We Trailblazers:
Pioneers of Postwar Modernism

Collection and archive stand in the focus of this exhibition on two levels of the mumok. They are illustrated by means of the museum's first collection—which its founding director Werner Hofmann began to gather together in 1959—and by means of its first archive: a media archive of visual art from the postwar period, which Viktor Matejka donated to the museum in 1979.

Matejka (1901–1993) was a writer, public educator, and politician responsible for cultural affairs as well as a constant and often unconventional supporter of the arts. As a member of Vienna's city council, he was made responsible for culture and public education in 1945. Often referred to as the »conscience of the nation,« he compiled multiple archives of magazine and newspaper clippings, beginning in the 1920s. Werner Hofmann (1928–2013) was an art historian, exhibition organizer, and museum director. As adherent of the Vienna School of Art History, it was important to him to link education and museum, theory and practice. In the ten years he worked here (1959–69), he built up Austria's first internationally oriented museum of modern art, something that had been demanded from cultural policy makers since Otto Wagner.

In different ways and at different times, Hofmann and Matejka were confronted with the question of a cultural new beginning. As a declared antifascist, Matejka made efforts to bring emigrants like Oskar Kokoschka and Arnold Schoenberg back to Vienna. With his purchases and exhibitions, Hofmann primarily brought to Vienna prewar international modern art, which he saw as the pivotal turning point for the developments of the entire century. In the context of the anti-intellectual general mood prevailing in postwar Austria, the avant-gardes of the early 20th century—whose art had been denounced by the Nazis and whose members had emigrated—were largely ignored. How could the art of the postwar period establish a connection with the historical avant-gardes? In the pluralistic scene of the 1950s and 1960s, the old and the new stand opposite one another, as can be seen in the holdings of the mumok's collection on level –3, where they have been grouped around the Viktor Matejka archive.

Convinced that their art would be seen as a part of the neo-avant-garde, in their textual piece *wir wegbereiter* (we trailblazers), Konrad Bayer, Gerhard Rühm, and Oswald Wiener articulate a dynamic model of progress based on setting out for unknown places, just as has always been characteristic of avant-garde movements. And in fact, anticipated future and reconstructed past, chronological rupture and continuity, are the two faces of avant-garde movements. As »pioneers of future times / are we in all we do applying our minds,« the gaze ahead was important to the artists of the Wiener Gruppe, so that art could regain its dignity and social relevance after the terror of the Nazi period.

Curators:
Susanne Neuburger and Marie-Therese Hochwartner

Architecture:
Eva Chytilek and Jakob Neulinger

Viktor Matejka:
The Archive

Viktor Matejka was a writer, public educator, and a politician responsible for cultural affairs; as a representative of the Austrian Communist Party, he served from 1945 to 1949 as the first city council member responsible for culture and public education in postwar Vienna. Often referred to as the »conscience of the nation,« he had already begun to compile several archives of magazine and newspaper clippings in the 1920s, according to the motto »nothing gets lost if it is collected and sorted.« His initial archive holdings were destroyed by the Nazis in 1938. During his internment at the Dachau concentration camp, he created the so-called »stick books« with articles from those newspapers that inmates were allowed to receive. All of Matejka's other archives were created after the war and were conceived in terms of a contemporary witness's comprehensive collections of material for later generations.

The Viktor-Matejka-Archive at the mumok consists of newspaper clippings and ephemera related to art history and cultural politics from the 1950s to the 1970s. It is arranged by artist and theme. In 1979, Matejka donated it to Dieter Ronte, the director at that time; he was told to continue collecting. The archive comprises over 300 folders with a total of approximately 3000 envelopes, a selection of which can be seen in the exhibition. Representative works from the mumok's post-1945 collections have been thematically grouped around these archival holdings in order to allow visitors to engage in a »comparative reading« of art events, cultural criticism, and daily politics in Austria (or, alternatively, Vienna) at that time.

As a city council member, Matejka opposed a premature recognition of war criminal's »denazification,« and he was committed to fostering the return of emigrants, such as Oskar Kokoschka and Arnold Schoenberg. In 1946, he initiated the anti-fascist exhibition *Never Forget*. Matejka resisted the recourse to a harmless Baroque-Habsburg image of history found in cultural and daily politics. Featuring Mozart at its cozy core, it simultaneously denied Austrofascism and the Nazi period and propagated Austria's role as a victim. Peter Weibel's publication and installation *Die Vertreibung der Vernunft* (The Expulsion of Reason; 1993) is a chronicle of those persecuted and murdered by the Nazi regime: It contains the names, dates of birth and death, and the occupations of over 4000 Austrians from the fields of science and art who were forced to emigrate. The publication is dedicated to Matejka with the following words:

In memoriam Viktor Matejka (1901–1993),
one of the first and the few,
who at the beginning of the Second republic
invited back the Austrians,
who had been banished and exiled.

1964: The 20er Haus at the Venice Biennial

The Venice Biennale of 1964 marked a turning point and a rejection of Art Informel and Abstract Expressionist painting: When the Biennale's Grand Prize went to Robert Rauschenberg, it was a signal in favor of American Pop Art. That same year, Werner Hofmann brought Rauschenberg to Vienna, where he designed the costumes for Merce Cunningham's performance at the 20er Haus.

The Austrian pavilion was scarcely avant-garde in its orientation. This was the case in spite of the fact that Commissioner Wilhelm Mrazek, curator at that time and later director of the Museum für Angewandte Kunst (now MAK), originally wanted to invite the enfant terrible Maître Leherb, who was to realize the Austrian pavilion together with Alfred Hrdlicka. The neo-Surrealist concept envisioned a deep-blue pavilion in which dead doves, umbrellas, and dolls were to be glued to the walls. Because Minister of Education Theodor Piffl-Perčević intervened, Herbert Boeckl and Alfred Hrdlicka were nominated as the »suitable representatives ... to depict the present situation within the cultural life of Austria in a worthy manner.«

Under the title *Arte d'oggi nei musei*, one section of the Biennale presented museums' collecting of contemporary art in general. Together with the 17 most prominent institutions of Europe, Latin America, and the US, Hofmann was invited to present his still new museum through a representative selection. The Biennale's commissioner, Giulio Carlo Argan, wanted to initiate a discussion about museums' responsibility to collect contemporary art, and he demanded they be run in a living manner that would make these institutions into schools of aesthetic education. In the catalogue's foreword, he criticizes museums for often missing out on advantageous opportunities for purchasing works—the absence of Pop Art in all of the museum's selections is characteristic in this regard.

While the 1964 Biennale went down in history primarily on account of Pop Art's sweeping success, Hofmann's selection—like those of the other museums—presented a multifaceted perspective on the art of the early 1960s. He selected seven paintings by Horst Antes, Guido Biasi, Alan Davie, Asger Jorn, Lucebert, Maryan, and Josef Mikl and three sculptures by Rudolf Hoflehner, Robert Jacobsen, and Andreas Urteil. Among its ten works, Berlin's Nationalgalerie presented the artists Alfred Manessier and Pierre Soulages alongside Pablo Picasso and Karl Schmidt-Rottluff. London's Tate Gallery exhibited 20 works, including those of Francis Bacon, Alan Davie, Lucian Freud, Alberto Giacometti, Jasper Johns (!), Kitaj, Antoni Tapies, and Barbara Hepworth. With Sonia Delaunay, František Kupka, André Masson, Pablo Picasso, and Antoine Pevsner, Paris's Musée National d'Art Moderne emphasized late works of early modern art.

The Viktor-Matejka-Archive: Diagram

The Viktor-Matejka-Archive at the mumok contains newspaper clippings, ephemera, publications, and manuscripts dealing with various themes in the areas of art history and cultural politics, beginning in the 1950s and extending into the 1970s. The materials provide insight into the issues and discourses of cultural politics at that time. Matejka's archive, which is organized according to artist and theme, has been diagrammatically evaluated by the information scientist and systems analyst Gerhard Dirmoser for the exhibition.

The art of the period after 1945 is substantially defined by the programmatically and politically charged opposition between abstract and representational painting. In the first instance, the diagrammatic representations show a relational analysis of the purely quantitative frequency of specific names' occurrence among the art events during the period covered by the archive and, in the second instance, the frequency with which places and institutions are named.

Connections are depicted through lines of varying weight, which indicate how often items are mentioned together. Errors and illogical aspects appear in the process: Artists like Wolfgang Hollegha, Prachensky, or Arnulf Rainer are missing in the archive, as are Rudolf Hoflehner or Heinz Leinfellner. This may be a coincidence or intentional, but it also reveals a characteristic of the nature of an archive, which equally consists of intervals and gaps. Thus, an archive is always also a construction and not a mirror of the real.

Among the artists, Pablo Picasso is quantitatively dominant. He is followed by Hans Staudacher, protagonists of Fantastic Realism, Herbert Boeckl, Albert Paris Gütersloh, and Fritz Wotruba. Paul Flora and Alfred Kubin also register a great number of entries. Some of the prominently represented artists play hardly any role in the international art history of today. Picasso was already famous around the world and an active supporter of the peace movement. His media presence in the art world and in Matejka's archive are thus not surprising. Because the artist was a Communist, Otto Benesch, the director of the Albertina at that time, could not greet him on the occasion of the 1951 world peace day in Vienna. While Picasso was denied official honors in the museum world, Heinz Leinfellner organized a studio party for him.

In the second diagram, the Vienna Secession dominates over all of the other institutions in Austria, because it showed the most quantitatively diverse program of contemporary art. The connections to traditional Viennese galleries are readily recognizable; on the other hand, the media interest in public institutions is barely noticeable.

20er Haus:
Architecture

Few contemporary art museums' founding directors have had the opportunity, like Hofmann, to move into a newly constructed building. During the year of the 1958 Brussels World's Fair, thought was already being given to the further use of the Austrian pavilion, which had been designed by the architect Karl Schwanzer. The building was finally adapted as a »one-room museum« for its new site in the Schweizergarten, transferred to Vienna, and opened as an exhibition space for contemporary art in 1962. Its modernist architecture, featuring an open spatial principle and mobile partitions, provided the foundation for a modern exhibition concept that fostered associations and dialogical interconnections. With interdisciplinary events, a movie theater, and an outdoor sculpture garden, Hofmann sought to expand the boundaries of traditional forms of art and exhibiting.

The concept of the 20er Haus shows what a central role the architecture of the 20th century played in Hofmann's understanding of art. Parallel to his purchases of artworks, he also began a collection of architectural models. Willem Sandberg, director of the Stedelijk Museum in Amsterdam, enabled him to copy an original model of Gerrit Rietveld's *Haus Schröder* in Utrecht (1924). Hofmann maintained an ongoing discussion about American architecture with László Moholy Nagy's widow, Sybil, who lived in Chicago, and Philip Johnson gave him the model for his own *Glass House* (1949) in New Canaan, Connecticut. In 1964, Hofmann opened the first comprehensive exhibition on Adolf Loos: Several models were also produced for this show and are now part of the collection.

The 20er Haus became a legendary place, and artists felt a bond with it. This was due both to its modernist appearance and its director's interdisciplinary understanding of art. In a visionary architectural study, Walter Pichler »expanded« it into a sculpture, Bruno Gironcoli designed gigantic sculptures for it, and Gustav Peichl (under his pseudonym Ironimus) caricatured the »Awakening of Austria« on the day of its grand opening in 1962.

1964: A Cross Section of the Collection

The selection of works chosen by international directors for *Arte d'oggi nei musei* represents a view of art in 1964, which is substantially broadened through the later history of art. The collecting policies of museums around the world also reacted to the enormous success of Pop Art as well as medially and socially oriented art, which still continue to shape our image of the 1960s today.

With later purchases and gifts, the exhibition provides insight into an expanded perspective on the art produced around 1964, allowing a focus on painting. In 1964, Werner Hofmann purchased several important works for the collection: early modern pieces by Mikhail Larionov, Fernand Léger, and Oskar Kokoschka as well as works by contemporaries like Sergio de Castro, Wolfgang Paalen, Cathleen Whiteley, Tess Jaray, Max Ackermann, and Wolfgang Hollegha. A look at the state of the mumok collection in 1964 also sheds light on the museum's further history. When Hofmann left for the Hamburger Kunsthalle in 1969, the new director in Vienna, Alfred Schmeller, had only a very limited budget for purchases, and this made it impossible for the collection to gain many new impulses. Bruno Gironcoli's *Kopf* (Head, 1960–64) was one of his acquisitions. The museum's reorientation took place only at the end of the 1970s, with the collector couple Peter and Irene Ludwig as well as Wolfgang Hahn: Pop Art, Nouveau Réalisme, Fluxus, Conceptual Art, Postminimal, and Arte Povera—alongside contemporary purchases—would now define the mumok's collection. Examples of the works from 1964 include those by Allan D'Arcangelo, Ellsworth Kelly, Robert Morris, and Joseph Beuys' *Kölner Mappe* (Cologne File).

The Cologne conservator Wolfgang Hahn's collection was also focused on the avant-gardes of the 1960s and 1970s and approaches based on performance and institutional critique. Hahn's primary interest was in Nouveau Réalisme. Martial Raysse's *Ciné*, Raymond Hains's *Seita*, Niki De Saint Phalle's *Napoléon, Napoléon, tu as une araignée dans le plafond*, or Spoerri's *Hahns Abendmahl* (Hahn's Supper) are all from the year 1964. The last of these, a key work from the Hahn Collection, was created on May 23, 1964. Sixteen people from the art scene were invited for the event and grouped around a table top assembled specifically for this purpose. They all brought their own dishes with them and were served Spoerri's Szeged goulash, before the table top and all of the leftovers from the meal were declared a »snare-picture,« rotated at a 90° angle, and hung on the wall.

Dieter and Gertraud Bogner donated parts of their collection to the mumok in 2007. Since then—with works by artists like Hildegard Joos, Hermann Painitz, and Jorrit Tornquist—the mumok collection's perspective on the Austrian avant-garde of the 1960s has been expanded even more.

20er Haus:
Painting

The first paintings that Werner Hofmann bought in 1959/60 were works by Albert Gleizes, Herbert Bayer, and Victor Brauner, followed by László Moholy-Nagy and René Magritte. In addition to classical modernism, he purchased contemporary works, initially by Georges Mathieu, Serge Poliakoff, and Roberto Matta, for example. In 1961, these were joined by Marcel Duchamp's *Boîte-en-Valise* (1938–41) and his *Rotoreliefs* as well as works by artists such as Vassily Kandinsky, Hans Richter, Theo van Doesburg, and Ernst Nay. In 1962, he purchased paintings by Robert Delaunay, Oskar Kokoschka, Johannes Itten, and Kurt Schwitters alongside contemporary artists like Renato Guttuso, Ben Nicholson, and Horst Antes. Ernst Ludwig Kirchner, Hans Hartung, and Alain Davie followed in 1963; Mikhail Larionov, Albert Paris Gütersloh, and Wolfgang Hollegha in 1964; and Otto Freundlich in 1965. In 1966, Hofmann acquired what was presumably his most important work, František Kupka's *Nocturne* (1910/11), one of the very earliest non-representational paintings of all. In 1966, a ministerial prohibition prevented him both from making purchases and from exhibiting. His funds for that year were to be used for education in the schools. In his emphatic protest against this situation, Hofmann argued that there is a necessary connection between museums and school education.

Central works of classical modernism by Giacomo Balla and Piet Mondrian were acquired in 1967, by Max Ernst in 1968, and by Richard Gerstl and Paul Klee in 1969—along with far more contemporary works, concluding with Antoni Tàpies.

Particularly in the field of painting, Hofmann was concerned with »presenting the characteristic currents that have carried the art of our century.« He was not always able to use a major name to cover a style; instead, he was more interested in groups and movements than individuals. His letters document the quality of his network as he corresponded with the international art world. He contacted Austrian emigrants, such as Friedrich Kiesler or Alma Mahler-Werfel, as well as gallerists and museum directors in Europe and the US. He was engaged in a constant dialogue with Jean Arp, Johannes Itten, and Herbert Bayer, among others—with the goal of expanding his collection's holdings through purchases and gifts.

He was not able to realize all of his plans. Thus, for example, he showed Picasso's *Femme assise à l'écharpe verte* (1960) as a loan at the opening exhibition, but was unable to acquire it. This painting, which was purchased by Peter Ludwig, would finally make its way into the collection after all, as a permanent loan by the Austrian Ludwig Foundation.

20er Haus:
Program

As founding director, curator, and impresario all rolled into one, Werner Hofmann bore sole responsibility for the collection and exhibition concepts. With 330 objects, the elaborate opening exhibition *Art from 1900 to Today* was to provide »an ideal panorama of our century's artistic development and familiarize the still relatively uninformed Viennese public with the most important historical facts.« The subsequent program of exhibitions and events was defined by interdisciplinary approaches. Cinema and photography played a large role; the philosopher Theodor Adorno and the gallerist of early modern art Daniel Henry Kahnweiler were invited to present lectures. The concert program at the 20er Haus featured Friedrich Cerha, head of the ensemble »die reihe,« and presented works by composers like Pierre Boulez and John Cage, which Viennese concert promotors considered too daring. Hoffmann organized an exhibition on Arnold Schoenberg, Anton Webern, and Alban Berg. Contemporary dance was represented through Merce Cunningham in 1964 and Daniel Nagrin in 1967. In 1964, there was also an exhibition on Pop Art. Hofmann considered it his task to inform the public about new tendencies even when he himself did not particularly value them. Thus, he did not purchase a single work of Pop Art for the museum.

The program repeatedly and deliberately presented Austrian artists in addition to international ones: In 1963, Rudolf Hoflehner, Fritz Wotruba, and Andreas Urteil had the first solo exhibitions, followed by Josef Mikl, Wander Bertoni, and Herbert Boeckl in 1964. Arnulf Rainer received his own show in 1968 and Roland Goeschl in 1969. Important thematic exhibitions included *Idols and Demons*, which also presented non-Western works that »share the evocation of threatening, aggressive conceptual content.« The exhibition *paris: may 68* raised the question of the political responsibility of the artist—who, according to Hofmann, »upsets the compact boredom of the promoted and administered world« and must »rupture the seductive slickness of political or commercial wish-fulfilling images.«

With Georg Schmid, who was responsible for the museum's entire self-presentation, including invitation cards, posters, and catalogues, Hofmann had a progressive graphic designer at his side. He launched an advertising slogan that was able to convey Hofmann's aspiration and guiding aim of representing the entire 20th century: The legendary »20er« was to be understood programmatically.

20er Haus:
Sculpture

Werner Hofmann's purchasing policy was especially focused on acquiring sculptures, as he considered three-dimensional works to be underrepresented relative to the leading medium of painting in museum collections. The new museum's placement in the Schweizergarten gave him the opportunity to use the three outdoor »sculture terraces« as exhibition spaces. The sculpture garden was an integrated part of the museum and was laid out in a way that linked architecture, nature, and art. Fritz Wotruba's *Großes Figurenrelief* (Large Figural Relief) and Rudolf Hoflehner's *Schreitender* (Striding Figure) were created in 1958, specifically for the pavilion in Brussels.

In 1958, Hofmann had written a fundamental book on 20th-century sculpture, in which he declared Constantin Brâncuși and Julio González to be model figures providing orientation. Later, he was even able to purchase many of the works illustrating his book, including pieces by Oskar Schlemmer, Henri Laurens, Otto Freundlich, and Raymond Duchamp-Villon. Hofmann's understanding of sculpture had its origins in the late 19th century: During the 1880s, this art form began to free itself from the academically fossilized ideal of antiquity. He saw the emergence of pioneering sculpture, so to speak, as a by-product of painting, embodied in the work of Théodore Géricault, Honoré Daumier, and Edgar Degas: »They formed the human body as the medium of its passionate, dynamic stimulation. It became a formal event that is vividly articulated by light and shadow and whose energies extend out into space.«

Taking this as his starting point, Hofmann attempted to compile a kind of educational collection and to use sculpture to reconstruct the history of modern art: the journey to a new image of humanity through Medardo Rosso and Pablo Picasso, which becomes an expression of existential revelation in the works of Alberto Giacometti or Germaine Richier. Alongside of this, we find sculpture's various paths into the Cubist decomposition of form and dynamization in works by Henri Laurens, Raymond Duchamp-Villon, and Alexander Archipenko or—as in the case of Antoine Pevsner's *Model for an Airport* (1934–35)—its expansion into architecture. Pevsner's work was also the very first sculpture that Hofmann acquired for the collection. When he began making purchases in the late 1950s, paintings were already being sold at high prices, but there were still affordable sculptures in the form of edition-based works on the market. Sometimes, however, Hofmann also succeeded in making the perfect find, as in the case of the *Crouching Man* (1907) by André Derain, one of the first Cubist sculptures in the history of art, which he supposedly discovered being used as a doorstop in Paris's Galerie Leiris.

Viktor Matejka:
Art Networks

»For me, there is no art, but only artists,« was Viktor Matejka's motto. In keeping with the spirit of his time, as a Communist, he gave preference to realistic over abstract painting, but without being all too dogmatic about it. Matejka was furthermore an idiosyncratic, largely untraditional art collector. He was an unconventional patron, who asked for money in the interest of art and paid it out directly to the artists. His empathic commitment to culture in Austria made him a prominent figure within the field of cultural politics, and countless portraits were also made of him. In addition, Matejka cherished a passion for roosters—he owned an extensive collection of images depicting this subject. »I believe that he, himself, was a rooster,« writes the Viennese author Lotte Ingrisch, »and woke up many sleepers. An early herald of the morning!«

In an interview with Wilhelm Gaube (in the reading area), Matejka describes his encounters with those artistic figures, such as Rudolf Ray, who were important to him. In 1934, Oskar Kokoschka had praised Ray's first exhibition in Vienna as a »revolution.« Ray emigrated and lived temporarily in the US, Mexico, France, and England. He had also been the one who introduced Matejka to Kokoschka in 1930. After the war, Matejka actively supported the interests of both artists and wanted to bring them back to Vienna. Matejka particularly intensely—though unsuccessfully—pursued Kokoschka's return. He was thwarted in his efforts to arrange a professorship or his plan to have Kokoschka and his brother run a farm owned by the city of Vienna and set up a school of painting there, as they would later do in Salzburg. Matejka's efforts to have honorary citizenship awarded to Kokoschka—who had become a British citizen in 1946—were no less determined than those to secure official commissions, but he would succeed only in 1961, on Kokoschka's 75th birthday. The portrait of Vienna's mayor Theodor Körner was the sole official commission that came about.

It was not until 1970 that Georg Eisler organized an exhibition on Rudolf Ray at the Secession. After returning from England in 1946, Eisler himself came to Matejka with a letter of recommendation from Kokoschka. The young painter had often travelled from Manchester to London to receive private instruction from Kokoschka, and he painted *Salford* (1945) there in its entirety, as Kokoschka provided his critical comments. Georg Merkel was another one of the artists that Matejka wanted to bring back from his emigration, but it was late before he could accomplish this. Karl Otto Schatz, Carry Hauser, and Max Weiler were also among the artists admired and supported by Matejka.

Vienna: The Galerie nächst St. Stephan

Monsignor Otto Mauer (1907–1973) was among postwar Vienna's most assertive figures. The clergyman and preacher of St. Stephan's became a supporter of abstract and Informel painting on account of his private interest in art. In 1954, Mauer founded the Galerie St. Stephan, which he opened with an exhibition on Herbert Boeckl. With its internationally oriented program, the gallery presented artists like Alfred Manessier, Georges Rouault, or Georges Matthieu.

Otto Mauer tried to establish a connection with the artistic tradition within the Catholic Church and to counter an anti-modernist attitude within the clergy. He particularly supported Wolfgang Hollegha, Josef Mikl, Markus Prachensky, and Arnulf Rainer. For Mauer, artistic and theological concerns coalesce in the abstract gesture: »The spiritual-intellectual emerges only in that which has form. In human beings, there is an innate capacity for revelation, which manifests itself expressively.« Mauer was also cofounder of the magazine *Wort und Wahrheit* (Word and Truth), the Catholic answer to the Communist *Tagebuch* (Diary), which Viktor Matejka served as coeditor until 1957. Matejka was also a professed Catholic, which he discusses in his text *Katholik und Kommunist* (Catholic and Communist) in terms of two apparently irreconcilable opposites.

In spite of his preference for gestural abstraction in painting, Mauer was also open to figural tendencies, for example, in his role as speaker at the Art Club. In 1963, the *Stadtvisionen* (City Visions) of Hans Hollein and works by Walter Picher could be seen in his exhibition *Architecture*, in which both occupied themselves with architectonic designs for utopian models of the city and with structures of urban architectural forces.

Maria Lassnig later described the gallery's four main artists as the »heroes« of a scene dominated by men, against whom she had to persevere: »... as a man, Monsignor Mauer was naturally a macho. [...] But later the Monsignor nevertheless brought me in for an exhibition, because I really had already painted a great deal. And those were actually always great successes, and lots of things got sold.« In addition to Lassnig, Mauer promoted Kiki Kogelnik: Both of them had their first solo shows at the gallery. Although he is often described as an opponent of Pop Art and Actionism, Mauer also supported the performance *Straßenbilder Wien* (Vienna Street Scenes) along with Kogelnik's visual works on the occasion of her 1967 exhibition at the gallery, during which she showed her Cut-Outs *Hangings* near Vienna's Staatsoper.

Vienna: Arnulf Rainer and the Hundsgruppe

From his Surrealist beginnings to the 1968 solo exhibition that Werner Hofmann devoted to his work at the 20er Haus, Arnulf Rainer did not just explore new paths in painting; instead, more than anyone else, he occupied himself with the art system and made a distinctive mark on postwar Vienna.

In 1950, together with Ernst Fuchs, Anton Lehmden, Arik Brauer, Wolfgang Hollegha, Markus Prachensky, and Josef Mikl, he founded the »Hundsgruppe«(Dog Group), with which he exhibited for the first (and only) time in 1951. The Hundsgruppe wanted to carry out »actions« to counter the dominant aestheticism of the Art Club. Fuchs held the speech that opened *Cave Canem*. Rainer reviled and spat on the audience, and this was interpreted both as a protest action accompanying Fuchs's speech and—by the art world—as an independent action. He exhibited *Arnulf Rainer Trrr*, a group of 19 drawings that simultaneously represented a program and signature and included sheets like *ha-ch (ich bespucke Euch)* (I Spit on You), *bü-hää (Das Schreckliche und die Revolte)* (The Terrible and the Revolt), *ll-hhhh (Das endlose Lächeln)* (The Endless Smile), *topas-ter (Das Ungenügen zählt)* (Inadequacy Counts), and *Ich sage »Nein!«* (I Say »No!«). As a part of Rainer's actions, protest and proclamation were an important device. Provocative accusations sometimes remained in onomatopoetic form, but they were specifically aimed at the narrow-mindedness of the postwar public and its art criticism.

Rainer and Gerhard Rühm also became more closely acquainted in the context of the Hundsgruppe; in Rühm's words, both of them were striving for »elementary reduction.« At the exhibition, Rühm presented his first *Geräuschsymphonie* (Noise Symphony), together with the pianist Hans Kann: This montage of noises on audio wire unfortunately no longer exists.

That same year, in 1951, Rainer travelled to Paris with Maria Lassnig, who had also taken part in *Cave Canem*. They went there to meet the »Pope« of the Surrealists, André Breton. However, Rainer was disappointed to such an extent that he ended his Surrealist phase. In the period that followed, central compositions, proportional studies, and overpaintings made Rainer into an abstract painter who would soon become internationally famous: Automatism, optical disintegration, and blind painting were his artistic methods. He repeatedly stirred up controversy through his actions. The best example of this is his legendary »Wolfsburg overpainting« of 1961. Rainer spontaneously overpainted someone else's print. This action is considered one of the biggest art scandals of the young West German republic. Rainer was also convicted in court for his act, while the European art scene celebrated him as a performance artist.

Vienna: A New Beginning in 1945

Paul Otto Haug, from the German town of Mettingen, held out in the partially destroyed academy on Schillerplatz during the final days of the Second World War; he put out the last fire there and the building was turned over to him by the occupying forces. His painting of a Crucifixion was created over a long period that lasted from 1943 to 1947. Seen before the background of war and destruction, it is a religious idealization of suffering, but the hope of salvation and resurrection also resonates in its glowing colors. The painting could be seen in 1948 at the first annual exhibition of the Art Club. That same year, the young photographer Ernst Haas also created the legendary *Homecoming* series, which still shape the image of postwar Austria even today.

Finally, with Albert Paris Gütersloh, Herbert Boeckl, and Fritz Wotruba, the academy's first teachers entered the scene, the fathers' generation in the trio of »surrealistic—realistic—abstract.« This constellation was noteworthy, because the international art world was generally divided during the Cold War: Abstraction stood for an art substantially shaped by the US, while representational painting was assigned to the propaganda painting of the Eastern Bloc. In 1945, thanks to the initiative of Boeckl, the academy invited Wotruba to return from his emigration in Switzerland, accept a professorship, and take over the master class in sculpture. Boeckl had already been a professor at the academy from 1935 to 1939 and, as its provisional rector, he began teaching again in April of 1945.

Gütersloh, the teacher of Ernst Fuchs, is considered the father of the Vienna school of Fantastic Realism and was chairman of the Art Club, a forum of avant-garde-oriented artists that united representatives of dance, music, literature, and visual art—equally comprising Fantastic Realism, Art Informel, and a moderate abstract art. Viktor Matejka also took part in its events, such as Jean Cocteau's visit of 1952. In 1950, at the Art Club's third and largest exhibition, the works of Rudolf Hausner were referred to as a »mockery of Austrian cultural sensibilities« and heatedly debated. These discussions finally even found their way into the parliament. Inflammatory speeches with phrases like »the old cultural soil of Austria« and »healthy Occidental common sense« demonstrate the great extent to which ideas from the Nazi period still shaped the understanding of art and culture after 1945.

20er Haus:
The First Director

Werner Hofmann was given the task of realizing the museum project of that »gallery for works of our time« which had been demanded since Otto Wagner. According to his own statements, Hofmann's assignment of building up a collection of modern art in keeping with international standards presented him with an equal number of opportunities and problems. Above all, however, he possessed the rare freedom of a museum director not bound by any dictates. The Museum of Modern Art in New York, which was founded in 1929, formed an important point of reference. The MoMA's multidisciplinary approach, which was indebted to the tradition of the Bauhaus, was important for Hofmann's concept of the museum. He felt that the multifaceted character of the museum institution had been realized there, something he understood in terms of a development away from a place of collecting and towards a workshop for which artists should specifically produce works.

Hofmann collected art from 1900 down to the present and, as he wrote to Friedrich Kiesler in New York, he built up his collection »literally out of nothing.« His goal was to establish a valid educational collection for the 20th century, which was to contain every important tendency. At the same time, he always emphasized his »multi-material« orientation and also collected architectural models, tapestries and furniture. He was able to purchase a stained-glass window by Henri Matisse for the entrance area of the legendary »20er Haus.« In addition to paintings and sculptures, Hofmann purchased works on paper by artists like Herbert Bayer, Raoul Hausmann, and László Moholy-Nagy as well as a group of drawings by Josef Hoffmann. He saw art as a »broad-ranging phenomenon, of which the elite works comprise only an excerpt«: faced with his limited budgetary means relative to his complex task, this also necessarily had to serve as his credo.

The partition walls in this space simulate a museum storage area. On four of them, works purchased by Hofmann have been arranged chronologically according to the date of their purchase, as in an archive. Transferred into the exhibition in the form of a »living« storage space, works will be lent to or returned by other museums, while others will be replaced for conservational reasons. This form of presentation cites Hofmann's own notions regarding a »unified space,« in which simultaneity and abundance are provided through the direction of one's gaze. The collective overview in Hofmann's exhibitions—as was already the case when the museum opened in 1962, with *Art from 1900 to Today*—could similarly be used to organize the art genealogically, in terms of all its developments and corresponding influences. In 1969, at the end of his term as director, the museum already owned around 300 works of modern art.

Vienna:
The Fiat 522 C

Christian Philipp Müller's film *Fiat 522 C* illustrates Austrian officialdom's conservative attitude toward questions related to dealing with history as well as the restitution of stolen property following the Second World War and extending down to the present. It deals with a 1931 Fiat 522 C that was owned and driven by Rosa Glückselig. Rosa and Moritz Glückselig ran the delicatessen »Zur Raxbahn« in Ottakring's Neulerchenfelderstraße. In 1938, the car was confiscated from its Jewish owner, and a circuitous route then led it to Vienna's Technisches Museum. The family itself was able to flee. In 2008, the car was restored to a son of the family, and the museum finally officially purchased the car from him.

In Müller's 2008 film, the city of Vienna is simultaneously the setting and a mnemonic medium. Viewers see night-time Vienna, passed through by the driverless car mounted on a trailer. Like a flaneur, the film approaches the city with a psychogeographical interest, causing its nocturnal urbanity to function like a stage. In the memorial year of 1988, Thomas Bernhard described the »stage of Austria« in *Heldenplatz*: »Austria itself is nothing but a stage / on which everything has burned out moldered away and fallen apart / in hate with itself, a supernumerary cast of six-and-a-half million abandoned / six-and-a-half million morons and raving lunatics.«

The first part of Müller's work was filmed inside the interior of the car, which is driven from the Technisches Museum to the Neulerchenfelderstraße covered by a tarp. There, at the first station of its story, it is uncovered and then follows its ghostly, driverless path to Vienna's MAK, where the car was exhibited in 2009, in the exhibition *Recollecting: Looted Art and Restitution*.

Vienna:
Performances 1953–1968

In the 1950s and 1960s, public art actions became more and more frequent in central Vienna, in the area of the opera, the Kärntnerstraße, and the Stephansplatz. VALIE EXPORT has spoken of a certain »necessity of the urban space,« where it was possible to reach an audience outside the gallery space; at the same time, there was also a general shortage of opportunities to exhibit at museums and galleries. *Aus der Mappe der Hundigkeit* (From the Portfolio of Dogliness, 1968) was carried out together with Peter Weibel in the Kärntner Straße.

Much like EXPORT, Günter Brus also utilized the public space in his *Wiener Spaziergang* (Vienna Walk, 1965): He began his Walk on Heldenplatz, a site historically burdened through the rally proclaiming Austria's »unification« with Germany, in March of 1938. His body and suit were painted white, with a continuous black line running down his face and body, which suggested a psychic as well as physical split, rupture, injury, or a wound. Brus understood his body—in his own words—as an »intention,« »event,« and »result.« The route had been determined in advance: It led to the Galerie Junge Generation on Börseplatz and this action kicked off his exhibition there. In the area of the Bräunergasse, however, he was stopped by the police, taken to the station, and finally driven away in a taxi. The police report states: »By being coated in white paint, (you) engaged in behavior that was conducive to offense being caused [...] this resulted in a disturbance of the peace in a public place.«

The participants in the 1953 literary walk *Une soirée aux amants funèbres*, held twelve years before Brus's action, presented a scene in black and white. In this action carried out by HC Artmann and the Vienna Group, »white branches or chrysanthemums,« »black clothing (ancient Franconian),« or »bows made of black blossoms« were stipulated for the »decor,« in the spirit of Dada: »The ladies and gentlemen of the procession shall appear in absolutely black clothing and, indeed, with white-painted faces as well.« The procession's members gathered next to the Goethe monument and wanted to continue to the opera, Kärntnerstraße, Stephansplatz, Rothenturmstraße, and to the Prater, which contained their destination, the »illusion ride.« However, the group was halted by the police next to the Urania and dispersed.

On Stephansplatz in 1968, Arnulf Rainer demonstrated his quasi-ritual self-painting on his hands and face and was, like Günter Brus, taken into police custody.