée national d'art moderne/ Centre de création industrielle; Collection Sarah Gotovac, Zagreb, Courtesy Tomislav Gotovac Institute, Zagreb; Galleri Nicolai Wallner, Copenhagen; Ecole nationale supérieure des Beaux-Arts; evn collection; Fondation Beyeler Beyeler Museum AG; Fondazione Canova onlus; Friedrich Christian Flick Collection; Galerie Am Spalenberg; Galerie Barbara Weiss; Galerie Goethe; Galerie Johannes Faber; Galerie Kovacek Spiegelgasse; Galerie Meyer Kainer; Galerie Thaddaeus Ropac Villa Kast; Paintings Gallery of the Academy of Fine Arts Vienna; Kunsthau Zürich; Kunsthistorisches Museum, Vienna, Picture Gallery / Egyptian and Near Eastern Collection; Kunstsammlungen Chemnitz; Universalmuseum Joanneum; Leeds Museums and Galleries Division; Malmö Konstmuseum; Marlborough International Fine Art Company Limited; Mensalia Unternehmensberatung; mumok museum moderner kunst stiftung ludwig wien; Munch Museum, Oslo; Musée de Grenoble; Musée du Louvre, Paris; Musée Fabre; Musée Fabre de Montpellier Agglomération; Museum Würth; National Library of Sweden; Neue Galerie Graz, Universalmuseum Joanneum; Nottingham City Museums and Galleries, Austrian National Library / Vienna; Paris, Musée d'Orsay; Peter & Renate Nahum, London; Saxon State and University Library Dresden; Schwules Museum, Berlin; The Museum of Modern Art, New York; Thorvaldsens Museum, Copenhagen; University of Applied Arts Vienna; Art Collection and Archive, University Library of Erlangen-Nürnberg; Ursula Hauser Collection, Switzerland; Wien Museum; Zachęta National Gallery of Art; 21er Haus, as well as numerous domestic and foreign private lenders who prefer not to be mentioned by name.

PLEASE ADDRESS QUESTIONS TO

Leopold Museum-Private Foundation
MuseumsQuartier Wien
1070 Vienna, Museumsplatz 1
www.leopoldmuseum.org

Mag. Klaus Pokorny

Press / Public Relations

Tel +43.1.525 70-1507

Fax +43.1.525 70-1500

presse@leopoldmuseum.org

Arts education and programme of supporting events

The exhibition will be accompanied by a diverse and large program of supporting and educational events. As in past successful projects, this program has been conceived by Anita Götz-Winkler and her team of art educators together with exhibition assistant Stephan Pumberger. It encompasses a colourful variety of events including a series of lectures with various scholars, discussions with individual artists, workshops for adults, studio projects for small children and young people, and much more.

Lecture series (held in German)

Every Thursday at 7 p.m.

1 November 2012 – 24 January 2013

(except on 20 and 27 December 2012)

Poetry of the Body.

The Nude Man in Art History

Dr. Elisabeth Leopold

Member of the Board, Leopold Museum Private Foundation

1 November 2012, 7 p.m.

The Nude Man in Advertising

Univ.-Prof. Dr. Erich Kirchler, University of Vienna

8 November 2012, 7 p.m.

Prometheus in the "Third Reich".

Male nude portrayals from the National Socialist era

Dr. Elke Frietsch, University of Zurich

15 November 2012, 7 p.m.

The Homoerotic Gaze.

Searching for Traces of a Taboo Aesthetic Category

Mag. Andreas Brunner, Zentrum QWIEN

3 January 2013, 7 p.m.

Richard Gerstl's Self-portraits.

Self-revelations, Self-determinations

Dr. Diethard Leopold

Member of the Board, Leopold Museum Private Foundation

10 January 2013, 7 p.m.

Idealized Image or Reality.

Nude Men in Ancient Times

Dr. Alfred Bernhard-Walcher

Kunsthistorisches Museum, Vienna

Collection of Greek and Roman Antiquities

17 January 2013, 7 p.m.



Auguste Rodin, The Age of Bronze, 1875/76
Kunsthaus Zürich

PLEASE ADDRESS QUESTIONS TO

Leopold Museum-Private Foundation

MuseumsQuartier Wien

1070 Vienna, Museumsplatz 1

www.leopoldmuseum.org

Mag. Klaus Pokorný

Press / Public Relations

Tel +43.1.525 70-1507

Fax +43.1.525 70-1500

presse@leopoldmuseum.org

Concluding Lecture
The Exhibition »nude men«. A Résumé.

Dr. Tobias G. Natter, Director, Leopold Museum

24 January 2013, 7 p.m.

Lecture attendance is free with a valid museum ticket. No registration required.

Guided tours and artist talks



Wilhelm von Gloeden, Flute Concert, 1905, Verlag Adolph Engel, private collection

Free public overview tours
»nude men«.

Every Sunday and holiday at 3 p.m., from 21 October 2012 to 27 January 2013

On Austria's National Holiday, 26 October 2012, at 11 a.m., 1 p.m., 3 p.m. and 4 p.m.

Free public themed tours
Saturdays at 3 p.m.

Art-historical walkthrough

MMag. Stephan Pumberger,
Leopold Museum

20 October 2012 and 12 January 2013, 9 p.m.

The Homoerotic Gaze.

Mag. Andreas Brunner, Zentrum QWIEN The Homoerotic Gaze.

3 November 2012 and 15 December 2012, 3 p.m.

How Do Women Perceive?

Petra Unger, M.A., expert on gender studies and feminist research

24 November 2012 and 5 January 2013, 3 p.m.



Urs Lühti, self-portrait from the
Serie der großen Gefühle [Series of
Grand Emotions], 1987

Artist Talks

Saturdays at 3 p.m.

A walk through the exhibition with Marianne Greber

Moderation: Alexandra Matzner
Art educator, Leopold Museum
27 October 2012, 3 p.m.

A walk through the exhibition with Viktoria Tremmel

Moderation: Angelika Katzlberger
Art educator, Leopold Museum
17 December 2012, 3 p.m.

A walk through the exhibition with Heimo Zobernig

Moderation: Thomas D. Trummer
Director, Kunsthalle Mainz
01.12.2012, 15 Uhr

A walk through the exhibition with Ilse Haider

Moderation: Alexandra Matzner
Art educator, Leopold Museum
26 January 2013, 3 p.m.

LEO  **LEO Kids' Studio**
Kinder **ATELIER** Every Sunday from 2 to 5 p.m.

On the special exhibition »nude men«:

The Clothes Make the People

**21 October, 11 and 18 November, and 30 December 2012
20 and 27 January 2013**

Art workshops for adults

Nude men – or the reversal of the accustomed

Nude drawing

Saturday, 10 November 2012, 9:45 a.m. – 5:45 p.m.

Registration deadline: 6 November 2012

Nude painting

Saturday, 19 January 2013, 9:45 a.m. – 5:45 p.m.

Registration deadline: 15 January 2013



Bruce Nauman
Untitled (Five Marching Men), 1985
Pencil and watercolour on vellum paper,
199.4 x 325.8 cm
Friedrich Christian Flick Collection
© VBK, Vienna 2012

Leopold Museum presents: Salon d'amour

Dates: 8 November 2012 and 24 January 2013, 9 p.m. (both dates)

Venue: Café Leopold

Admission per person: € 5 (but free with a valid museum ticket!)

No registration required!

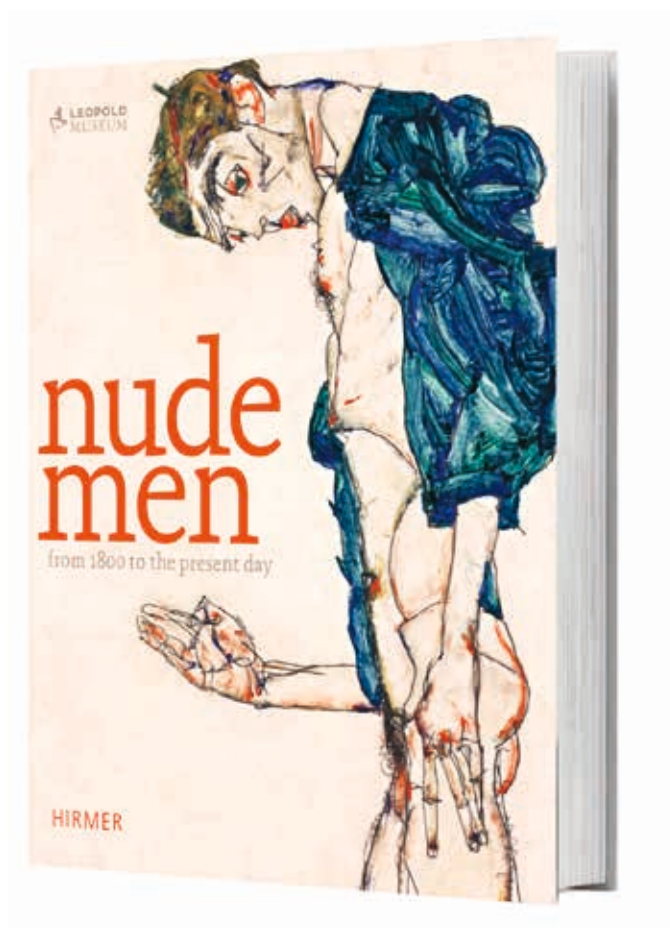


Jean Cocteau, Male Couple,
Illustration for Jean Genet's
Querelle de Brest, Paris 1947
Private collection © VBK, Vienna, 2012

nude men
from 1800 to the present day
Exhibition catalogue

Editors: Tobias G. Natter and Elisabeth Leopold
348 pages, 196 plates and 95 illustrations in colour, 17 plates
and 35 illustrations in black and white
Format: 24.5 × 29 cm, hardbound, German and English
ISBN 978-3-7774-5791-8 € 39.90

More detailed information at www.leopoldmuseum.org



LEOPOLD MUSEUM

Members of the board

Helmut Moser, Elisabeth Leopold,
Carl Aigner, Diethard Leopold, Werner Muhm,
Andreas Nödl, Wolfgang Nolz

Director

Tobias G. Natter

Managing Director

Peter Weinhäupl

Curators

Tobias G. Natter
Elisabeth Leopold

Exhibition Assistance

Stephan Pumberger

THE EXHIBITION AT THE LEOPOLD MUSEUM

Press / Public Relations

Klaus Pokorny
Anna Suetter

Museology

Franz Smola
Chiara Galbusera
Daniela Kumhala
Stefan Kutzenberger
Stephan Pumberger
Patricia Spiegelfeld
Birgit Summerauer
Sandra Tretter

Marketing

Tina Zelenka
Regina Beran-Prem
Anita Götz-Winkler
Helena Hartlauer
Miriam Wirges

Registrars

Nicola Mayr
Else Prünster
Monika Sadek-Rosshap
Stephanie Strachwitz

Graphics

Nina Haider
Alexandra Mitsche

Facility Management / Security

Michael Terler
Walter Bohak
Christian Dworzak
Gerhard Ryborz

Provenance Research

Robert Holzbauer

Accounting / Controlling

Barbara Drucker
Katarina Pabst
Isabella Stoifl

Office

Brigitte Waclavicek

GENERAL INFORMATION

office@leopoldmuseum.org
Tel. +43.1.525 70-0
www.leopoldmuseum.org

PRESS INFORMATION

Mag. Klaus Pokorny
Press / Public Relations
Tel. +43.1.525 70-1507
Fax +43.1.525 70-1500
presse@leopoldmuseum.org

Anna Suetter
Press Assistance
Tel. +43.1.525 70-1541
Fax +43.1.525 70-1500
presse@leopoldmuseum.org

Leopold Museum-Private Foundation
MuseumsQuartier Wien
Museumsplatz 1
1070 Vienna

OPENING HOURS

Daily except Tuesday from 10 a.m.-6 p.m.
Thursday 10 a.m.-9 p.m.
Closed on Tuesdays
June, July, August: Open daily!

PARTNER of the Leopold Museum



UNTERSTÜTZT VOM WIENER STÄDTISCHE VERSICHERUNGSVEREIN 

