

## Programme 2010 Exhibitions

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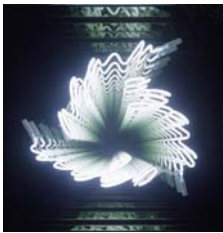
**Changing Channels**  
Art and Television 1963-1987  
March 5 – June 6, 2010



Focus on paintings after 1945  
**Pictures on Pictures**  
Discursive painting from Albers to Zobernig  
From the Daimler Art Collection  
March 26 – June 27, 2010



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**Painting: Process and Expansion**  
From the 1950s till now  
July 9 – October 3, 2010



**Brigitte Kowanz**  
Now I See  
June 25 – October 3, 2010



**The Moderns**  
Revolutions in Art and Science 1890-1935  
June 25, 2010 – January 23, 2011



Focus on paintings after 1945  
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**Direct Art**  
**Viennese Actionism in an International Context**  
**November 12, 2010 – May 29, 2011**

### MUMOK Factory



**Mladen Miljanović**  
**Museum Service**  
**June 25 – September 12, 2010**



**Nina Canell**  
**To Let Stay Projecting As A Bit Of Branch On A Log By**  
**Not Chopping It Off**  
**November 12, 2010 – January 30, 2011**

### Art in Public Space / Sculpture Project



**OUT SITE\_04**  
**Atelier Van Lieshout**  
**Bar Rectum | Bikini Bar | Darwin**  
**March 5 – May 2, 2010**

**Changing Channels**  
**Art and Television 1963-1987**  
**March 5 – June 6, 2010**  
**Opening March 4, 2010 19.00**

*Changing Channels* investigates how art reflected and drew on the mass media of television between the 1960s and the 1980s. The exhibition presents works that show the increasing significance and the economic, technological and social mechanisms of the medium. The works in question were made at the moment when television itself had undergone fundamental changes and this in turn brought about a comprehensive revision of the relationship between art and the role of media in the public sphere.

Beginning in the mid 1960s, artists around Fluxus and the Expanded Arts such as Nam June Paik, Stan Vanderbeek or Wolf Vostell made use of the technical potential of manipulation for disruption or aesthetic transformation inherent to the electronic image. Using the audio-visual effects of feedback and interventions in the televisual apparatus, it seemed that new forms of participation and a comprehensive transformation of the existent structures of communication might be possible. Artistic and activist collectives such as Ant Farm and Raindance showed dramatically in their media performances and with their use of video cameras how television functioned as a means of mass dissemination, and through showing this, what was hidden or withheld in the process.

During the 1970s, conceptually motivated artists explored the relationship between the art space and the public sphere found in mass media. David Lamelas, Peter Weibel, Valie EXPORT, Dan Graham, Sanja Iveković and Dara Birnbaum looked closely at the connections between art, information and communication, concentrating especially on the language of television and its consciousness-forming effects. Their works were also shown on public television such as ORF and ARD and also on cable channels.

Artistic challenges to the TV image often concentrated on the entanglement of the public and the private sphere inherent to the medium, especially the dynamic of televisual self-expression and models of identification – with artists such as Andy Warhol working with the implications of a culture of fame or with Yoko Ono and John Lennon using mass media presence for political-artistic objectives. Their works illustrate not only the direct connections to the logic of commercial merchandise and the economics of brand names but also draw explicit parallels between the image of the artist and the cult of personality and stardom in television. Andy Warhol's TV will take over the entire space of the MUMOK FACTORY, a show that ran with 42 episodes on MTV and other channels, with stars such as Grace Johns, Jerry Hall, John Oates and Debbie Harry.

As an aspect of the rapid changes during the 1970s that brought about a diversification of the media landscape, the spectators were increasingly addressed as ambivalent consumers who developed their own unique ways of using the medium. At the point where television had long become a self-evident fixture in everyday life, artists such as Judith Barry, Michael Smith and Ilene Segalove dealt with increasing intensity with the paradoxes of mass consumption and entertainment in their work.

Curator: Matthias Michalka, Assistant curator: Manuela Ammer

**Pictures on Pictures**  
**Discursive Painting from Albers to Zobernig**  
**From the Daimler Art Collection**  
**March 26 – June 27, 2010**  
**Opening: March 25, 2010**

“Pictures about Pictures. Discursive Painting” is the title of the exhibition of the Daimler Art Collection in the MUMOK. Around 130 works will be presented ranging from classical modernity and post-war avantgarde through European Zero and minimalism to international contemporary art.

In addition to paintings and drawings the presentation in the MUMOK also includes installations and video art. Together, the selection of works represents the main focus of the Daimler Art Collection in the area of abstract avantgarde and reduced/conceptual tendencies from the Bauhaus on up to current international, contemporary art.

The presentation in the MUMOK is organized in thematic fields that stage discursive references to historical and current positions: Bauhaus and De Stijl; Hard Edge and New Color School USA; constructive and concrete tendencies; European Zero avantgarde; minimalism and aspects of design; Neo Geo and international contemporary art. Thus the show brings together approximately 75 artists from some twenty countries. The works span a period of a hundred years, from 1908 (Adolf Hölzel) to 2007 (Eva Berendes).

As the title of the exhibition—Pictures about Pictures. Discursive Painting—suggests, the accent is not on a museum-like categorizing of styles and isms. The presentation is, rather, an attempt to make visible the dialogic references of the works to each other and the discursive interrelationships of individual notions of form and content. Here, art history should no longer be seen from a perspective of ‘invention’ and ‘progression’ but should be imagined as an argumentative union of pictures in temporary contexts and transitional forms.

Alongside classics such as Josef Albers, Oskar Schlemmer, Jean Arp, Adolf Fleischmann, Hermann Glöckner or Georges Vantongerloo, exemplary works and work groups from the 1960s to the 1990s by Absalon, John M Armleder, Jo Baer, Daniel Buren, Andre Cadere, Enrico Castellani, Gene Davis, Helmut Federle, Günter Fruhtrunk, Rupprecht Geiger, Poul Gernes, Donald Judd, John McLaughlin, Francois Morellet, Jeremy Moon, Olivier Mosset, Julian Opie, Gerwald Rockenschaub and Heimo Zobernig will be presented. An overview of current tendencies in abstract-geometric, minimalist art is present in the works of, amongst others, Krysten Cunningham, Stephane Dafflon, Maria Eichhorn, Liam Gillick, Nic Hess, Jim Lambie, Mathieu Mercier, Sarah Morris, Danica Phelps, Andreas Reiter Raabe, Ugo Rondinone, Tom Sachs, Pietro Sanguineti, and Katja Strunz.

The Daimler Art Collection was founded in 1977 and is regarded today as one of the most important European company collections of international renown. The collection comprises around 1800 works with special emphasis in the area of abstract art of the 20<sup>th</sup> century.

Curator: Renate Wiehager

**Painting: Process and Expansion**  
**From the 1950s till now**  
**July 9 – October 3, 2010**  
**Opening: July 8, 2010**

The exhibition deepens and sharpens the definition of two central aspects present in the postwar development of abstract painting: painting as a processual, self-reflecting medium as well as the expansion of painting into the domain where it references objects and space and which accompanied the dissolution of the picture.

Processual painting will be presented as an experiment, picture design primarily as a development arising from the fundamental characteristics of colour and its way of reacting and not from narrative or compositional notions. Creatively-guided self-reflexive paintings come into being by means of painting on and over the support, using a palette knife, dripping, spraying, soaking, throwing the paint etc. and in which the consistency of the paint in its relation to gravity, the character of the ground etc. becomes visible. Approaches of this nature were grounded in the gestural-processual painting of *art informel* which had become increasingly empty, having deteriorated into a pathetic, academic posturing and became the counterpoint to this new, self-reflective position in painting. Starting with Jackson Pollock, Yves Klein, Morris Louis, Arnulf Rainer, Hermann Nitsch and Max Weiler, a dense spectrum of different, individually-nuanced forms of the phenomenon continues to expand up to the present day (Joseph Marioni, David Reed, Bernard Frize, amongst others). Loans from Austrian artists document the breadth and intensity of this discourse in the national scene (Erwin Bohatsch, Herbert Brandl, Jakob Gasteiger, Hubert Scheibl, Andreas Reiter Raabe, Walter Vopava, amongst others).

The second part of the exhibition follows the dissolution of the pictorial format which began to take place in the 1950s. This story can be sketched as painting's conquest of space and its transformation into installative and object-like scenarios. The criticism of historical, European-influenced notions of picture-making and composition, as formulated in the areas of Pop, Minimal and Conceptual Art, led to a radical redefinition of painting and pictures in their relationship to both space and the viewer. The works shown encompass historical positions of the 1960s and 1970s (Robert Rauschenberg, Robert Morris, Joseph Kosuth, Karel Malich, François Morellet, Max Weiler, Alfons Schilling, Jorrit Tornquist) down to the most recent past and the immediate present (Imi Knöbel, Heinrich Dunst, Gerwald Rockenschaub, Adrian Schiess, Jessica Stockholder, Heimo Zobernig, Christian Eisenberger).  
Curators: Edelbert Köb, Rainer Fuchs

**Brigitte Kowanz**  
**Now I See**  
**June 25 – October 3, 2010**  
**Opening: June 24, 2010**

Brigitte Kowanz (born in 1957 in Vienna) is one of the most successful established Austrian artists. The medium of light is central to her work. Since the early 1980s she has consistently employed the medium in various ways in works for walls and room installations. Initially there were three-dimensional pictures made of neon lights which gave off phosphorescent light and appeared to be spatially-expanded paintings. Thus, at the beginning of the 1980s, at a time when the Junge Wilde dominated the art scene with their rather traditionally-defined notions of pictures, Kowanz was setting a future-oriented counter accent. She signaled a relationship to technology and the present that was missing in contemporary painting thereby creating a new articulation of the relationship between artwork, viewer and space that literally outshone traditional rules.

The use of language alongside, and together with, light is characteristic of Kowanz's artistic approach. As with light, she uses language as a way of knowing and evaluating reality in a poetic sense. In her textual works she not only illuminates the meaning of language but simultaneously describes the function of light. The exhibition makes it possible to understand her development by means of selected examples of early works and, with the new spatially-oriented light and mirror installations, also provides insight into her current oeuvre.

Curators: Edelbert Köb, Rainer Fuchs

**The Moderns**  
**Revolutions in Art and Science 1890–1935**  
**June 25, 2010 – January 23, 2011**  
**Opening: June 24, 2010**

The exhibition confronts aesthetic innovation with scientific knowledge and, using notable examples, shows the link between art and natural sciences in early modernity. Revolutionary scientific discoveries such as Max Plank's definition of the quantum (1900) or Albert Einstein's theory of relativity (1905) meant a restructuring of physics and mathematics, new notions of space and time. These were taken up and reflected on by avantgarde movements such Cubism and Futurism. As with technical advances in electricity, radio and telegraphy, the development of modern metropolises, the extension of railways but also the mechanization of warfare bring in their wake a new way of experiencing the world. This entry into the modern age shatters and fragments the old world and initiates the depiction of many invisible elements and energies.

"The Moderns" takes the MUMOK collection as the starting point for research between science and art in the early 20<sup>th</sup> century. Constellations of scientific experiments with radiation, models of the structure of matter as well as the new Euclidean geometry will be shown in technical models, documents, texts and film material and brought face to face with art works.

Curators: Cathrin Pichler , Martin Guttman, Susanne Neuburger

## **Hyper Real**

### **The Passion of the Real in Painting and Photography**

**October 22, 2010 – February 13, 2011**

**Opening MUMOK: October 21, 2010**

**Opening Ludwig Forum for International Art, Aachen: March 2011**

At the end of the 1960s a group of American artists shocked the art world with representational paintings which had been made using photographs as their models and which were usually large-scale, realistic depictions. At a time when 'realistic' painting had suffered a serious loss of status, they set about capturing the everyday life of middle class America and its standard of living in typical situations. Thus they became the chroniclers of the American Way of Life of the late 1960s and 1970s.

They not only shared photorealistic techniques and the view of the world of consumer goods with their Pop Art contemporaries but also the desire to counter the extreme subjectivity and emotionality of Abstract Expressionism with representational painting.

The protagonists Richard Estes, Ralph Goings, Robert Bechtle, Malcolm Morley, but also Chuck Close stand at the centre of a show which starts off from Pop Art with its most important representatives, Roy Lichtenstein, James Rosenquist, Andy Warhol or Tom Wesselmann. Most of them use slides in order to transfer amateur photos, newspaper clippings or other subject matter into painting. During this period colour photography established itself as a medium of mainstream culture but, however, had not achieved the status of art photography. It was not until 1976, with a William Eggleston exhibition in the MoMA, that colour photography entered the museum. In the exhibition colour photographs from the period by Ernst Haas, Inge Morath, Stephen Shore or William Eggleston will come face to face with the paintings. Photorealism speculates with its simulation of photography, provokes by its unnatural sharpness of focus and, with the impersonal, mechanical way the painting is made, it reflects on the artificiality of the postmodern world.

In a further section in which the main emphasis is formed by the works of Gerhard Richter, Domenico Gnoli, Jean Olivier Hucleux or Richard Hamilton, the focus on America will be contrasted with Europe. In this segment the time limit of the late 1970s will be exceeded by including current individual positions that, in their turn, are able to establish the connection to photography since the 1980s. Here the notable positions of Jeff Wall though Cindy Sherman to Andreas Gursky or Thomas Demand will be seen. These possess the ability to undermine but also round off the picture of a reciprocal history. The pioneer work of the photorealists prepared the ground for many trends in representational painting from the 80s on into the twenty-first century.

Because the exhibition brings together for the first time realist works from four Ludwig museums: the International Ludwig Forum Aachen, the Ludwig museums in Budapest and Cologne and the MUMOK, it reconstitutes the original Peter and Irene Ludwig collection.

Curators: Susanne Neuburger, Brigitte Franzen

### **Collection presentation**

#### **Constellations**

#### **Collecting for a new Century**

**March 5 – June 6, 2010**

**Opening: March 4, 2010**

Drawing from a pool of over 1500 acquisitions which have enriched the MUMOK collection during the last eight years, parting Director Edelbert Köb is to show his personal choice in rhythmically changing sequences. The review will contain works from Carl André, Gottfried Bechtold, Elger Esser, On Kawara, Thomas Locher Markus Schinwald, Daniel Spoerri, Thomas Struth, Cy Twombly, Rolf Vostell, Franz West and many others.

Curator: Edelbert Köb

#### **Gerhard Rühm**

#### **The Ambivalence of the Concrete**

**March 26 – June 27, 2010**

**Opening: March 25, 2010**

There are many reasons to honour Gerhard Rühm. His eightieth birthday is only one of them – the fact that he presented MUMOK with a generous gift of a number of his works from the 1950s and 1960s is another which is at least as important.

However, the most essential reason remains Rühm's work which he developed right from the beginning in a multitude of discrete mediums as well as, and above all, as an endeavour that is consistently transmedial. Starting from music—he is a trained pianist—via poetry to visual art, his oeuvre covers a remarkable spectrum right up to the present day.

The exhibition presents examples from Rühm's early works which came into being in the context of the "Wiener Gruppe" and contrasts them with those from later periods. In the process it underlines one aspect in particular that runs through the whole: the concern with the elementary, the concrete, the factual. For instance, in "ihrer Fixierung auf Aussagen enthoben [relieved of her fixation on statements]" the instrument of language is used as material or the pictures of silhouettes understood as factually accurate. However Rühm operates with these in a way that makes their ambivalences of meaning, as well as the potential 'tipping over' of possible readings into the apparently illogical, evident.

Curator: Eva Badura-Triska

## **Direct Art**

### **Viennese Actionism in an International Context**

**November 12, 2010 – 29. Mai 2011**

**Opening: November 11, 2010**

The direct work with bodies, objects and substances in the “real” world of things—in contrast to the use of the classic materials of visual arts to create illusions or evocations of subject matter—is the concern of many artists throughout the world. The Viennese Actionists are regarded as belonging to one group of those who moved away from or abandoned the easel picture in favour of staging activities in space and time. Through the confrontation with precisely selected Gutai, Nouveau Réalisme, Fluxus, Pop Art and Happening, this reassessment of the MUMOK’s holdings of Viennese Actionism points up the cross-references, analogies and structural similarities of the Viennese artists to simultaneous international developments. In the process it becomes evident that despite the fact that at the time they were acting “off stage” as far as the international art world was concerned, their formulation of the questions was not only abreast of the current discourse, but because of the radical nature of their artistic steps and their perseverance they occasionally even outstripped their contemporaries.

Curator: Eva Badura-Triska

## **MUMOK Factory**

### **Mladen Miljanović**

**Museum Service**

**June 25 – September 12, 2010**

**Opening: June 24, 2010**

The exhibition presents around 10 installations and objects by Mladen Miljanović, the winner of the Henkel Art.Award 2009. In his work the young Bosnian artist, born in 1981 in Zenica, explicitly refers to political events and his own biography. Miljanović belongs to the generation which experienced the Balkan War as children and young people and had to re-orient themselves afterwards in a destroyed, impoverished, ethnically and territorially divided and isolated country. He transposes strategies of conquest and occupation into the art business, examines and reflects on history and the meaning of spaces, places and cities using different media in the process.

Curator: Tina Lipsky

## **Nina Canell**

**To Let Stay Projecting As A Bit Of Branch On A Log By Not Chopping It Off**

**November 12, 2010 – January 30, 2011**

**Opening: November 11, 2010**

The Swedish artist Nina Canell (born in 1979 in Växjö) is the winner of the Baloise Art Prize 2009 which is awarded during Art Basel. In her work Canell links material found in nature with different everyday objects, materials and devices. In doing so visual and acoustic “experimental set ups” are created dealing with processes of change. These can be experienced and become poetic metaphors of life.

In the Factory Nina Canell is showing new works created for the MUMOK. Some of these will become part of the museum's holdings as gifts of the Bâloise Group.

Curator: Wolfgang Drechsler

## **Art in Public Space / Sculpture Project**

### **OUT SITE\_04**

**Atelier Van Lieshout**

**Bar Rectum | Bikini Bar | Darwin**

**March 5 – May 2, 2010**

**Opening: March 4, 2009, 5.30 p.m.**

**Press conference: March 4, 2009 9.30 a.m.**

The artist collective Atelier Van Lieshout (AVL), founded by Dutch artist Joep van Lieshout in 1995 locates his art production at the interface of art, architecture and design. His contradictory sculptures thematize the displacement of questions about functionality, aesthetics and power relations in an inventive and humorous way and are also known to a wider public in Vienna.

As part of the sculpture project OUT SITE\_04, the MUMOK is presenting three large partly walk-in, useable and playable objects in cooperation with the MuseumsQuartier. In the interior courtyard of the MQ the "BarRectum", a sculpture in the form of a huge digestive organ, is at once an invitation and an event location. The oversized, violet sperm by the name of "Darwin", also in the courtyard, offers a bed and a small table inside. In the forecourt of the MQ the "Bikini Bar", a female torso in bikini, offers a look at her illuminated interior.

Curator: Edelbert Köb

## **Events**

### **Push and Pull**

**Performance Series**

**October 1 – 31, 2010**

**Participants: Florian Hecker, Sarah Pierce, Seth Price / Kelly Walker, Gregg Bordowitz / Paul Chan**

In the performance series "Push and Pull" projects will be presented in which the search for orientation in the network of biographical, historical and personal identity experiences is thematized. Thus in the monumentally-structured opera, "The History of Sexuality", by Gregg Bordowitz and Paul Chan the dramatic and musical form of the stage play is linked to Michel Foucault's philosophy, political commitment and personal biography (for instance his AIDS illness).

Curators: Achim Hochdörfer and Barbara Clausen

**The Field of Painting**

**Symposium**

**November 12/13, 2010**

**Invited speakers: Carol Armstrong, Sebastian Egenhofer, Mark Godfrey,  
Isabelle Graw, David Joselit, Gregor Stemmrich, Ralph Ubl, Jeff Wall**

In the symposium “The Field of Painting” the question of the place of painting in history today will be posed. Internationally-known theoreticians will attempt to (dis)prove that it is (not) worthwhile regarding painting as a thing of the past.

Curators: Achim Hochdörfer and Wolfram Pichler