



1  
Renate Bertlmann  
*Hier ruht meine  
Zärtlichkeit*, 1998  
Tinsel, rose fabric, Molino,  
swap pictures  
70 × 52 cm

2  
Robert Lettner  
*Blumengarten*, 1991  
Oil on canvas  
100 × 95 cm

3  
Robert Lettner  
*Malven*, 1995  
Oil on canvas  
100 × 95 cm

4  
Robert Lettner  
*Margeriten*, 1992  
Oil on canvas  
100 × 95 cm

5  
Robert Lettner  
*Blumenwiese*, 1992  
Oil on canvas  
100 × 95 cm

6  
Robert Lettner  
*Blumenbild Hoffeld*, 1991  
Oil on canvas  
100 × 95 cm

7  
Jimmy Wright  
*Sunflower Phonebook  
Momento Mori No. 7*,  
1993–1995  
Pastel on phone book  
page  
27.6 × 22.9 cm

8  
Renate Bertlmann  
*Amo ergo sum*, 1998  
Color photocopy on trans-  
parent film, white plexi-  
glass, tinsel, silver pencil  
16 × 16 cm

9  
Renate Bertlmann  
*Rosenteppich Farphalle*,  
1998  
Rose fabric, painted,  
with tinsel  
128 × 128 cm

10  
Robert Lettner  
*Sonnenblumen*, 1990  
Oil on canvas  
105 × 100 cm

11  
Jimmy Wright  
*Sunflower Phonebook  
Momento Mori No. 12*,  
1993–1995  
Pastel on phonebook page  
27.6 × 22.9 cm

12  
Jimmy Wright  
*Sunflower Phonebook  
Momento Mori No. 13*,  
1993–1995  
Pastel on phonebook page  
27.6 × 22.9 cm

13  
Jimmy Wright  
*Sunflower Phonebook  
Momento Mori No. 9*,  
1993–1995  
Pastel on phonebook page  
27.6 × 22.9 cm

14  
Jimmy Wright  
*Sunflower No. 10*, 1994  
Pastel on paper  
104.1 × 73.7 cm

15  
Robert Lettner  
*Sonnenblumen*, 1990  
Oil on canvas  
100 × 95 cm

16  
Renate Bertlmann  
*Erinnerung*, 1998  
Color photocopy on  
transparent film,  
canvas, tinsel  
24.5 × 19.5 × 2 cm

17  
Jimmy Wright  
*Sunflower No. 11*, 1994  
Pastel on paper  
104.1 × 73.7 cm

18  
Renate Bertlmann  
*3 Rosen - Fingermalerei*,  
1998  
Acrylic, tinsel, rose fabric,  
Molino  
60 × 51 cm

# WONNERTH DEJACO

*Flowers at the Fin  
de Siècle: Renate  
Bertlmann, Robert  
Lettner, Jimmy  
Wright, 1990–1998*

Curated by Ashton  
Cooper

12 May 2023 —  
10 June 2023

*Flowers at the Fin de Siècle:*  
Renate Bertlmann, Robert  
Lettner, Jimmy Wright,  
1990–1998

“I shamelessly appropriate everything, everything becomes material for me—even the perishable, the perished, the forbidden juices of life, pulsing.”<sup>1</sup>

— Renate Bertlmann

This exhibition brings together the works of three artists who each turned to flowers as the twentieth century came to a close—Renate Bertlmann, Robert Lettner, and Jimmy Wright. In the 1990s, they took up subject matter widely assumed to be cliché, passé, feminine, decorative, pleasure-centric, and uninTELlectual. In Vienna (Bertlmann, Lettner) and New York (Wright), all three had previously been involved with different 1970s politics and subcultures—feminist, leftist, and gay liberationist, respectively—and they brought these concerns into their later work. Each appropriated and reclaimed the floral still life as a vehicle for staging a larger discussion about painting and power. They all decontextualized and denaturalized their blooms using various material strategies. In their hands, flowers became potent vessels for conversations about language and signification; femininity as

excess; and mourning. If floral paintings have traditionally been seen as frivolous and lacking conceptual heft, these practices prove that the decorative is not without concept and that pleasure does not exclude intellect.

*Ashton Cooper*

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<sup>1</sup> Renate Bertlmann and Felicitas Thun-Hohenstein, “The Vicissitudes of Life Have Washed Us to Each Other’s Shores: L’Associataire de R & F” in *Discordo Ergo Sum: Renate Bertlmann* (Vienna: Verlag für moderne Kunst, 2019), 46.

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