

ART&ANTIQUÉ Hofburg Vienna

The Fair for Art, Antiques and Design

November 7-15, 2015

Schwanthaler's baroque angels take flight impressively, Egger-Lienz's reapers hold their scythes in gnarled hands, Makart's Cleopatra awaits her fate with melancholy, Powolny's *putto* carries the wealth of a summer's harvest in his cornucopia, and a goblet by Kothgasser sparkles darkly as the night – "if the world were clear, art would not exist," as Albert Camus knew. The only certainty is that the 47th edition of ART&ANTIQUÉ will once again transform Vienna's Hofburg into a wonder-world of art, antiques and design from November 7 to 15, 2015.

Decades of reliable presence paired with continuing modernisation have made the ART&ANTIQUÉ Hofburg Vienna a major constant in Vienna's spectrum of fairs.

From Antiquity to the Present

The **new exhibitors** cover a particularly broad range of artistic epochs at this year's fair: from antiquity, on view at **Christoph Bacher Archäologie Ancient Art** of the highest quality, to advanced contemporary positions. These are represented by the gallery **Kalman Maklary Fine Arts** from Budapest, renowned for its experience at international fairs (including Tefaf and Art Cologne), and by Vienna's **Galerie Reinthaler**. More classical works, including a focus on Albert Paris Gütersloh, can be admired at the ART&ANTIQUÉ debut of **Kunsthandel Heinrich Steinek**.

Wonderful furniture from turn-of-the-century Vienna enriches the offerings thanks to **Galerie Susanne Bauer**. Art déco design, on the other hand, is on view at **Galerie Maras**, while **Bellart Galerie** presents contemporary glass artworks for the first time. The exhibitor **Kunst-Service** from Vienna has specialized entirely on works by the native Salzburger Christoph Kiefhaber, while **OSME Gallery** from Vienna shows the internationally sought-after Frenchman Nicolas Pol. After its successful premiere at the ART&ANTIQUÉ in Salzburg at Easter, jewellery specialist **AENEA Jewellery** now enters the Vienna fair with a high-carat display.

Austrian Classics and Returning Artworks

Kunsthandel Giese & Schweiger is a firmly established part of the Hofburg fair in Vienna, and once again, it presents high-class names of Austrian art history. Thus, the prince among painters, Hans Makart, lets a fragile and beautiful *Egyptian Woman* (oil on canvas) peer from a golden frame. Perhaps she is taking in an early painting by Egon Schiele, who was *Looking at the Evening Sky* in 1907 (oil on cardboard). Various views by Carl Moll are the focus at **Antiquitäten Kunsthandel Freller**: *View of St. Michael in Heiligenstadt*, *Still Life with Flowers and Apples*, *St. Peter's Church in Vienna* and others are wonderful samples of the great *Jugendstil* painter. As if that were not enough, one can also cast a sideways glance at a *Reclining Nude* by Gustav Klimt at the **Freller** booth.

The Koellner Siblings, on the other hand, a 1924 oil painting by Wilhelm Thöny, presumably shows the children in their Sunday best – just as well, for at the **Kolhammer & Mahringer** booth, *Winter* has already arrived in a painting by Josef Dobrowsky. Alfons Walde's world of images is also a cold one, represented by an unusual and attractive *Mountain Landscape near Kitzbühel*, ca. 1925 (at **Galerie Kovacek**), and a depiction of tough mountain life in *Lonely Dwelling* (1930/35), on view at **Kovacek & Zetter**. The rough landscapes depicted by Walde are counterbalanced here by a colourful flower watercolour showing *Clematis and Roses* by Oskar Kokoschka. Oskar Laske's view of *Leopoldsberg* (**Kunsthandel Widder**) also features flowering trees in sunlight.

We return to rural areas in *Two Reapers* by Albin Egger-Lienz (watercolour on cardboard, 59 x 95.5 cm, ca. 1920/23), exhibited at **Schütz Fine Art**. Finally, at **Galerie Magnet** we also encounter traditional dress, but of a very special kind: after almost 80 years of absence in foreign collections, two major

paintings by Franz Wiegele now return to Austria: *Still Life with Red Wine Glass*, ca. 1918, and *Woman from Gailtal*, ca. 1935.

Sculptures and Other Treasures

Great artist names and important paintings are one brilliant side of the art fair coin. The other is its great variety, attracting collectors from many different fields. Thus, this year's edition also features numerous sculptures, ranging from antiquity to the current day.

The presumably oldest work exhibited at ART&ANTIQUÉ takes us to the New Empire of Egypt, the 18th dynasty at the time of Akhenaton's rule (ca. 1353-1336 BC): an *Egyptian Amarna Relief* made of sandstone and depicting three figures standing shoulder to shoulder, their profiles facing right. Just like a marble *Greek Tomb Relief* from the 4th century BC, this valuable object can be admired at the booth of ART&ANTIQUÉ newcomer **Christoph Bacher Archäologie Ancient Art**.

From antiquity, we move forward to the period of Christian Gothic art: **Antiquitäten und Bildergalerie Anton Figl** shows a *St. Sebastian* carved from lime wood around 1515 by the Upper Austrian master Lienhardt Astl. Thomas Schwanthaler's handwriting, then, is one rather more baroque, clearly visible in the outsized pair of angels carved from enchased and leaf-gilded lime wood. It is on view at **Lilly's Contemporary Art Exclusive Antiques**, where it provides an interesting contrast with valuable watches and contemporary art.

A great name, long a classic of Austrian art, takes us into our own time. Sculptor Roland Goeschl is represented with selected works at **ZS Art Galerie**, including an early figuration entitled *Reclining Female* (bronze) dated 1962. Contemporary sculptures can be found at **Kunsthau Wiesinger**, intriguingly juxtaposed with antique furniture. They include a *Kneeling Nude* by the German sculptor Robert Metzkes and the bronze *Transition* (2014) by his Austrian colleague Hubert Hanghofer.

However, diversity is not only achieved by this selection of sculptures. It is also demonstrated by the exquisite antique carpets found at **Omar Besim**, for example a *Konya Kilim*, 303 x 147 cm, woven in Eastern Anatolia in the area of the city of Konya around 1880. Once again, wonderful icons find an ideal showcase at the booth of **Brenske Gallery – Dr. Stefan Brenske**, who stands out at the Hofburg this year with a *Beheading of John the Baptist* (Russia, 16th century) and a Greek triptych depicting the *Birth of Mary* from the late 18th century. Metal in its most brilliant form can also be found in the shape of a breathtaking small but elaborately crafted *Tower Clock* from Renaissance Augsburg (ca. 1680), keeping time at the booth of **Walter Moskat**. The blue-grey shimmer of glazed tiles, on the other hand, dominates the image of a round oven from the late 19th century, warming the hearts of art lovers at **Förster | Antike Kachelöfen**.

Milestones of Austrian Modernism

One important way station of Austrian modernism can be inspected at the fair's entrance: **Galerie Ernst Hilger** shows colourful, impressive works by Franz Grabmayr, for example *The Large Dancing Picture*, a large format (200 x 298 cm, acrylic on canvas) painted in 1983. Homage is thus paid to one of the great names in Austrian painting, whose oeuvre had a lasting influence on the following generation. Grabmayr, who passed away only this past May, is considered one of the central models for the new Austrian "Wild Style" artists.

The latter can be found at **Rheinisch Contemporary**, with works by Herbert Brandl or the painting *Big Trouble Small* (2015) by Hubert Schmalix. **Galerie 422 Margund Lössl** also exhibits the art of one of those artists formerly propagating the "Wild Style": look for Hubert Scheibl's oil painting *gelb neutel fis* – combined here with works by Xenia Hausner. Erwin Bohatsch is also considered one of the protagonists of the movement which wrought havoc in the art scene during the early 1980s. **Galerie Reinthaler** demonstrates the direction the artist has taken during the past 30 years by showing his work *Ice 04* (2012). You can also find young, recent positions here, for example the humorous object *O.T.* by Catharina Bond, born in Vienna in 1980.

A completely different path was taken by Hans Bischoffshausen (1927-1987), an artist from Carinthia – like Grabmayr – to whom an exhibition at the Belvedere is currently dedicated. The avant-gardist was drawn from his native Villach into the wide world; in 1959 he settled in Paris for more than ten years, becoming a member of the ZERO group. **Galerie Walker** shows his collage *All New Summer Things* of 1983, flanking it with a work by his ZERO colleague Bernard Aubertin. The doyen of Austrian art, Arnulf Rainer, once again proves his singular position with his overpaintings, on the programme at **Galerie Richard Ruberl**, where *Overpainting Karl Kraus* of 1984 meets the early *Architecture of the Cross* of 1956.

Kunst-Service offers an ART&ANTIQUÉ debut: Christoph Kiefhaber, a native of Salzburg, has already enjoyed international success at major art fairs such as ARCO in Madrid, Art Basel in Miami Beach and Tefaf in Maastricht. Similarly, Robert Hammerstiel has a distinctive handwriting all his own – on display at **Galerie Lehner** with the work *Night Space in Paris* (2008). **OSME Gallery** offers international works: suffice it to mention a small painting of a butterfly by Yayoi Kusama, one of Japan's most well-known contemporary artists who is familiar to Viennese art aficionados thanks to a solo exhibition at the Kunsthalle, as well as works by the internationally sought-after Frenchman Nicolas Pol.

As its name implies, **Schütz Fine Art Chinese Department** serves the growing interest in contemporary Chinese art. Born in Wuhan in 1964, Wang Xiaosong invokes *Transience No. 5* (2014, oil on canvas, 91 x 132 cm) while Eva Han, born in 1980, displays a wonderful, fragile lyricism in *Untitled*, a work in Indian ink and watercolour on tissue paper (2015).

Kalman Maklary Fine Arts from Budapest, on the other hand, presents contemporary art from South Korea, with works by Suh Jeong-Min and his colleague Hur Kyung-Ae.

The Art of Jewellery

Surprisingly great artist names bedazzle visitors at the booth of the tradition-steeped firm **A.E. Köchert Juweliers**. On the occasion of its 200-year-anniversary last year, the company commissioned well-known Austrian artists to devote themselves to jewellery design. The results can be admired in the form of rings by Elke Krystufek, Eva Schlegel and Hubert Scheibl. Friends of fine jewellery are well familiar with the resounding name Cartier, and of course **Pintar Schmuck und Silber des 20. Jahrhunderts** acknowledges this when exhibiting a double clip in two-tone gold decorated with sapphire cabochons, created by Cartier's New York branch around 1940. Precious stones are skilfully exhibited as part of **AENEA Jewellery's** "Candy" collection; **Anne Pálffy Jewellery** displays valuable vintage pieces.

Masterpieces and Rediscoveries

The painter Gerhild Diesner derives all the jewels in her still life from nature, depicting three marvellous Proteas in her 1971 painting on display at **Galerie Maier** from Innsbruck. The Protea may be an African plant, but it would surely have felt at home in the *Garden near Rome* which Albert Paris Gütersloh captured in his 1932 watercolour – presented by one of the fair's newcomers, **Kunsthandel Heinrich Steinek**. Gütersloh (1887-1973) was one of the most colourful artist personalities of the past century. A versatile genius, he was also a successful actor, director, writer, and set designer; as a visual artist, he is considered one of the most important precursors of the Vienna School of Fantastic Realism. One of the main protagonists of this movement is his student Arik Brauer, traditionally represented by **Galerie Weihergut** – this time with his oil painting *Run as Fast as You Can* (2010).

In Gertraud Reinberger-Brausewetter (1903-1992), **Galerie bei der Oper** dedicates itself to one of the most important Austrian graphic artists, as demonstrated by her woodcut *Two Girlfriends* of 1927. Thanks to its recent acquisition of his estate, **Galerie Hinke** is able to focus on an Austrian 20th-century artist who has received little attention so far: Carl Krall (1891-1975), whose view of *Lake Ossiach* is exhibited, among other works. Karl Korab, on the other hand, is so popular he requires no introduction – **Kunsthandel Erich Weninger** once again displays his works.

Spotlight on Design: Jugendstil, Art déco and Modernism

Arts and crafts, design, and furniture are represented especially well at this year's ART&ANTIQUÉ. Thanks to **Tony Subal**, the design segment in particular has an outstanding new exhibitor. Subal focuses on furniture and lighting objects from Italy, France and Scandinavia, ranging from artful constructions of the 1940s to industrially manufactured design icons. A case in point is an impressive sideboard by Dassi Mobili Moderni from Lissone, built around 1940, using ash, rosewood, mahogany, Caucasian walnut, Canadian maple and sycamore. A fauteuil from 1964 – an orange-varnished plywood construction upholstered in faux leather – designed by the legendary Joe Colombo for the Italian firm Kartell has long become a classic.

Needless to say, objects from turn-of-the-century Vienna are always highlights of the fair. Two masters of this era can be admired at **Galerie bei der Albertina • Zetter**: on the one hand, there is Josef Hoffmann with a tray designed in 1910, executed by the Wiener Werkstätte in silver. The famous *putti* by Michael Powolny, on the other hand, were given shape by Wiener Keramik – for example the little fellow representing *Summer*.

Joseph Urban was one of the most important architects in Vienna during this era. He was a founding member of Vienna's "Hagenbund" association, designed various postage stamps and banknotes, and was involved in the design and building of the famous "Zedlitzhalle", where the Hagenbund's first exhibition was held in 1902. In 1911 he emigrated to the USA; because of his work in New York, he is considered one of the founding fathers of "American Art Deco".

Kunsthandel Kolhammer offers one of only four identical armchairs which Urban designed for the Hagenbund's room at the 8th International Art Exhibition at Munich's Glass Palace in 1901. The armchair is made of stained maple wood, with brass feet and its original fabric upholstery intact.

During the year of the first Hagenbund Exhibition in Vienna, Koloman Moser designed a desk for J & J Kohn which was produced starting the same year and bearing the model number 3134. For its first presentation at the Hofburg, **Galerie Susanne Bauer** shows such a desk, made of bentwood beech and plywood with a mahogany veneer.

Another important artist of this period was Otto Prutscher. He was a student of Josef Hoffmann's and taught at Vienna's School of Arts and Crafts from 1909 onwards. A samovar made of hammered silver with an ivory knob and handles which he designed for the traditional Viennese manufacturer Klinkosch already bears the stylistic elements of Art déco (**Kunsthandel und Antiquitäten Sonja Reisch**). Tea brewed in this samovar might be sipped in style on the Art déco gentlemen's fauteuil on display at **Galerie Maras**. The special design features of this armchair, upholstered in patinated leather, include a reading lamp integrated into the backrest and ashtrays within the armrests.

Design from Berlin awaits visitors at the booth of **Patrick Kovacs Kunsthandel**: a desk lamp with a green, iridescent glass lampshade as well as a patinated bronze foot decorated with roses, commissioned from Lötzy by the artisan foundry "Arndt & Marcus" from Berlin in 1905.

Beautiful Day- and Nighttimes

Jugendstil and Art déco were not the only periods in which Vienna produced outstanding design. One example is the Empire clock by "Frederic Quinche à Vienne" from the first quarter of the 19th century, made of polished granite with fire-gilded bronze appliqués (**Lilly's Contemporary Art Exclusive Antiques**).

Time can also be told from a goblet made by Anton Kothgasser around 1820. The goblet, on display at **Galerie Kovacek**, shows a night view, complete with starry sky, moon and clouds. Viennese greeting cards provided the models for this style of decoration.

Contemporary glass art, on the other hand, can be admired at **Galerie Bellart**, for example in Ilja Bilek's 1999 object *I You, You Me*.

An Alt Wien cup for hot chocolate boasts colourful chinoiserie. The piece bears an underglaze blue shield, is dated 1817, and can be discovered at **City-Antik**.

From Courtly Life to Rural Cottages

A sumptuous cast-iron jardinière signed “J.J.Decel” from 1840s Paris strives for courtly elegance. The impressive piece can be found at **Runge Kunsthandel** and boasts a particularly noble provenance, hailing as it does from the Imperial Villa in Bad Ischl.

The game board exhibited by **Kunsthandel Strassner Markus** at the Hofburg was designed for the court, especially when the court travelled. Backgammon, chess or nine men’s morris could all be played on this source of entertainment while travelling; it was artfully crafted around 1750 in Southern Germany or Austria. It is made of walnut with inlays, with rich fittings of gilded bronze, and comes with a complete set of its original gaming pieces.

Any courtly ambiance would also benefit from the richly inlaid Louis Quinze chest of drawers ascribed to Jean Pierre Latz (1691-1754) and bearing the inspection stamp “Jme” (**Kunsthau Wiesinger**). In the rustic furniture department, a Gothic table with an extension built in the Tyrol around 1500 (**Antiquitäten und Bildergalerie Anton Figl**) and a museum-quality chest from the Pinzgau in its original condition (ca. 1740, **Ludwig E. Wimberger Kunst und Antiquitäten**) stand out. Both pieces were made from stone pine and are merely samples of the high-carat furniture offered at the 47th edition of the ART&ANTIQUÉ Hofburg Vienna.

SPECIAL PROJECTS

smartART – Art for Young Collectors

47 years of the ART&ANTIQUÉ Hofburg Vienna means artworks, antiques and design for several generations of collectors. In order to awaken the next generation’s taste for collecting and to animate a young audience to attend the fair, the smartART berth was installed.

There, the exhibitors of the fair offer objects at advantageous prices. The pieces offered here range between 100 to 5,000 Euros in price, giving a young, art-loving audience an opportunity to take their first steps as collectors, thereby awakening their enthusiasm for art, antique and design objects.

Museum Liaunig at the ART&ANTIQUÉ 2015

With the suspended object *Shelter* by the Salzburg-born artist Julie Hayward, the Museum Liaunig presents itself for the first time at the ART&ANTIQUÉ. The private museum of the industrialist Herbert Liaunig in Southern Carinthia, winner of the Austrian Museum Award and spectacularly designed by the team of architects querkraft, contains one of the most comprehensive collections of Austrian art after 1945, complemented by precursors of that epoch, i.e. classical modernism, and exemplary works by international artists.

PARNASS, the Austrian art magazine, offers a platform to young artists in cooperation with the ART&ANTIQUÉ, presenting two contemporary artists, Linda Berger and Anna Maria Bogner.

ART&ANTIQUÉ Hofburg Vienna

The Arts, Antiques and Design Fair

November 7-15, 2015

www.artantique-hofburg.at

Opening hours

11 am – 7 pm

Admission

Day pass €13

Students (with student ID, up to 27 years) free

Groups from 10 persons upwards €10 (per person)

ART4KIDS Children's Guided Tours

Once again, the ART&ANTIQUÉ Hofburg Vienna offers special guided tours for children in 2015: children aged 6 to 12 can visit the fair's highlights on Saturday, November 7 and November 14, 2015 at 3 pm. Admission for children and one accompanying adult is free. Additional accompanying adults pay a reduced admission fee of €10.

Registration requested at office@mac-hoffmann.com.

Free Ladies' Day and Gentlemen's Day

ART&ANTIQUÉ invites all ladies on Monday, November 09, 2014 and all gentlemen on Thursday, November 12, 2015 to visit the fair free of charge!

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Press Contact

Mag. Stefan Musil

stefanmusil@gmail.com | T. +43 (0) 676 9316665

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