

# secession

Vereinigung bildender KünstlerInnen Wiener Secession  
Friedrichstraße 12, A-1010 Wien  
T. +43-1-587 53 07, F. +43-1-587 53 07-34  
office@secession.at, www.secession.at

## Press release

### Lieselott Beschorner

### *Im Atem der Zeit* [In the Breath of Time]

June 29–September 4, 2022

Grafisches Kabinett

**Preview for the press:** Tuesday, June 28, 2022, 11 a.m.

**Opening & Garden party:** Tuesday, June 28, 2022, 7 p.m.

The title of Lieselott Beschorner's exhibition, *Im Atem der Zeit* [In the Breath of Time], is a direct reference to the environment in which her work comes into existence. It is only in the now of our days, as in the then of past decades, that her ideas could have taken shape. Their time-bound nature notwithstanding, her art lays claim to a universality that elevates it above its topical concerns and ensures its relevance in the future.

Lieselott Beschorner has made art for over seven decades and been a member of the Vienna Secession for just as long. When she was admitted to the Association of Visual Artists in 1951, she was among the first women members: the Secession, which had been founded in 1897, had remained a male preserve until shortly after the war. Only a few years later, in 1954, Beschorner presented her first solo exhibition at the Secession, followed by shows in 1966 and 1972, and her work was included in group exhibitions on a regular basis until the mid-1970s. Around that time, the artist took up teaching at a vocational school (she would continue to do so for over thirty years); meanwhile, new tendencies emerged that vied for attention, and her art faded from the spotlight.

Undeterred, Beschorner kept making art with the means at her disposal, building an oeuvre that is as complex as it is eclectic: her output ranges from abstract paintings to expressively representational drawings and collages, from ceramics and textile works—including the body of work that is probably most widely known today, the *Puppas*—to her most recent sculptures, like the *Behutete Kopffiguren* [Hatted-Head Figures, 2014], and a vast trove of drawings on the ubiquitous subject of the virus, among them the cycle of *Weinende Omnichronisten* [Weeping Omnichronists, 2022]. A small cross-section of the results of this drawing practice, which continues to the present day, is represented in the exhibition as “wallpaper”. Gathered under the labels of *Impuls- or Sekundenzeichnungen* [Impulsive or Seconds Drawings], these sheets capture flashes of inspiration, melding gestural eruptions with experience and the artist's masterful command of the line. Now almost completely blind, she has lost none of her flair for creating dynamic compositions that marry playful lightness to solid structure. Rational considerations are secondary in Beschorner's oeuvre. She sees her art has a kind of gift that she channels, in an impulsive creative act, into the form of her works. “These works are

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me,” as she puts it. And just as the artist’s spirit directly informs her production, her fetish-like figures have an air of being inhabited by spirits. Fellow residents of the house, they act as facilitators of communication as well as protectors. The unifying theme that holds these diverse facets of her oeuvre together is the grotesque.

Many of Lieselott Beschorner’s works and techniques anticipated achievements of later generations of women artists, as in the art of Sarah Lucas or Annette Messager; her *Puppas* even antedate Louise Bourgeois’s ragdolls. The public had few opportunities to take note of her evolving art until a decade ago, when her work was showcased at MUSA. The Secession is excited to host her exhibition *Im Atem der Zeit* [In the Breath of Time]. Featuring recent creations as well as selected pieces from earlier periods of her oeuvre, it illustrates that Beschorner’s work has lost none of its vitality and still speaks powerfully to contemporary concerns.

Complementing the exhibition is the film *Sekundenarbeiten* (2021) by Christiana Perschon. This extraordinary portrait shows the artist making her so-called “impulse drawings,” for which she needs about as long as it takes to rewind the filmmaker’s 16mm Bolex. While the images of the artist at work in her studio are rendered in silent black-and-white, the recorded voice of Lieselott Beschorner is accompanied by a black screen.

Lieselott Beschorner was born in Vienna in 1927 and lives and works in Vienna.

Programmed by the board of the Secession  
Curated by Berthold Ecker and Jeanette Pacher

In conjunction with the exhibition by Lieselott Beschorner a book will be published in August 2022.

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### Current exhibitions

Hauptraum

**EBB & Neil Beloufa *Pandemic Pandemonium***

June 29 – September 4, 2022

Galerie

**B. Ingrid Olson *Elastic X***

June 29 – September 4, 2022

Grafisches Kabinett

**Lieselott Beschorner *Im Atem der Zeit [In the Breath of Time]***

June 29 – September 4, 2022

### Artists' books

*B. Ingrid Olson. 323*, open thread binding, 328 pages  
323 images, € 26, 40

### Permanent presentation

Gustav Klimt, *Beethoven Frieze*  
*Beethoven – Painting and Music* in cooperation with  
Wiener Symphoniker

### Opening hours

Tuesday – Sunday 10 a.m. – 6 p.m.

### Admission

Adults € 9,50 | Students, seniors € 6,00 | Free admission for children under ten

### Press contact Secession

Julia Kronberger  
T. +43 1 587 53 07-10, [julia.kronberger@secession.at](mailto:julia.kronberger@secession.at)

### Press images

download at <https://www.secession.at/en/presstype/aktuell/>

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## Biografie / Biography Lieselott Beschorner

1927 geboren in Wien, lebt und arbeitet in Wien. / born in Vienna, lives and works in Vienna. 1945–50 Studium an der Akademie der bildenden Künste in Wien bei Prof. Robin Christian Andersen / studied at the Academy of Fine Arts Vienna with Prof. Robin Christian Andersen. 1950–53 Freskoschule bei Prof. Albert Paris Gütersloh / fresco school with Prof. Albert Paris Gütersloh. 1951 Aufnahme in die Vereinigung Bildender Künstler der Wiener Secession / admission to Association of Visual Artists Vienna Secession. 1955–86 Lehrerin an der Berufsschule für Friseure und Perückenmacher (Fachzeichnen, Auslagengestaltung und Maskenbildnerie) / teacher at vocational school for hairdressers and wigmakers (professional drawing, display design and make-up). 2008 Schenkung des Gesamtwerkes an das MUSA, Stadt Wien / donation of her complete works to MUSA, city of Vienna.

## Einzelausstellungen (Auswahl) / Solo exhibitions (selection)

*Kunstbedürfnisanstalt* Landesgalerie Niederösterreich, Krems (2021); *Haus der Begegnung*, Ulm DE (2020); *Lieselott Beschorner – Zwischen Abstraktion und Grotteske* Wien Museum, Wien (2011); *Rumpfpuppen und Reliefbilder* Z-Sparkasse, Zweigstelle Währinger Straße, Wien (1984); *Arbeiten in Ton, Wolle und Wachs* Z-Sparkasse, Zweigstelle Gersthof, Wien (1979); *Keramik und Grafik* Z-Sparkasse, Zweigstelle Gersthof, Wien (1977); *Wachsfiguren / Bemalte Tonköpfe / Grotteske Grafik 1971–1977* Wiener Festwochen, Bezirksmuseum Währing, Wien (1977); *Karneval kuriose Köpfe* Alte Schmiede, Wien (1977); *Lieselott Beschorner* Autofina-Galerie, Krems AT (1976); *Emotionalien* Herbert Lederers Theater am Schwedenplatz, Wien (1974); *Grotteskerien* Galerie Quellenhof, Bad Tatzmannsdorf AT (1973); *Emotionalien* Galerie in der Passage, Wien (1973); *Schichtenbilder 1962–1968* VHS-Galerie im Haus der Begegnung, Wien (1972); *Grafiken, Ölbilder* Wiener Secession, Wien (1972); *Grotteskerien* Pressehaus-Galerie, Wien (1971); *Grotteskerien* Galerie 10, Wien (1971); *Schichtenbilder* Wiener Secession, Wien (1966); *Schichtenbilder* Österreichische Staatsdruckerei, Wien (1964); *Tempera* Galerie Neutorgasse der Ersten Österreichischen Spar-Casse, Wien (1963); Wiener Secession, Wien (1954).

## Gruppenausstellungen (Auswahl) / Group exhibitions (selection)

*Objekte* Galerie Stubenbastei, Wien (1985); *Das kleine Format* Wiener Secession, Wien (1983); Kulturverband Favoriten, Wien (1981); *Öt Bécsi Művész Kiállítás* Bartók '32 Galéria, Budapest HU (1980); *Die Mitglieder der Wiener Secession – Malerei, Plastik, Zeichnungen, Objekte, Fotos* Wiener Secession, Wien (1979); *Secessionistinnen 1978* Wiener Secession, Wien (1978); *Österreichische Künstlerinnen der Gegenwart* Neue Hofburg, Wien (1975); *kon 73* Wiener Secession, Wien (1973); *Zeichnen heute* Festwochenausstellung Wiener Secession, Wien (1971); *Secession '68* Wiener Secession, Wien (1968); *Das gute Bild für jeden* Wiener Secession, Wien (1964); *Herbstausstellung* Wiener Secession, Wien (1964); *Wien und die Wiener* Galerie Junge Generation, Wien (1964); *Graphik aus dem Kreis der Wiener Secession* Galerie Zachęta, Warschau PL (1963); *Graphiker aus dem Kreis der Wiener Secession* Wiener Secession, Wien (1962); *Graphikausstellung der Wiener Secession in Berlin* 1960 Hochschule für Bildende Kunst, Berlin DE (1960); *Secession '59* Wiener Secession, Wien (1959); *50 Jahre moderne Kunst* Brüssel BE (1959); *Jovenes Pintores de Viena* San Salvador SV (1958); *Wystawa Grafiki Austriackiej Federacji Nowoczesnych Sztuk Plasticznych* Galeria plastików Z.P.A.P., Warschau PL (1958); *7 Kollektivausstellungen* Wiener Secession, Wien (1957); *Utställningen – Fyra Unga Österriskor* Konstmuseet Göteborg SWE (1956); *Eine Auswahl für Mozart – Thema und Kontrapunkt* Festwochenausstellung Wiener Secession, Wien (1956); *Utställningen – Fyra Unga Österriskor* Konstmuseet Kiruna, Lappland FI (1955); *Die Wiener Secession – Zwei Generationen* Festwochenausstellung Wiener Secession, Wien (1955); *Mostra degli Artisti Viennesi* Galleria d'Arte, Triest IT (1954); *Lieselott Beschorner und Therese Zwirschitz* Wiener Secession, Wien (1954); *Das gute Bild* Wiener Secession, Wien (1954); *Frühjahrsausstellung* Wiener Secession, Wien (1953); *Praterausstellung Calafatti in der Secession* Wiener Secession, Wien (1953); Wiener Secession, Wien (1950).

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## Lieselott Beschorner *Im Atem der Zeit* [In the Breath of Time]

### Werke | List of Works

#### STIEGENHAUS | STAIRCASE

o.T., 1963

Aus der Werkgruppe | From the series *Schichtenbilder* [Layered pictures]

Aquarell und Collage auf Papier | Watercolour and collage on paper

73 x 56,9 cm

Wien Museum

#### Filmporträt der Künstlerin | Film portrait of the artist Lieselott Beschorner

von | by Christiana Perschon

*Sekundenarbeiten*, 2021

16mm in Videoformat übertragen | transferred to video, 14 Min.

#### VITRINE

##### *Gipsrelief* [Plaster relief], 1984

Stofftaschentuch, Gips, Wasserfarbe, Glitzerperlen | Handkerchief, plaster, watercolour, glitter beads

32,5 x 37,5 x 2 cm

Wien Museum

##### *Gipsrelief* [Plaster relief], 1984

Stofftaschentuch, Gips, Wasserfarbe | Handkerchief, plaster, watercolour

40 x 39 x 1 cm

Wien Museum

#### GRAFISCHES KABINETT (im Uhrzeigersinn | clockwise)

##### Aus der Werkgruppe | From the series *Sekundenzeichnungen* [Seconds drawings]

*Weinende Omnichronisten* [Weeping Omnichroniclers] und | and *Viruszeichnungen* [Virus drawings], 2022

A3 Schwarzweißkopien, tapeziert | wallpapered black-and-white copies, A3

##### o.T. (**Augen** | **Eyes**), um | around 1970

Wolle auf Filz | Wool on felt

55 x 77 cm

Wien Museum

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**Gruppensex [Group sex], um | around 1980**

Wollstrümpfe mit Textilfüllung, Schuhe | Woolen stockings filled with textile, shoes  
ca. 90 x 90 x 100 cm  
Wien Museum

**o.T. (Augen | Eyes), um | around 1970**

Wolle auf Filz | Wool on felt  
55 x 77 cm  
Wien Museum

**Objekte aus der Werkgruppe | Objects from the series *Behutete Kopffiguren* [Hatted-head figures],**

2014

Modelliermasse, Wachs, verschiedene Maße | Modelling clay, wax, various dimensions

***Puppas*, 1972–1980**

Textilobjekte, Wolle, diverse Applikationen, verschiedene Maße | Textile objects, wool, various applications, various dimensions  
Wien Museum

***Seehund* [Seal], 1962**

Aquarell, Garn, Wolle, Leinen | Watercolour, yarn, wool, linen  
45,5 x 72 cm  
Wien Museum