



Dom Quartier Salzburg

Press information

Tony Cragg: Times
in the Residenz state-rooms

24 July - 6 October 2025

In co-operation with

Thaddaeus Ropac

London Paris Salzburg Milan Seoul



Tony Cragg (sculptor) und Andrea Stockhammer (Director, DomQuartier Salzburg)

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Press contact:

Nadine Ratzenberger / nadine.ratzenberger@domquartier.at / +43 664 88983537



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On the exhibition

The DomQuartier presents the first exhibition of contemporary sculpture in the state rooms of the Salzburg Residenz. The new works by British artist and Turner prize-winner Tony Cragg were conceived specially for these historic rooms, and inspired by the magnificent décor of the former archiepiscopal palace complex. In part, Cragg's works echo specific motifs of the state-rooms, such as the curved legs of a Biedermeier table, revealing the artist's unwavering interest in exploring materiality and structure. The works in the exhibition range from filigree glass sculptures to massive organic stone forms, the respective material influencing the formal language of the sculptures. The meticulous craftsmanship and palpable energy of the works is astounding, and their fascinating, spatiality lends fresh force to the perception of these historic rooms.

Andrea Stockhammer, Director, DomQuartier Salzburg:

"With Tony Cragg's sculptures, we are holding the first exhibition of contemporary art in the Residenz state-rooms. Over the centuries, the most outstanding artists of their time were commissioned by the Salzburg prince-archbishops to decorate the state-rooms. Each time, they had to engage with existing artistic design. In this tradition, Tony Cragg now makes a statement in this prestigious place, creating a relationship with its qualities."

Tony Cragg, sculptor:

"Exhibiting contemporary sculptures in rooms of such art-historical importance creates a special kind of dynamic. While not actually calling in question the existing symmetries and structures of these prestigious rooms, the sculptures occupy them in a completely new way. It is a privilege to be given the opportunity of making an intervention in the historic equilibrium of the state-rooms. Every alteration in material form has precise and immediate effects on our thinking, our emotions and actions, and thus also on the future. Ultimately, all art is concerned with the form and nature of the human being."

Thaddaeus Ropac, gallerist:

"Tony Cragg is one of the leading sculptors of our time. His bronze sculpture Caldera on Makartplatz has shaped the cityscape of Salzburg for many years, and it is a great pleasure to see his work exhibited in the extraordinary historical context of the"



Dom Quartier Salzburg

DomQuartier – a place that is deeply rooted in the history of the city. Showing contemporary art in a historical context opens up exciting new perspectives, and in the magnificent rooms of the Salzburg Residenz, Cragg’s works take on a special resonance: they enter into a dialogue with the architecture and the décor, which in turn have provided direct impulses for these new works.“

The artist Tony Cragg

The renowned British sculptor Tony Cragg explores the complex relationships between the natural and man-made world to create an innovative, distinctive sculptural language. A self-described ‘radical materialist’, the artist is ‘interested in the internal structures of material that result in their external appearance’. Informed initially by British land art and performance art, his work is inspired by the macro and micro structures found in nature, as well as an engagement with industrial materials and processes. He constantly explores and expands the possibilities of new materials, which, in turn, help to determine the form each sculpture takes and the emotional register it occupies.

In his early works, Cragg created accumulations of found objects, later applying the same stacking principles to thin layers of wood to form undulating organic structures. These works recall natural geological forms, such as the sedimentation of mineral particles to create strata or the weathering of rock by the forces of wind and water. Recent works suggest the movement and transience of elements caught in the process of transformation, as in stainless steel forms that convey the fluidity of molten metal. Cragg’s overlapping and convoluted forms often give rise to figurative landscapes that suggest abstracted faces or heads. The implied motion of these biomorphic figures is reminiscent of Italian Futurists such as Umberto Boccioni, while their attenuated verticality recalls Constantin Brancusi’s figures, in which he similarly reduced natural forms to create a unique sculptural language. Cragg’s primary concern is an examination of how forms function in and interact with space, whether physical or psychological. The interplay between positive and negative space becomes a key structuring principle in his works, heightening the viewer’s awareness of their own relationship to space and the material world.



Dom Quartier Salzburg

Born in Liverpool, Cragg has lived and worked in Wuppertal, Germany, since 1977 and has lectured at the Berlin Academy of Arts and the Düsseldorf Academy of Fine Arts. Since the 1980s, his work has been featured in important international exhibitions, including documenta in Kassel (1982 and 1987), the British Pavilion at the Venice Biennale (1988), and the São Paulo Biennial (1983). He was awarded the Turner Prize in 1988, made a Chevalier des Arts et des Lettres by France in 1992, received Japan's prestigious Praemium Imperiale in 2007 and the Lifetime Achievement in Contemporary Sculpture Award in 2017.

Solo exhibitions include the Skulpturengarten Spanischer Turm, Darmstadt (2025); Castle Howard, York (2024); Kunstpalast, Düsseldorf (2024); Pinakothek der Moderne, Munich (2023); Museo Nacional de Arte Contemporânea do Chiado, Lisbon (2023); the Herning Museum of Contemporary Art (2022); the ALBERTINA Museum, Vienna (2022); Museo del Vetro, Murano (2021); Houghton Hall, Norfolk (2021); Museum Belvedere, Heerenveen, Netherlands (2021); Schlossmuseum Wolfenbüttel, Germany (2020); MON Museo Oscar Niemeyer, Curitiba (2020); Museu Brasileiro da Escultura e Ecologia, São Paulo (2019); Boboli Gardens, Uffizi Galleries, Florence (2019); Franz Marc Museum, Kochel am See, Germany (2019); Istanbul Modern (2018), Yorkshire Sculpture Park (2017); Museo Nacional de Bellas Artes, Havana (2017); and The State Hermitage Museum, Saint Petersburg (2016).

The sculptures in the state-rooms

The following works were created for Salzburg, and are shown here for the first time:

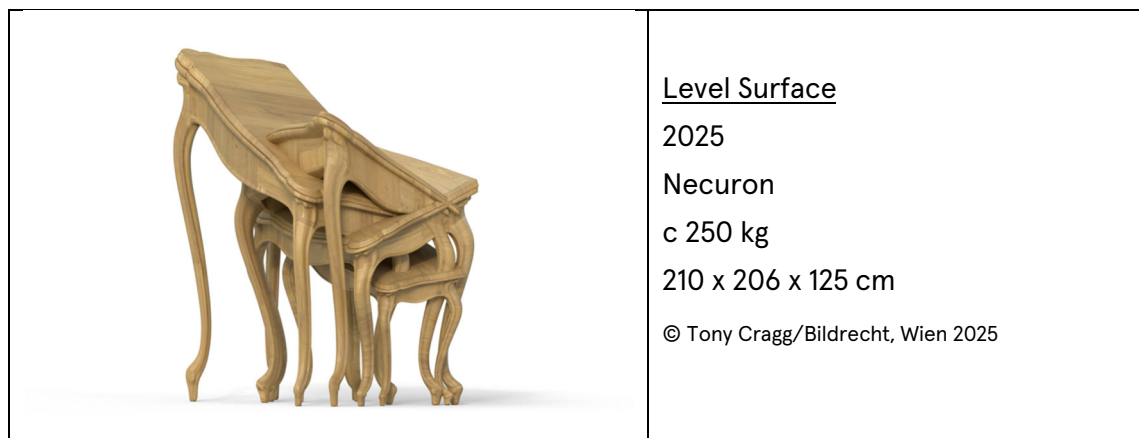
TITLE	YEAR	MATERIAL	DIMENSIONS
Visible Man	2025	glass	63x34x32, 62x37x28
Black Guards	2025	glass	58x41x c 300
untitled	2025	Necuron	191x231x253
Level Surface	2024	Necuron	210x206x125
untitled	2024	stone	110x110x93
untitled	2024	stone	120x78x87



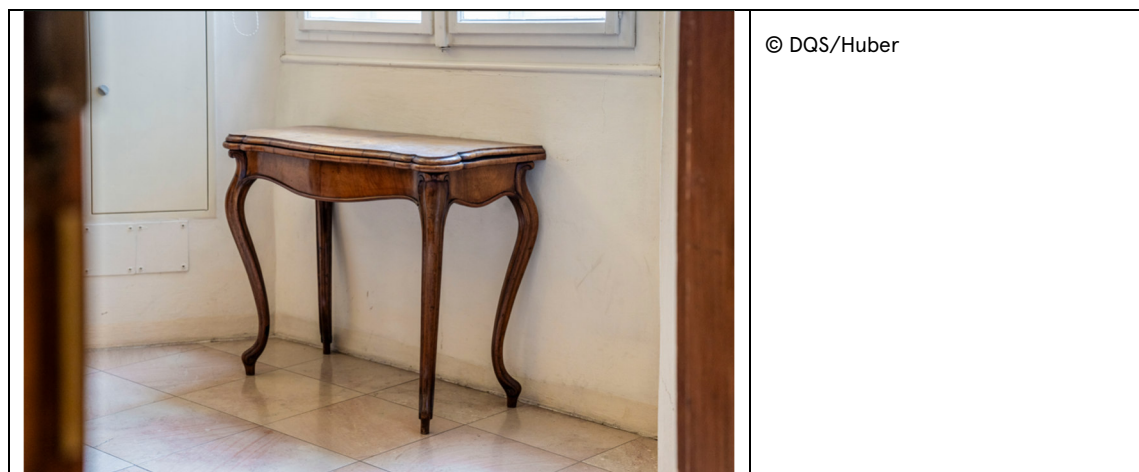
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untitled	2024	stone	120x75x78
untitled	2024	stone	120x91x74
REM	2024	bronze	220x330x260

Distant Cousin was produced previously, but is also exhibited for the first time.



In February, a precise 3D model of a table in the state-rooms was produced using a 3D scanner. This model was the basis for the design of the sculpture *Level Surface*.



This elegant table has a folding top and four slim, organically curved legs, each ending in a small volute set on a straight foot. At the top, the legs seem as though they might roll back up. At present, it stands as a console-table in the cloakroom area of the state-rooms.



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TC 1232

Sail

2016

stone (onyx)

500 kg

160 x 95 x 25 cm

Room:

Arbeitszimmer

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TC 1397

Distant Cousin

2021

Fibreglass

163.5 kg

220 x 330 x 260 cm

Room:

Weißer Saal

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TC 1398 – TC 1402

Room:

Schöne Galerie

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TC 1398

Untitled

2019

Stone (travertine)

709 kg

110 x 91 x 68 cm

Room:

Schöne Galerie

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TC 1399

Untitled

2024

Stone

625 kg

120 x 91 x 74 cm

Room:

Schöne Galerie

© DQS/Huber/Bildrecht, Wien 2025



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TC 1400
Untitled
2024
Stone
675 kg
120 x 75 x 78 cm

Room:
Schöne Galerie

© DQS/Huber/Bildrecht, Wien 2025



TC 1401
Untitled
2024
Stone
705 kg
120 x 78 x 87 cm

Room:
Schöne Galerie

© DQS/Huber/Bildrecht, Wien 2025



TC 1402
Untitled
2024
Stone
1025 kg
H 110 x 110 x 93 cm

Room:
Schöne Galerie

© DQS/Huber/Bildrecht, Wien 2025



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TC 1403

Level Surface

2024

Necuron

c 250 kg

210 x 206 x 125 cm

Room:

Antecamera

© DQS/Ghezzi/Bildrecht, Wien 2025



TC 1404

Black Guards

2025

Glass

total c 336 kg

11 parts, each 58 x Ø 41 cm

Room:

Thronsaal

© DQS/Ghezzi/Bildrecht, Wien 2025



TC 1405

Untitled

2025

PMMA

c 190 kg

191 x 231 x 253 cm


Room:

Audienzzimmer

© DQS/Ghezzi/Bildrecht, Wien 2025



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	<p>TC 1406 REM 2024 Bronze 444 kg 229 x 161 x 68 cm</p> <p>Room: <i>Blauer Salon</i></p> <p>© DQS/Ghezzi/Bildrecht, Wien 2025</p>
	<p>TC 1407 Visible Man 2025 Glass total c 80 kg Part 1 63 x 34 x 32 cm Part 2 62 x 37 x 28 cm</p> <p>Room: <i>Thronsaal</i></p> <p>© DQS/Ghezzi/Bildrecht, Wien 2025</p>

On the materials

"When I first started making sculpture I had the impression that a lot of sculpture historically was based on making something that already existed in another material. A human figure in stone or a horse in bronze. I realized quite quickly that that did not interest me. What I realized is that all materials and material forms affect us all the time and I just wanted to find out what ideas and emotions I could create with materials." – Tony Cragg



Dom Quartier Salzburg

Iranian stone

In 2017 and 2018, Cragg held two solo exhibitions in the Teheran Museum of Contemporary Art and in the Isfahan Museum of Contemporary Art. In the course of his travels in Iran, he came across this stone which so fascinated him that he purchased several blocks, and had them shipped to his studio – no simple undertaking, since these stones are extremely fragile.

"I do like to work with artificial man-made materials. I mean, stone isn't man-made, but it has to be industrially taken out of the ground and worked on." –

Tony Cragg

Glass

Cragg's relationship with glass altered radically after he started collaborating with Studio Berengo in Murano in 2009. His works explore the movements of the melted glass by taking the liquid state as a starting-point and emphasising it – even if it has later achieved a solid state in a free-standing sculpture.

Bronze

"Each material determines the shape of the sculpture. A more complicated work here in the exhibition is made out of bronze, as this material is very easy to mould. On the other hand, it's not a very strong material. You can't make things out of bronze that have to stand on one leg or support themselves in space." –

Tony Cragg

Programme accompanying the exhibition

Guided tours

SAT 2 August • 11 am

WED 13 August • 4 pm

WED 27 August • 4 pm

SAT 6 September • 11 am

WED 17 September • 3 pm

SAT 27 September • 11 am



Dom Quartier Salzburg

KreativKids Club

THURS 31 July • 3 pm

THURS 4 September • 3 pm

Accompanying publication

To accompany the exhibition, a richly illustrated, large-format, approx. 20-page brochure with an essay by Albertina curator Dr. Antonia Hoerschelmann will be published to coincide with the exhibition opening, and will be available for purchase in the Museum shop and in the DomQuartier online shop.