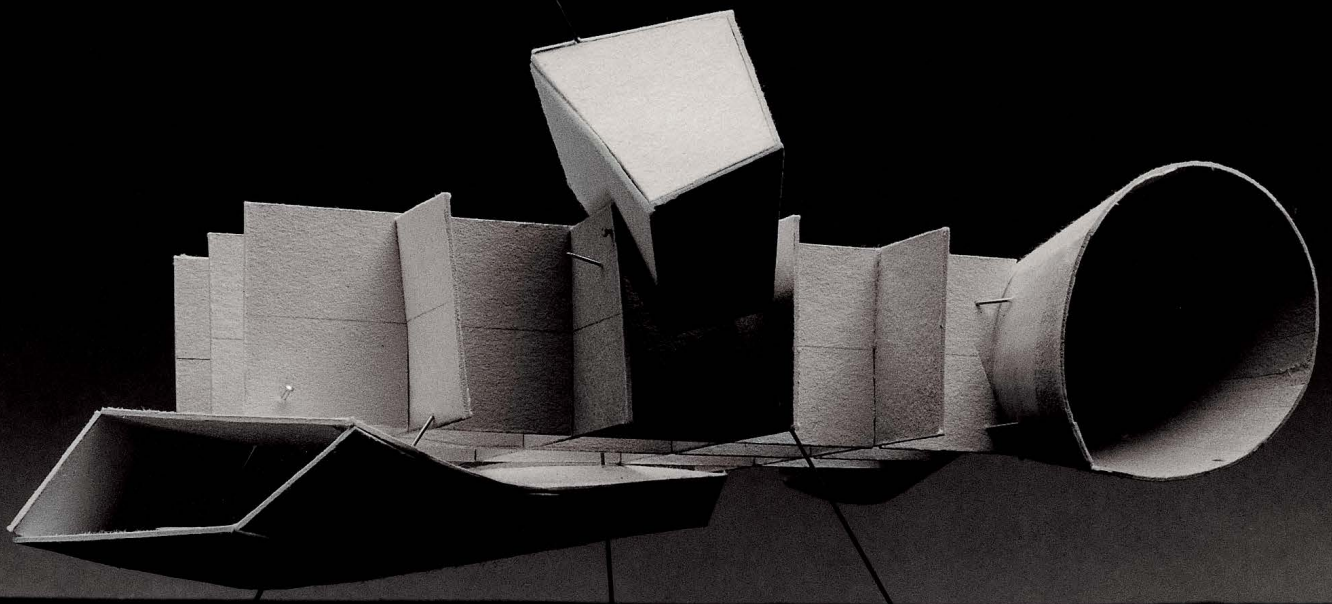




GERALD ZUGMANN

GERALD ZUGMANN

Exhibitions



1986

Fotoserie „INDUSTRIEBAUTEN“
Wiener Bauplätze. Verschollene Träume –
Angewandte Programmen. Wien um 1986
MAK - Österreichisches Museum für angewandte
Kunst, Wien, Austria

1989/1990

Gerald Zugmann: THE MERE DISTANCE,
FREE FROM THE BURDEN OF PRESENT TIME...
Carlo Scarpa, The other city
MAK - Österreichisches Museum für angewandte
Kunst, Wien, Austria

1995

AN EXHIBITION OF ARCHITECTURAL
PHOTOGRAPHY
Temple Buell Architecture Gallery, School of
Architecture, University of Illinois, Urbana-
Champaign, USA

1996

Gerald Zugmann: DIE HAND UND DAS AUGE:
ARCHITEKTURFOTOGRAFIE 1980–1996 /
THE POWER OF THE EYE: ARCHITECTURAL
PHOTOGRAPHY 1980–1996
John David Mooney Foundation, Chicago, Illinois,
USA

PHOTOGRAPHERS OF ARCHTITECTURE.
Sensing the Future
Biennale di Venezia, 6th International Architecture
Exhibition Venezia, Italy

G. ZUGMANN: ARCHITECTURAL PHOTOGRAPHS
Form Zero, Architectural Gallery, Santa Monica,
California, USA

1997

ARCHITECTURE IN THE BOX:
PHOTOGRAPHY BY GERALD ZUGMANN
Architectural Galleries, Columbia University,
New York, USA

GERALD ZUGMANN: ARCHITECTURE IN THE BOX,
PHOTOGRAPHIE
MAK-Galerie, Wien / MAK Gallery, Vienna, Austria

GERALD ZUGMANN. ARCHITECTURA
Galerie SV. Donat, Piran. Slovenia

1998

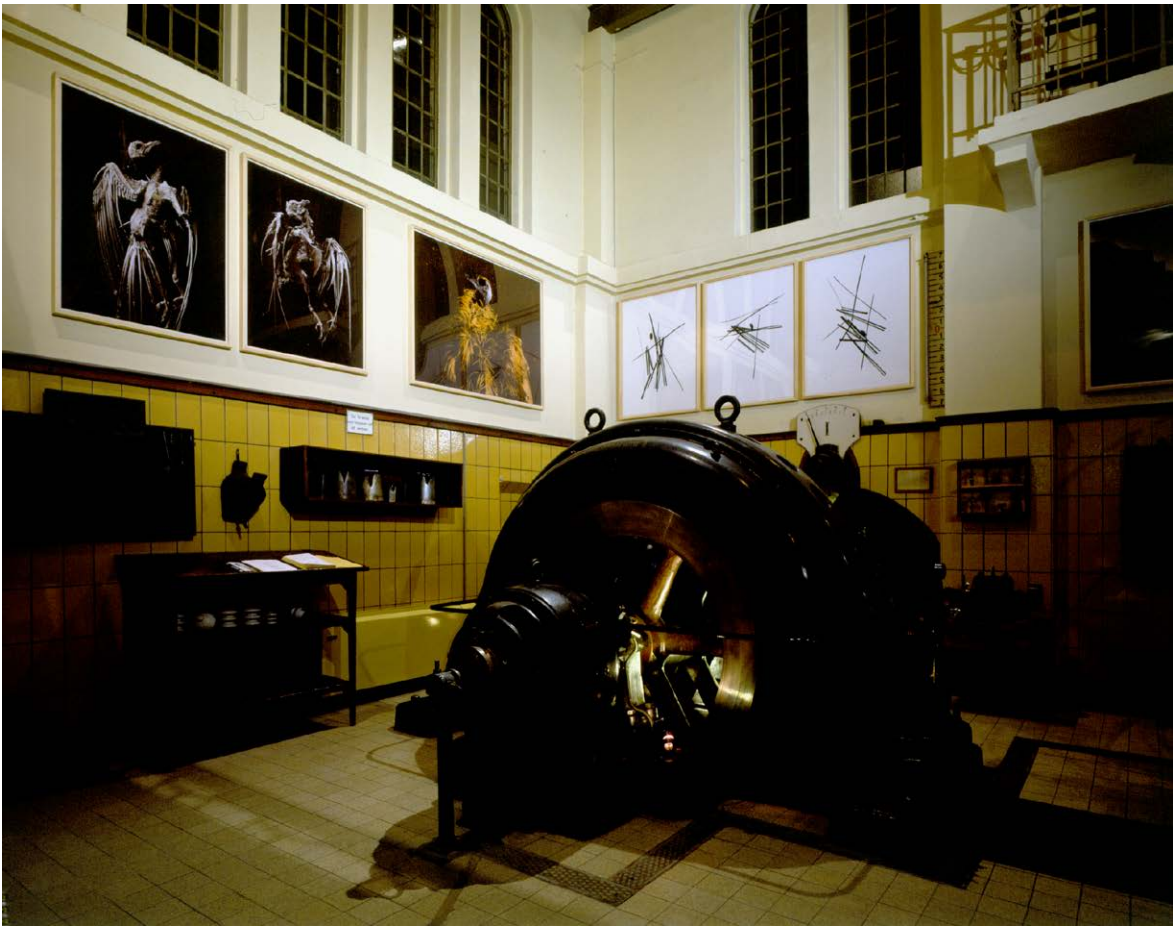
ARQUITECTURA EN LA CÁMERA:
FOTOGRAFÍAS DE GERALD ZUGMANN
Museo Nacional de Arquitectura, Palacio de Bellas
Artes, Mexico City, Mexico

ZWIELICHT / TWILIGHT
Ausstellungsbeteiligung / Group exhibition,
Künstlerhaus Klagenfurt, Austria

2001

FARBE DER DÄMMERUNG / COLOR OF TWILIGHT
Kraftwerk Schwellöd, Waidhofen / Ybbs, Austria.
Festival “Projekt: Natur”

PHOTOGRAPHIC SERIES “KINGS ROAD - HOUSE”
R. M. Schindler – Architektur und Experiment /
The Architecture of R. M. Schindler, MAK Wien /
MAK Vienna, Austria



2002

GERALD ZUGMANN: BLUE UNIVERSE.
ARCHITECTURAL MANIFESTOS BY
COOP HIMMELBLAU
MAK Center for Art and Architecture, Los Angeles,
USA

ELEVATOR AND ESCALATOR MOMENTS
On the occasion of the Architekturtage 2002.
7 different venues in Austria

2003

A PHOTO ESSAY BY GERALD ZUGMANN:
THE BRION TOMB BY CARLO SCARPA
An online-exhibition at arcspace.com, the camera

PICTURES - THE FREUD MUSEUM IN VIENNA
PHOTOGRAPHED BY GERALD ZUGMANN
Central European Cultural Institute, Budapest,
Hungary

GERALD ZUGMANN: ARCHITECTURAL
PHOTOGRAPHS: 4 AUSTRIAN ARCHITECTS
Facoltà di Architettura / Università Roma III,
Padiglione II, Roma, Italy

GERALD ZUGMANN: BLUE UNIVERSE. MODELLE
ZU BILDERN MACHEN / TRANSFORMING MODELS
INTO PICTURES
MAK – Museum für angewandte Kunst, Wien / MAK
Museum of Applied Arts and Contemporary Art,
Vienna, Austria

2004

GERALD ZUGMANN: ARCHITECTURAL
PHOTOGRAPHS – 4 AUSTRIAN ARCHITECTS
Austrian Cultural Forum, Washington, USA

GERALD ZUGMANN: GUENTHER DOMENIG'S
"STONEHOUSE" AND "NSP CONGRESS GROUND
DOCUMENTATION CENTER"
Photographs shown in the exhibition "Günther
Domenig. Structures that fit my nature"
Austrian Cultural Forum, New York City, USA

GERALD ZUGMANN: ARCHITECTURAL
PHOTOGRAPHS – 4 AUSTRIAN ARCHITECTS
Mies van de Rohe Crown Hall, Illinois Institute of
Technology, Chicago, USA

GERALD ZUGMANN: CUATRO ARQUITECTOS
AUSTRÍACOS
Hall de Facultad. Facultad de Arquitectura
Universidad de la Republica Uruguay, Montevideo,
Uruguay

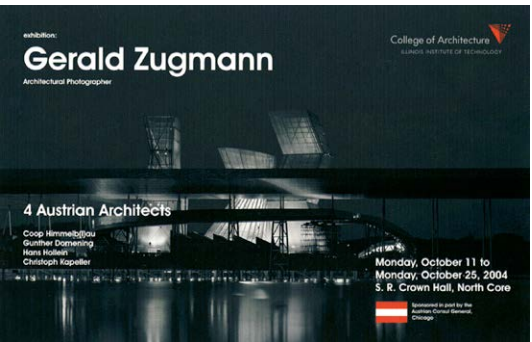
GERALD ZUGMANN: CUATRO ARQUITECTOS
AUSTRÍACOS
Universidad Belgrano. Buenos Aires, Argentina

GERALD ZUGMANN: FOTOGRAFÍAS DE
ARQUITECTURA – 4 ARQUITECTOS AUSTRÍACOS
DUC, Valparaiso, Chile

DAS SIGMUND-FREUD-MUSEUM FOTOGRAFIERT
VON GERALD ZUGMANN
Hlavne namestie 5, Bratislava, Slowakai

BLUE UNIVERSE. TRANSFORMING MODELS
INTO PICTURES
Manggha Center of Japanese Art & Technology,
Krakow, Poland

GERALD ZUGMANN: FOTOGRAFÍAS DE
ARQUITECTURA – 4 ARQUITECTOS AUSTRÍACOS
Galeria ICPNA San Miguel, Lima, Peru



GERALD ZUGMANN: ARCHITECTURAL PHOTOGRAPHS Royal Institute of the Architects of Ireland, Dublin, Ireland	GERALD ZUGMANN: PROMENA MODELU VE VIZUÁLNI Galerie Jaroslava Fragnera, Prague, Czech Republic
2005	2009
GERALD ZUGMANN: TRANSFORMANDO MODELOS EN FOTOGRAFÍAS Instituto Cultural Cabanas, 8º Festival Cultural de Mayo, Guadalajara, Mexico	DIE AUFGEHOBENE ZEIT Galerie Bienenstein, Vienna, Austria
GERALD ZUGMANN “THE SCHINDLER – CHASE RESIDENCE IN LOS ANGELES” At “entrez lentamente”; collateral exhibition of the Salon International del Mobile, Milano, Italy	2011
GERALD ZUGMANN: ARCHITECTURAL PHOTOGRAPHS Banvard Gallery, Knowlton School of Architecture, Columbus (Ohio), USA	GEPLANT – GEBAUT – VERGESSEN Galerie Bienenstein, Vienna, Austria
GERALD ZUGMANN: GUENTHER DOMENIG’S STONEHOUSE AND NSP CONGRESS GROUND DOCUMENTATION CENTER Photographs shown in the exhibition “Günther Domenig. Structures that fit my nature”, MAK Center for Art and Architecture, Los Angeles, USA	GEPLANT – GEBAUT – VERGESSEN Art Salzburg (Galerie Bienenstein), Salzburg, Austria
GERALD ZUGMANN: PHOTOGRAPHIC WORK David Azrieli Gallery, Ottawa, Canada	2015
PHOTOS BY GERALD ZUGMANN Nashville Civic Design Center, Nashville, USA	GERALD ZUGMANN: GLENKEEN GARDEN STRUCTURE Galerie im Ersten, Vienna, Austria
GERALD ZUGMANN: TRANFORMING MODELS INTO PICTURES COC Exhibition Hall, Dubai, UAE	2017
	GERALD ZUGMANN: FLANEUR Cabinet Lia Wolf, Vienna, Austria
	2020
	GERALD ZUGMANN: FLANEUR Kunstprojekt Dieter Anderle, Linz, Austria



2021

**BILDER VOM (WESTLICHEN) ENDE DER WELT
ARCHITEKTUR - LANDSCHAFT - NATUR**

Galerie-Halle, Linz, Austria

2022

**FOTO-SERIE: ARCHITEKTUR VON
GÜNTHER DOMENIG**

37 photographs shown in the exhibition "Günther Domenig: Dimensional",

MMKK – Museum Moderner Kunst Kärnten,
Klagenfurt, Austria

2022 / 2023

FOTOGRAFIEN ZUM WERK GÜNTHER DEOMENIGS

20 photographic works shown in the exhibition
"Wir Günther Domenig – eine Korrektur",

Kunsthhaus Mürz , Mürzzuschlag, Austria

2025

**KORRESPONDENZEN – DIE PHOTOGRAPHIE DES
GERALD ZUGMANN**

Curated by Hubertus von Amelunxen,

Kunsthhaus Mürz , Mürzzuschlag, Austria



Publications

GERALD ZUGMANN - ARCHITECTURE IN THE BOX
Architectural Photography 1980 – 1995
Preface by Carl G. Lewis, Introduction by Peter Noever, Essay by Carl Pruscha.
Springer Verlag Wien / New York 1995
182 pages, 117 plates (duotone), Hardcover,
34 x 27 cm
ISBN 3-211-82689-0

ZUGMANN : SCHINDLER
Text by Peter Noever and William Mohline.
Form Zero Editions, Los Angeles 1996
32 pages, 21 plates (duotone), Hardcover,
30,5 x 24,5 cm
ISBN 1-889629-00-6(HB)

GERALD ZUGMANN, ARCHITECTURE IN THE BOX,
1,5,9, 1996
Photographers of Architecture
In: Sensing the Future – The Architect as
Seismograph
6th International Architecture Exhibition
La Biennale die Venezia
Electa, Elemond Editori, Milano 1996
ISBN 88-208-0397-6

GERALD ZUGMANN, FARBE DER DÄMMERUNG /
COLOUR OF TWILIGHT
MAK Galerie, Wien, 1997
Essay by Gerhard Fischer
54 pages, 28 plates (15 color, 13 bw),
ISBN 3-900688-28-1

GERALD ZUGMANN, BLUE UNIVERSE
Modelle zu Bildern machen / Transforming
Models into Pictures
Architectural Projects by Coop Himmelb(l)au
Essay by Christian Reder
Hatje Cantz Verlag, Ostfildern-Ruit, 2002
150 pages, 141 plates (color and bw)
ISBN 3-7757-12402

KARL HIKADE, KRAUSECO NAVE (2000-2001)
PHOTOGRAPHY BY GERALD ZUGMANN
Alucobond-Box with Silkscreen Print on the Cover
Each box contains 6 Giclée prints on Photo Rag
paper 300g
59 x 89 cm in size
Print: Salon Iris, Vienna
Series: 7 boxes, Vienna 2002

GERALD ZUGMANN, FOTOGRAFÍAS DE
ARQUITECTURA
4 Arquitectos Austriacos
Galería ICPNA San Miguel, Lima, Peru
DUC – Centrode studios para el desarrollo urbano
contemporáneo
Valparaiso, Chile 2004
Preface by Michael Bier, Essays by Carl Pruscha and
José de Nordenflycht

GERALD UND GENOVEVA KRIECHBAUM (HRSG.),
PHOTOGRAPHY BY GERALD ZUGMANN
Karl-Marx-Hof: Versailles der Arbeiter – Wien und
seine Höfe
Holzhausen Der Verlag, Wien, Austria, 2007
152 pages, 83 plates (color and bw)
ISBN 978-3-85493-150-8



GERALD ZUGMANN: KOCHAM PEWNA DOZE
INSCENIZACJI – WOLNA OD WSZELKIEGO
PRZYPADKU / I LOVE A CERTAIN KIND OF STAGING
– FREE FROM ANY CONCIDENCE

In: Adam Buda, Coto jest Architektura? / What is
Architecture?

Manggha – Museum Sztuki i Techniki Japonskiej,
Krakow, Poland, 2008

ISBN 978-83-924407-8-9

GERALD ZUGMANN [FLANØR]

Essay by Hubertus von Amelunxen

Vfmk Verlag für moderne Kunst

Text English / German

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+ a luxury edition of 8 copies

302 pages, 171 plates (bw and color)

ISBN 978-3-903153-40-0

DINE PETRIK, WORTREICH . VERSCHWIEGEN
Gedichte mit Fotografien von Gerald Zugmann

Literaturedition Niederösterreich, St. Pölten, Austria,
2009

ISBN 978-3-902717-01-6

fair – MAGAZIN FÜR KUNST

Hrsg. von Thomas Redl (Wien) und Wolfgang
Guenther Thiel (Havenberg, D)

Heft 01/2025: Utopien versus Dystopien

Hubertus von Amelunxen, Die fotografische Flanerie
des Gerald Zugmann

GERALD ZUGMANN; 02. GLENKEEN GARDEN
STRUCTURE

Essay by Hubertus von Amelunxen

Volume 2 of the Glenkeen Garden Project by
W. Michael Satke

Hirmer Verlag, München: Germany, 2014

Text: Englisch / German

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WIR GÜNTHER DOMENIG. KORREKTUREN EINER
LEGENDE
WE GÜNTHER DOMENIG. REEVALUATION OF
A LEGEND

Edited by Wolfdieter Dreibholz and Michael Zinganel

German and English editions

Park Books, Zurich, Switzerland, 2025

ISBN 978-3-03860-455-6

ISBN 978-3-03860-455-6



Biography



GERALD ZUGMANN was trained as a photographer at the *Graphische Bundeslehr- und Versuchsanstalt Wien* and has worked as a freelance photographer since 1978 with a focus on architectural photography.

Separating Gerald Zugmann’s work into fine art photography and commercial photography is an arbitrary decision. Even his architectural photographs he has never understood as primarily documentary. He has always stood for the strict distinction between reality and photo: “To be absolutely precise, one has to consider that a photo has nothing to do with reality. A photograph has an edge. It is an extract. It is the result of an abstraction and a reduction – an interpretation. Reality and photo are two different points of view. Regrettably, this is reconsidered rarely.” (Interview 2004).

During a residence in California (1998-2001), the work along the local architecture unavoidably led to his interest in landscape photography: “Photographing landscapes was new to me. The genre of landscape photography is complex – especially when it comes to very strong places like Death Valley or Sierra Nevada. Looking at my first photo I was deeply frustrated and wanted to give up right away. While you are (physically) in between landscape, the reality is overwhelming, and it seems to be impossible to give justice to this vastness and the intensity of being-in-the-nature in a two-dimensional way. Back at home – from distance – I found out that nevertheless photographs are able to function as a constructed representation of landscapes.” (Interview, 2004).

The shots in California were followed by the large landscape image series *Glenkeen Garden* (2008-2012).

Already starting in 1995, Gerald Zugmann began working on his *Twilight Project*. For that reason, he analyzed plant architecture and built artificial landscapes in his studio: “The most eye-catching characteristic of these photographic works is an open, permeable space with an undeniable affinity for the nature of plants. The most outstanding features of these photographs are the steam rising from the earth, a ragged mountain range jutting out of a wasteland, long feather-like leaves of bent down grass and the mineral quality of the light. Pictures of a world devoid of living creatures. Motionless, silent.

Everything the world could be, the sequences of all metamorphoses are presented in an anthological showing. The shapes, which abundantly proliferate in nature, are restyled in the artist’s studio, where they acquire a dance-like levity. Applying techniques reminiscent of window decorating and flower-arranging, Gerald Zugmann simulates scenarios situated somewhere between the stars and the bottom of the sea. ... Among the instrumental components of the designing process are the sublime composition of vegetational elements and the gradual shift from ascetic black and white contrasts to colour: to the colour of twilight just before nightfall, the colour of a gentle fire and the setting sun.” (Gerhard Fischer im Katalog Gerald Zugmann - Farbe der Dämmerung / Colour of Twilight, 1997).

Until today he is working on that – meanwhile more artificial spaces *Anthurium Andreanum* and grass images *Notes of Grass* have joined his working environment.

He is an advocate of analogue photography and therefore he exclusively works with film and large format cameras and develops all Gelatine Silver Prints by himself.

Since 1996 till 2017 he had been teaching architectural photography at the Institute of Artistic Design at the Technical University of Vienna.

His photographic work is held in private and public collections in Europe and the United States.

Excerpts of a time bar – architectural photography

In the 1970th Gerald Zugmann started to photograph architecture. Most of his works were less pure documentation and more taking pictures from an accompanied view. He has always been interested in the accurate perception of objects, the showing of formal ideas, in a constructive perfection.

Special emphasis should be placed on the collaboration with the architectural office COOP HIMMELB(L)AU, that lasted for decades. Most of the photographed buildings were shot between 1977 and 2007. Among those are projects like *Reiss Bar*, *Roter Engel*, *Studio Baumann*, *Rooftop Remodeling*, *UFA Cinema Center* and *BMW Welten*.

At the beginning of the cooperation, Coop Himmelb(l)au was mainly known in insider circles, they realized less projects than they worked theoretically. In this context, numerous architectural models were created, which Gerald Zugmann photographed again and again. These models were important for the design process of Coop Himmelb(l)au. They were studies of a working nature intended for Coop Himmelb(l)au’s own use, to illustrate ideas and secure positions – a task that perfectly matched the photographic interest of Gerald Zugmann. In 2002 he summarized a selection from these works by publishing his artist book *Blue Universe – Modelle zu Bildern* machen.

The work for GÜNTHER DOMENIG (1934-2012) always had a great meaning to Gerald Zugmann. He photographed the main works of this great Austrian architect, including the *Funderwerk II*, the *Kärntner Landesausstellung Hüttenberg*, the *Documentation Centre Reichsparteitagsgelände Nürnberg* and – over many years – the personal magnum opus and the synthesis of the arts of the artist: *The Steinhaus am Ossiacher See*.

Since the 1980s repeated photographs for the landscape and architecture project *The Pit* by PETER NOEVER (an Austrian designer and later the director of MAK Austrian Museum of Applied Arts / Contemporary Art).

In 1989, Gerald Zugmann photographed his photo essay ‘*O Puro Longe, liberto do peso do Actual*’ on the famous *Tomba Brion* by CARLO SCARPA (1906-1978) for the exhibition *Carlo Scarpa: The Other City/Die Andere Stadt* at the MAK Austrian Museum of Applied Arts / Contemporary Art. In 1995, he re-released this series with the publication *Architecture in the Box*.

In 1995, Gerald Zugmann photographed numerous buildings from the Austro-American architect RUDOLPH SCHINDLER (1887-1953) for the MAK Centre in Los Angeles. The Gelatine Silver Prints of these photographs were shown in 1996 in the *Form Zero Gallery*, Santa Monica and have been published in his book *Zugmann:Schindler*.

In 1995 a photo series on the restructuring of the *Semper-Depot* in Vienna by CARL PRUSCHA (Austrian architect and director of the Academy of Fine Arts Vienna) was created.

In 1998, a large picture series dealt with the Architecture of Vienna from the renaissance to the present time.

In the years 1998-2001 Gerald Zugmann spent most of his time in California. During that period, he photographed plenty of historical, but particularly modern and contemporary architectures of GEORGE APLEGARTH, JOHN AUSTIN, BLAKEWELL AND BROWN, BERNARD MAYBECK, GREEN & GREEN, JULIA MORGAN, FRANK LLOYD WRIGHT, WILLIAM CURLETT, CHARLES MOORE, LOUIS KAHN, ALBERT FREY, PIERRE KOENIG, EERON SAARINEN, JOHN LAUTNER, FRANK GEHRY, ERIC OWEN MOSS and others.

For SNØHETTA (founded in 1989 by Craig Edward Dykers, Kjetil Trædal Thorsen and Christoph Kapeller) Zugmann photographed the multiple awarded *Bibliotheca Alexandrina* (2001) and the also highly awarded *Oslo Opera House* (2008).

2006-2007 a picture series on the *Karl-Marx-Hof* was created. This was one of the most important community buildings in Vienna during the time between World War I and World War II. These photographs were published with the *Holzhausen Verlag* in 2007.

In 2007, followed a photo series on the *Haus neben der Schmiede* (South Tyrol), made by the Austrian sculptor and architect WALTER PICHLER (1946-2012).

In 2008, commencement of work on the project *A Garden in West Cork, Ireland*. These photographs have been published in the book *02. Glenkeen Garden Structure*, 2014

In 2008, a photo series was created on the restructuring of the historical building *Altes Schloss Gattendorf* by CARL PRUSCHA, an Austrian architect, and the director of the Academy of Fine Arts Vienna.

2009-2012, Zugmann made a series on the rebuilding of the *20er / 21er Haus* by KARL SCHWANZER, conducted by ADOLF KRISCHANITZ.

In 2015, a photo series showed the project *Hornsey Site – Studio living space* by the Austrian artist KARL HIKADE.

Excerpts of a time bar – art and design

Beside his architectural photography works, Gerald Zugmann also carried out many projects in the fields of exhibition photography and exhibition poster design.

In 1980/81, he photographed the exhibition *Design ist Unsichtbar* (Forum Design Linz) and designed some of the exhibition posters.

For artist friends he took pictures of their spatial interventions and exhibitions -for example, for KARL HIKADE’S Installations *An Act for a Project* (1991), *Crossing* (1994) and *Krauseco Nave* (2000-2001). Corresponding to that, in 2002 a joint project presented an aluminium box with giclée prints of six photographs.

Gerald Zugmann photographed sundry installations by FERDINAND PENKER (1950-2014) like *Site Specific* (1994), *Süße Dauer Süd* (1994), *Kunstbrau* (1996), *Schloss Porcia* (2003) as well as the two large Austrian exhibitions *Abstraktes Material*, Künstlerhaus Graz (2005), and the extensive Personale *Ferdinand Penker*, Museum Moderner Kunst Kärnten (2010).

In 1987, Gerald Zugmann was assigned by PETER NOEVER (the new director of MAK Austrian Museum of Applied Arts / Contemporary Art at that time) to photograph over 100 objects of the permanent exhibition for the publication *Tradition und Experiment*. Zugmann made the decision to show each of these objects in the context of the museum. Followed by this project, a long-standing collaboration between the museum and Gerald Zugmann started, producing numerous photo series and billboard designs.

In the year 1988, the restructuring and rebuilding of the museum started, and Gerald Zugmann documented the process with his camera. During the reconstruction, some artistic intercessions took place. In 1990, the Gate to the Garden by WALTER PICHLER was installed.

In 1992, another gate regarding the ring of the New York architect group SITE was set and in 1993 the MAK-Café by HERMANN CZECH opened. For the reconfiguration of the showrooms, artists, not architects, were deliberately assigned: GÜNTHER FÖRG: Romanticism / Gothic / Renaissance; DONALD JUDD: Baroque, Rococo, Classicism; FRANZ GRAF: Baroque, Rococo; JENNY HOLZER: Empire, Biedermeier; BARBARA BLOOM: Historicism, Art Nouveau;

EICHINGER ODER KNECHTL: Art Nouveau, Art Deco; HEIMO ZOBERNIG: Wiener Werkstätte; MANFRED WALKOLBINGER: 20th century, design, and architecture; GANG ART: Orient. Most of these spaces are no more existent nowadays, apart from the photographs.

Additionally, Gerald Zugmann also photographed the important exhibitions of the museum like:

Kunst und Revolution – Russische und Sowjetische Kunst 1910-1932 (1988); *Bernard Rudofsky, Sparta / Sybaris* (1988); *Carlo Scarpa, Die andere Stadt* (1990); *Donald Judd, Architektur* (1991); *Kiki Smith, Silent Work* (1992); *Vito Acconci, The City inside us* (1993); *Tyrannei des Schönen – Architektur in der Stalinzeit* (1994); *Sergei Bugaev Africa, Krimania* (1995); *Chris Burden, Beyond the limits* (1996,; *Bruno Gironcolli, Die Ungeborenen / The Unbegotten; James Turrell, The other horizon* (1998,; *Jannis Kounellis, Il sarcofago degli Sposi* (1999); *Franz West, Gnadenlos / Merciless* (2001); *Richard Artschwager, The Hydraulic Door Check* (2002); *Zaha Hadid, Architektur* (2003); *Wiener Werkstätte, Preis der Schönheit* (2003), etc.

Another strong collaboration existed between the Freud Museum and Gerald Zugmann. For this institution he photographed exhibitions, exhibition rooms and the exhibition series *A View from Outside* with works from Joseph Kosuth (2003), Louise Bourgeois (2004), Glegg + Guttman (2004), Ernesto Neto (2005), Monika Sosnowska (2005), Joan Jonas (2006), Ann-Sofie Sidén (2010), Susan Hefuna (2010) und Lala Rašči (2011).

Besides these works, plenty of photographs of other projects in the field of art and design, like the magnificent exhibition in the Künstlerhaus Graz (2000) on the influential fashion designer RUDI GERNREICH (1922-1985), who lived in Los Angeles after having fled from Austria in 1938; the opening exhibition of Kunsthau Bregenz (1997) with installations from JAMES TURRELL and in addition to another exhibition at the Kunsthau Bregenz with works from PER KIRKEBY (1998). Followed by large exhibitions from painter MAX WEILER (1910-2001) in the Essl Museum (2010) and in the Wiener Albertina (2011). The vast exhibition *Mozart. Experiment Aufklärung* of the Da Ponte Institut in the Wiener Albertina (2006), and the legendary exhibition *Traum und Wirklichkeit – Wien 1870-1930* at the Künstlerhaus Wien, created by HANS HOLLEIN (1985).

