



LANDESGALERIE
NIEDERÖSTERREICH

ENGLISH

EXHIBITION
BROCHURE

ISOLDE MARIA JOHAM

02.04. – 09.10.2022

A VISIONARY
REDISCOVERED



Self-Portrait, 1979
Oil, gold and acrylics on canvas
120 × 120 cm

***“I don’t want to paint
unambiguous pictures,
but ambiguous ones”.***

Isolde Maria Joham

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A LIFE FOR ART

Isolde Maria Joham has dedicated her life to art. This year, she is celebrating her 90th birthday. Over more than seven decades, this Styrian-born artist has created a remarkable oeuvre. Her passion for art took her from Mürzzuschlag to Vienna at an early age. In the early 1970s she and her husband, the sculptor Gottfried Höllwarth, together found a permanent home in Hainfeld in Lower Austria. Artistically, she has moved in several very different worlds. Many influences have flowed into her work, especially from Asian cultures. The list of her international exhibitions is long.

And yet Isolde Maria Joham has never received the public recognition in Austria that she deserves. There are numerous reasons for this. She courageously pursued a path of her own, never allowing herself to be limited or letting others define her. As a woman painter, she was denied a career comparable to that of many of her male colleagues. And as an artist and a human being,

she has addressed social issues that are too uncomfortable for many others.

So it is all the more gratifying that we can now experience Isolde Maria Joham’s multifaceted oeuvre in a large-scale solo exhibition: there is her glass art, which she constantly refined while demonstrating both sensitivity and technical brilliance; her monumental works on canvas, which can confidently hold their own in the male-dominated world of Pop Art; her photo-realistic paintings, which are so relentlessly close to reality; and not least the unsparing manner in which Joham has explored the urgent questions of her time.

Many of the issues that Isolde Maria Joham has determinedly articulated in her works are still relevant today. This is just one of the reasons why her work has lost none of its topicality. Far from it: it is now time to rediscover this visionary artist!

WORLDS OF GLASS

Colour is light. There are colours that we do not perceive as materials, but as sensual qualities, thanks to their different wavelengths. In glass art, such matters have a quintessential impact that takes us far beyond mere physics. For the artist Isolde Maria Joham, glass was initially “an incomprehensible medium ... It took me a long time to really understand it, to comprehend it. Glass is an artificial thing that possesses supernatural characteristics – I could almost say: an unearthly quality and beauty”.

From the mid-1950s onwards, Joham became intensely involved with the medium of glass. She gained her first practical experience in mosaic techniques at the Tyrolean Glass Painting and Mosaic Institute in Innsbruck, and completed a course in the production of stained glass windows. As part of her teaching commitments at the Academy of Applied Arts in Vienna, she consistently opened up new dimensions in experimental glass art.

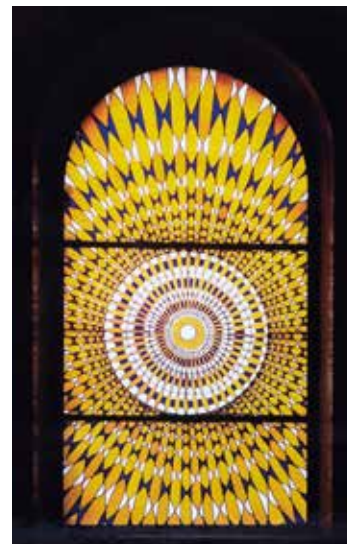
Isolde Maria Joham designed church windows and conceived complex iconographic programmes for stained glass window cycles. A milestone in her career was realising a ten-metre-high window commissioned by the Church of the Holy Spirit in Selb, Upper Franconia (1962). Immediately afterwards, she created a wall mosaic for the same church (*The Heavenly Jerusalem*) comprising some 1.4 million pieces of Venetian glass. On a smaller scale – though no less difficult to produce – were her freely formed glass objects with coloured murrhines, such as her “UFO” series of works (1976).



Sketch for the round window “Pregnant Maria”, Herz-Jesu-Kirche, Selb, 1959
Inkjet on paper
44.5 × 45.5 cm

FROM STUDENT TO PROFESSOR

From 1950 to 1954, Isolde Maria Joham studied painting in Prof. Eduard Bäumer’s master class at the Academy of Applied Arts in Vienna. In 1956 she took up a post as assistant in glass painting, and in 1964 was given a contract position to teach the class for glass painting, glass construction and glass techniques. In 1972 she was finally appointed professor, and was made an emeritus professor in 1993.



Glass window cycle, MAK – Museum of Applied Arts, Vienna, 1969/70
Leaded glass windows
270 × 170 cm each

GLASS WINDOWS AND MOSAICS

In 1969, Isolde Maria Joham was awarded a very important commission: to design a cycle of stained glass windows in the columned hall of the Austrian Museum of Applied Arts in Vienna (known as “MAK” today). Her three stained glass windows in leaded glass show different mandalas, i.e. circular compositions whose midpoints are situated on a horizontal axis. These ornamental patterns expand towards the outside edges, giving the impression that they extend

far beyond the limited “image space” of the arched windows themselves. At the same time, a sense of perspectival depth is created that seems to exert an immense pull. Isolde Maria Joham at that time had an intense interest in the design and impact of large-scale mandalas – as is also impressively demonstrated by her two “meditation circles” from 1969 and her design for a mosaic in the Lorenz Böhler Hospital in Vienna.



BETWEEN NATURE AND SCIENCE FICTION

Landscape painting played a prominent role in Isolde Maria Joham's early oeuvre. However, mere painting "after Nature" was not her primary intention. She engaged in a process of abstraction and composition, and did so ambiguously, not unambiguously. In this context, the landscapes in her "UFO" series are important. For exam-

ple, the dried-up riverbed of the *Tagliamento*, a wild river in northern Italy, resembles more a petrified "moonscape" than any living, natural space. In this landscape, the artist places an imaginary "UFO" that seems not to be of this world. The five glass objects that Joham created alongside the paintings of her "UFO" work group

are no less unreal: *Queen*, *King*, *General*, *Officer* and *UFO* – all freely formed crystal glasses with a rainbow melted into each of them. Is Isolde Maria Joham here celebrating nature or art? Is this still real, or already science fiction? It is impossible to say for sure – which is just how the artist intended it!



**Dried-up Riverbed
(Tagliamento), 1976**
Acrylics on canvas
100.4 × 70.6 cm
State Collections of
Lower Austria (KS-1564)

**Queen (UFO Series),
1976**
Crystal glass
with coloured murrhines
and air bubbles
25 × 14 × 14 cm

THE COURAGE TO START AFRESH

POP ART

What we now call "popular culture" was fuelled by the advertising and entertainment industries from the 1950s onwards, and was disseminated on a massive scale by the so-called mass media. It was the Pop Art of American and British artists that brought popular culture into the art world and made it artistically presentable, so to speak. The best-known representatives of Pop Art included Andy Warhol, Roy Lichtenstein, Robert Rauschenberg and James Rosenquist.

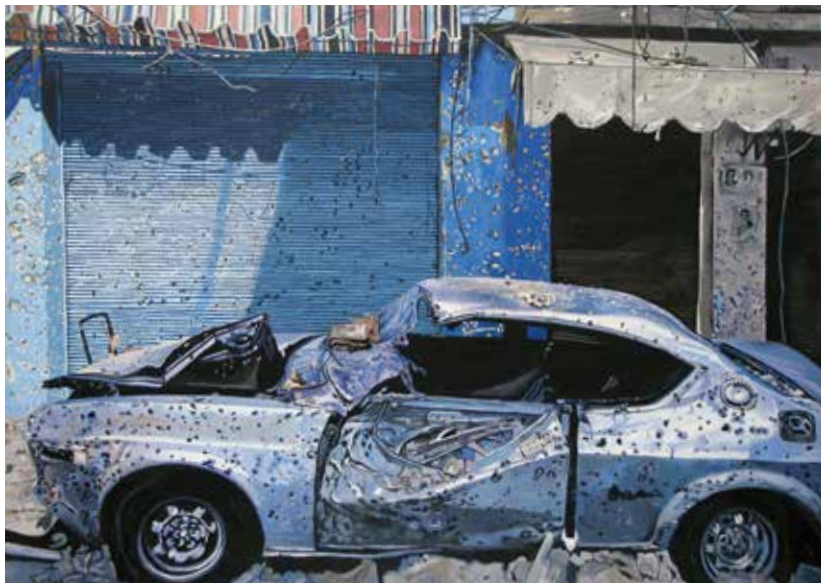
PHOTOREALISM

"But that's not a photo at all, it's a painting!" This effect was perfected by the representatives of Photorealism from the late 1960s onwards. Artists such as Chuck Close, Richard Estes and Franz Gertsch were less concerned with creating a visual sleight-of-hand, and more interested in questioning our perception of a reality that had already been reproduced.

The fact that Isolde Maria Joham completely reinvented herself as an artist while already in her mid-forties is remarkable. Even back then many people found this remarkable, but not everyone appreciated it. What had happened? For years, she had worked intensively on nature studies and landscapes. She has made a name for herself with her outstanding glass objects, her complex stained glass window cycles and her mosaics. But then she decided to turn to something completely new. She demonstrated the courage needed to break into the male domain of Pop-Art painting. On the Austrian art scene at the time, she was largely alone in this. She risked a lot – possibly everything – to create paintings that we must perhaps in retrospect regard as her most important works.

In 1972, Joham travelled to Kassel to visit documenta 5, the quinquennial world art exhibition, which was dedicated to "questioning reality". For the first-ever time in the German-speaking world, photorealist works (a

variation of Pop Art) were shown on a large scale in Kassel. This experience had a formative influence on Isolde Maria Joham. She was fascinated, and was also technically extremely adept, so in the mid-1970s she too began to work on large-scale, photorealistic paintings. But she was uninterested in merely reproducing photographs in paint. Instead, her own questioning of reality refused to shy away from offering uncomfortable answers. She used the possibilities of photorealistic painting to create her own individual, often controversial pictorial realities in which space and habitat, nature and technology, comics and robotics all collide.



Beirut I, 1980
Oil and acrylics on canvas
200 × 280 cm

THE LEBANESE CIVIL WAR

In the Lebanese Civil War, various political and religious groups fought against each other from 1975 to 1990. The military involvement of Israeli and Syrian forces turned it into a broader conflict in the Middle East. The Lebanon's capital city of Beirut suffered massive destruction because of shelling and numerous bomb attacks.

UNSPARINGLY REALISTIC

In the mid-1970s, Isolde Maria Joham began to paint on a large scale in a photorealistic style. She used photographs as her models, whose subjects ranged from people to car graveyards to political topics disseminated to great effect through images in the media. In 1979 and 1980 she painted *Beirut I* and *Beirut II*, for which she used photos from reports about the war in Lebanon

and unsparingly blew them up into a large format. This is a realistic manner of painting that offers a life-sized demonstration of the consequences of war. Her artistic intention – to hold up a drastic mirror to reality by means of a “blow-up of realities” – became perceptible for the first time in these works. And she did it with vehemence.

BLOW-UP OF REALITIES

“Blow-up” is the technical term for transferring a small format image into a larger format. This process was especially favoured by the advertising industry for large posters and billboards. Isolde Maria Joham perfected this method in her paintings, in order to engage in a deliberate exaggeration of both the reality she depicted and the message behind it.

Electra Glide, 1978
Oil and acrylics
on canvas
200 × 180 cm

Power of Love, 1968
Oil and acrylics
on canvas
240 × 240 cm



BORN TO BE WILD

EASY RIDER

The cult film *Easy Rider* was released in the cinema one year later. The attitude to life adopted by its three main characters on their Harleys found a congenial counterpart in the film's soundtrack. The band Steppenwolf contributed a song whose title was appropriate to its subject matter: *Born to Be Wild*. Experiencing freedom and adventure was a lifelong dream for Isolde Maria Joham and her husband Gottfried Höllwarth, who is a passionate motorbike fan.

We can observe Isolde Maria Joham's photorealism in its most developed, most pointed form in the group of works she entitled her “Motorcycle paintings”. The artist demonstrates great technical finesse when painting the flashing chrome rims, spokes, wheel nuts and disc brakes of the *Electra Glide* (1978), the Harley Davidson's legendary top-of-the-range model. Her painting even reproduces the blurred elements in her photographic model. In another work from this series, she reveals incredible detail in paint-

ing the reflections on a BMW engine block surrounded by flowers. These paintings inevitably seem to echo the soundtrack of the cult film *Easy Rider* and the attitude to life that it evoked. And her work with the beautiful title *Power of Love* seems to have had a special, personal significance for the artist. While she probably painted it in the late 1970s, she dated it back to 1968 – the year she married her husband, the sculptor Gottfried Höllwarth.



Recycling, 1985
Oil and acrylics on canvas
220 × 330 cm
State Collections of Lower Austria
(KS-M 1603/85)

RAISING AWARENESS AND PROTESTING

The destruction of natural habitats became a burning issue well before the 1980s, though this was the time when environmental movements began drawing attention to it with increasing vehemence – on a local, national and international level. In Austria, resistance began to form against the planned construction of a power plant in the Hainburger Au wetlands, and culminated in success when the plans were shelved after the Konrad Lorenz Petition of 1985. This was a landmark moment. In that same year, Isolde Maria Joham painted this overwhelming work, to which she

gave the cynical title *Recycling*. Behind a kind of safety fence, the garbage of civilisation piles up several metres high. Cranes cavort in front of it, possibly in search of something to eat. Nothing is recycled here, for the real topic is destruction: the destruction of the habitat of these proud birds, and ultimately perhaps the destruction of the birds themselves. Isolde Maria Joham feels a deep need to draw our attention to this: “I have to paint what I want to say. My goal is always the same: to prompt people into a critical contemplation of our environment”.

THE KONRAD LORENZ PETITION

In order to prevent the construction of a hydro-electric power plant in the Hainburger Au, people came together in the mid-1980s to initiate a popular petition to preserve its floodplains. One of them was the Nobel Laureate Konrad Lorenz, who invited the public to a widely noticed “Press Conference of the Animals” on 4 May 1984. Personalities from politics and culture dressed up as animals so as to give them a voice. By March 1985, the “Konrad Lorenz Petition” had been signed by 353,906 people, and the construction of the power plant was stopped.

APES IN SPACE

The animal on the right here is identical to the one that Joham depicted individually in her work *Ham the Ape* (1982). The other primates here are probably the rhesus monkey Miss Able. Both flew into space on US space missions: Miss Able in 1959 in a Jupiter rocket, together with the squirrel monkey Miss Baker, Ham the chimpanzee in 1961 as part of the Mercury space programme. All three survived their space flight and returned to Earth in good health.

The Question of Energy, 1982
Oil and acrylics on canvas, 320 × 410 cm
State Collections of Lower Austria
(KS-M 2234/88)



BIG QUESTIONS – DISTURBING ANSWERS

Isolde Maria Joham poses questions of reality, regardless of all artistic conventions, rules and dogmas. Nor does she shy away from the big questions of her time: *The Question of Energy* from 1982 is one of the most complex paintings of this phase in her work, and certainly also one of the most disturbing. It is a monumental painting and complex in its

composition. Joham drew individual motifs, projected them onto the canvas, overlaid them one on top of another, then painted them and combined them in an extremely dense overall picture. The events on the canvas are disturbing: three monkeys are forced by machinery to maintain an almost motionless, sitting position. The world in which they

are trapped consists of technoid reflectors and solar panels, while in the middle a powerful gripper arm is heaving a reactor core out of a cooling basin. This painting drastically demonstrates how humans are willing to disregard all moral and technological scruples and will even misuse species for experimental purposes that are our closest relatives.



Centre Pompidou (Detail), 1981
Oil and acrylics on canvas, 240 × 360 cm

*"There are two beings in me,
two opposite poles: inspiration,
imagination and freedom on the one hand;
rigour, discipline and compulsion
on the other. Counterbalancing these
two poles by means of finding
a midpoint is my ultimate goal".*

Isolde Maria Joham



The Myth of Reaching for the Stars, 1985
Oil and acrylics on canvas, 320 × 285 cm

THE MYTH OF THE SPACE SHUTTLE

The space shuttle, first launched in 1981, was the first spacecraft that could both fly into space and land back on Earth. Within a very short time, the space shuttle itself became a myth. One might even read a dark foreboding into Joham's *Myth of Reaching for the Stars*, painted in 1985, because the following year, the space shuttle Challenger exploded only 73 seconds after lift-off, killing all seven crew members.

SPACE – AND OTHER MYTHS

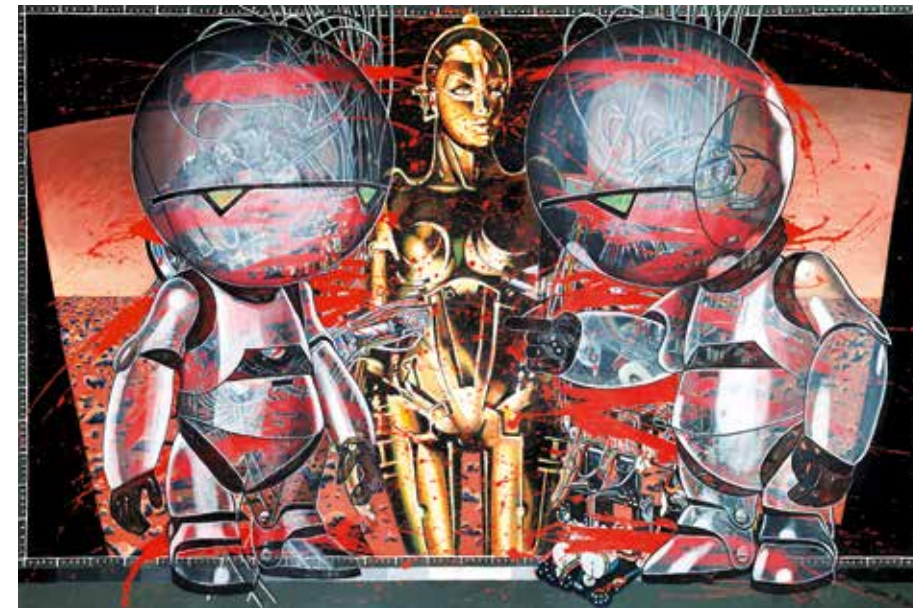
This painting is an exclamation mark! It is monumental in its dimensions, its surface area measuring a good nine square metres. We see the US space shuttle Columbia at the launch pad of the Kennedy Space Center. What seems to be a mysterious horizon curves vertically across the background of the painting. In fact, this motif seems like a picture

within a picture, in front of which another level of reality opens up: two spirited Lipizzaner horses are rearing up in front of the rocket launch site, their manes flaring wildly, their eyes wide and their mouths open. They are horses without riders, looking like foreign bodies that have been exposed to these surroundings. Here, we see the myth of boundless

technological feasibility; there, the myth of the wild beauty of untamed Nature. Isolde Maria Joham has two worlds collide in a photorealistic manner – that of dreams and that of our living space – two worlds that could not be more different, and yet which both have a place on our planet.

The Dream of an Artificial Human, 1989–2009

Oil and acrylics on canvas
220 × 330 cm



THE DREAM OF AN ARTIFICIAL HUMAN

Isolde Maria Joham's *Dream of an Artificial Human* is a sombre picture. Framed by red and black colour contrasts, a shiny golden figure stands out in the centre: It is the machine Maria from Fritz Lang's ground-breaking film *Metro-polis* (1927) – possibly the first female robot in history. She is flanked by two depictions of a robot figure from the 2005

film *Hitchhiker's Guide to the Galaxy*: a Marvin on the right, and another Marvin on the left, both with their round heads bowed (you can read more about this little robot on page 18). Here, the artist plays quite aggressively with different references and associations in order to bring different, fantastical worlds together in a single painting: the golden robot

woman Maria as a presumed saviour in the underworld of machines, and Marvin the paranoid android, who zooms through the galaxy with his companions in their spaceship *Heart of Gold*. They represent two sides of a dream of which one can never be sure whether it's going to end well or badly.



Cool, 2004
Oil and acrylics on canvas, 265 × 530 cm (Diptych)

CUTE “POCKET MONSTERS”

The video game *Pokémon* was launched in 1996 and has up to now sold over 200 million copies. All over the world, Pikachu became a popular mascot of the game, and right from the start it seems to have been easily mistaken for a human being: In the Asian edition of *Time* magazine, Pikachu was actually voted into second place in the poll for “The Best People of 1999”!

POCKET MONSTERS AND ROBOT DOGS

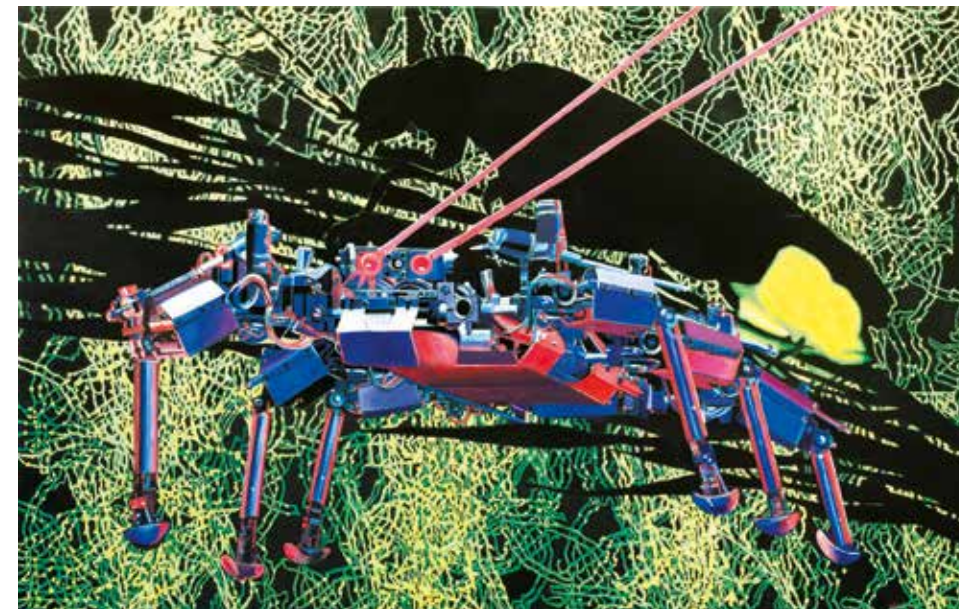
Time and again, Isolde Maria Joham addresses man-made realities in her paintings. For her, these also include the comics and computer games that have brought forth countless humanised animal creatures. But even robotics in its early days was primarily occupied with the skills of four-legged “lab animals”. As so often in her works, it remains open as to whether Joham finds this disconcerting, or perhaps even *Cool*, as the title of her eponymous painting suggests. In a strictly symmetrical compo-

sition, two robot dogs here face each other, their “snouts” meeting in the middle of the picture. At the centre, a kind of crosshair is taking aim at a target that cannot be precisely determined. The scenery comes across as threatening – or it would, if it weren’t for the small, cheerful comic figure that breaks up the symmetry: Pikachu from the video game *Pokémon*. Pikachu is the best-known of these “pocket monsters”, and far more than a mere creature of the imagination. Made by humans. And perhaps highly humanised?

LESS CUTE ROBOT DOGS

Since the early 1990s, more and more walking robots have been developed – for both military and civilian purposes. Some of these are four-legged robot dogs. The pioneers of this genus include Sony’s Aibo (1999) and BigDog by Boston Dynamics (2006).

**Biotechnological
Firefly Loves a
Robot, 2003**
Oil and acrylics
on canvas
260 × 410 cm



LOVE IN A TIME OF BIOTECHNOLOGY

Isolde Maria Joham has here captured an unusual pair of lovers on a canvas measuring more than ten square metres: a firefly and an insect-like robot. What connects them? Both have developed specific biotechnical abilities in the broadest sense. The firefly glows thanks to the reaction of endogenous chemical

substances when these come into contact with oxygen; the robot is able to orient itself and move about like an insect thanks to its sophisticated electronics, mechanics and sensors. Whether such robotic insects could become a curse or a blessing for humankind is a question that Isolde Maria Joham refuses to answer

categorically, but rather in a manner that’s tongue-in-cheek. Either way, this much is certain: we don’t need to worry that any real love could occur between the biotechnological firefly and the insect-like robot, let alone that any offspring might result.



H₂O for Me and You, 2007
Oil and acrylics
on canvas
310 × 270 cm

THE HITCHHIKER'S GUIDE TO THE GALAXY

The first edition of the novel *The Hitchhiker's Guide to the Galaxy* was published in 1979, with the German translation being published two years later. It began as a radio play for the BBC, but then turned into a series of novels whose five volumes were published between 1979 and 1992. The first volume, itself simply entitled *The Hitchhiker's Guide to the Galaxy*, provided the basis for the feature film of the same name that was shown in German cinemas in 2005. According to the author, Douglas Adams, the idea for the book came to him while lying in a drunken stupor on a meadow outside Innsbruck in 1971, reading the book *The Hitchhiker's Guide to Europe*, and then looking up at the starry sky.

COULD A LITTLE ROBOT SAVE THE WORLD?

Marvin is a hero. Not one of the invincible superheroes we know from elsewhere, but a rather introverted robot around whom you would rather put a protective arm. The British author Douglas Adams came up with this rather small but highly intelligent android for his cult book *The Hitchhiker's Guide to the Galaxy*. Marvin has a "Genuine People

Personality", but he is a prototype who has unfortunately turned out to be manic-depressive and also somewhat paranoid. No wonder he is often depressed. Isolde Maria Joham has read the novel and seen the film several times. She has clearly taken a particular fancy to little Marvin. She has portrayed him prominently in over a dozen large-format

paintings, mostly with shoulders hunched, his head bowed and an imperceptibly wagging index finger. In her pictorial worlds, he variously appears as a "courageous saviour of the world", or even as "an anxious admonisher", as Günther Oberhollenzer describes him in the exhibition catalogue. Perhaps he is in fact both?

Biosphere, 2011
Oil and acrylics
on canvas
310 × 270 cm



Global Weather, 2011
Oil and acrylics
on canvas
310 × 270 cm



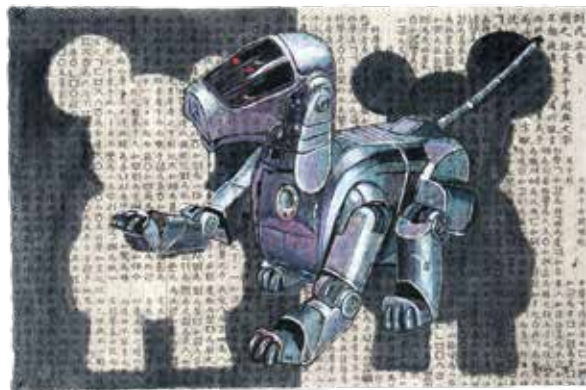
"I think you ought to know I'm feeling very depressed".

Marvin, in: *The Hitchhiker's Guide to the Galaxy*

Marvin here wears a sign around his (non-existent) neck as if it were a placard at a demonstration: *H₂O for me and you* is written on it. The painting of this name dates from 2007. H₂O is the chemical formula for water. And without water there is no life. We could loosely translate his statement as "Water for all". So it's actually a human right

that this little robot is insisting upon. In *Global Weather*, his semi-transparent figure is being swallowed up by the pixelated satellite images of a hurricane. But in *Biosphere* (from the Greek *bios* = life and *sphaira* = sphere), Marvin is encircled by a green sphere and walks across completely parched earth. He is not going to find the fertile soil here

that he needs for the plant in his hand. Isolde Maria Joham gives the robot a voice, in visual terms. He does seem depressed, yes. But the hope that Joham gives him lies in his messages – which will hopefully indeed fall on fertile soil.



Robodog meets Mickey Mouse, 2006–2008
Mixed media on printed Japan paper, 64 × 94 cm

Albrecht Dürer meets Jeff Koons, 2014
Mixed media on printed Japan paper, 95 × 64.7 cm
Landessammlungen NÖ (KS-27686/1)

IMAGES AND MODELS

Isolde Maria Joham's works on paper are works in their own right, but are also very revealing with regard to her artistic process. The works shown here are "calligraphic overpaintings", as the artist has called them. That means she paints on prefabricated sheets of paper bearing Korean charac-

ters. In the works of her series *Albrecht Dürer meets Jeff Koons*, she names her motifs. Joham does not merely reproduce her models, but appropriates them, by reducing Dürer's *Young Hare* almost to a silhouette and by inscribing a logarithmic spiral on Koons's *Rabbit*. In her *Robodogs*,

Joham lays out the positive and negative templates of a comic figure on her calligraphy sheets (Mickey Mouse) in order to paint various robot dogs on them from different perspectives. These sheets in turn served as preliminary studies for the two paintings *Robot Dog I* and *II* of 2004.

**Isolde Maria Joham
and Gottfried Höllwarth,
Hainfeld, 2013**



A LOVE FOR LIFE

Isolde Maria Joham's life for art is closely interwoven with her lifelong love: with the sculptor Gottfried Höllwarth. They met for the first time in 1966, and married two years later. Joham and Höllwarth live and work together, enriching and inspiring each other. They both share a common attitude

to art and a love of Nature. They travel often, especially in Asia. In 1973 they acquired the "Rentmeister Villa" in Hainfeld, a small town in the district of Lilienfeld some 60 kilometres to the west of Vienna. Over the years, the two artists carefully restored, modernised and extended their

listed, Art-Nouveau villa. They created a whole cosmos from the beauty of art, architecture and Nature – a cosmos in which Isolde Maria Joham and Gottfried Höllwarth feel utterly at home.

ABOUT THIS EXHIBITION

CATALOGUE

A catalogue (in German and English) is being published by Hirmer Verlag on the occasion of this exhibition.

272 pp., € 34.90

Available in the Museum Shop

BILDWERDEN.

A FILM ABOUT ISOLDE MARIA JOHAM

This very touching portrait of the artist has been made especially for this exhibition.

Directed by Christiana Perschon, 2022, 10 min.

MULTIMEDIA GUIDE

Free of charge on your smartphone, or guides available for free at the Museum ticket office

MY MUSEUM BOX

A journey through the Museum with all your senses! May be borrowed for free from the Museum ticket office

PUBLISHING INFORMATION: This brochure accompanies the exhibition ISOLDE MARIA JOHAM, State Gallery of Lower Austria. Edited by: Kunstmeile Krems Betriebs GmbH, Museumsplatz 5, 3500 Krems an der Donau, T: +43 2732 908010, E: office@kunstmeile.at, www.kunstmeile.at | Subject to changes, printing and typographical errors reserved, texts: Dr Ralf Christofori, graphic design: Gregor Stödtner, translation: Chris Walton, printed by: Dockner druck@medien

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ACCOMPANYING PROGRAMME

GUIDED TOUR BY THE CURATORS

with Gerda Ridler, 8 April 2022, 4 p.m.

with Alexandra Schantl, 9 September 2022, 4 p.m.

ART MEETS ... WORLDS OF GLASS

20 April 2022, 5–8 p.m.

After work, in the Museum and workshop

With the glass artist Sandra A. Fuchs

ART, COFFEE & CROISSANTS

19 June 2022, 10:30 a.m.–12 midday

Günther Oberhollenzer talks to robot expert Sabine Theresia Köszegi

SPOTLIGHT-TOUR: 3x3

Every Saturday, Sunday and public holiday,

11 a.m.–12 midday

Insights into the exhibition as part of a tour through the State Gallery of Lower Austria

FAMILY TOUR

Every 2nd Saturday in the month, 3–4 p.m.

STATEMENTS BY THE CURATORS

ISOLDE MARIA JOHAM IN THE STATE GALLERY

Isolde Maria Joham has created an extraordinary, impressive oeuvre that has not yet received the public recognition in Austria that it deserves. We are now showing the biggest exhibition that has ever been dedicated to her work. It is a wonderful opportunity to get to know the multifaceted work of this visionary artist, or to discover it anew!

Gerda Ridler
Artistic Director
State Gallery of Lower Austria

ISOLDE MARIA JOHAM IN THE STATE COLLECTIONS

Isolde Maria Joham's works have been represented in the State Collections of Lower Austria since 1970. The first acquisition was the watercolour on wood foil entitled *Quarry Lindabrunn*. It shows sculptures created at the 1969 sculptor's symposium, including a work by Gottfried Höllwarth (here in the centre of the picture).

Alexandra Schantl
Head of Collections: Art after 1960
State Collections of Lower Austria


Quarry Lindabrunn , 1969
Watercolour on wood foil
50.5 × 76 cm
State Collections of Lower Austria
(KS-7193)



***"I don't want to accuse,
I want to draw attention"***

Isolde Maria Joham

Kunstmeile Krems

 Bundesministerium
Kunst, Kultur,
öffentlicher Dienst und Sport

 LANDESSAMMLUNGEN
NIEDERÖSTERREICH

KULTUR
NIEDERÖSTERREICH 