

June 20, 2026 to February 7, 2027

Press conference

Friday, June 19, 2026, 10 am

Opening day

Saturday, June 20, 2026

Terminal Piece

Terminal Piece is an inaugural exhibition and a vision for the future, marking the start of a new chapter for the mumok. It also proposes a new way of considering the museum, its collection, and the experience of both in their entirety and complexity. Conceived as an exhibition in several acts, *Terminal Piece* takes a straightforward yet decisive curatorial approach, bringing together works from the collection alongside new productions and external loans. One specific artwork is taken as a starting point to consider the museum as a whole: the first acquisition made under the directorship of Fatima Hellberg. The choice of work entails an engagement with notions of viewership, prompting reflection on which side of the work we occupy and demanding our participation.

The work in question is entitled *Terminal Piece* (thus giving the exhibition its title), made in 1972 by the American artist, activist, and author Kate Millett. The installation could be described as either a stage or a cage. Among folding chairs arranged in two rows behind a series of wooden bars sits a female mannequin facing the viewer. This setup subverts conventional modes of museum viewership by positioning visitors as both spectators and the spectated. Millett had to create this particular artwork, because, in her own words, it “could not be written.” Similarly, the word “terminal” carries a sense of tension, signifying an end or limit. However, as the seated female figure might suggest, it could also denote a place of departure, the beginning of a journey. In the opening exhibition of the new program under Fatima Hellberg’s direction, Millett’s *Terminal Piece* is used as both a method and a lens through which to approach the complexity and heterogeneous nature of mumok and its holdings from within.



Kate Millett

Terminal Piece, 1972

mumok – Museum moderner Kunst

Stiftung Ludwig Wien

Photo: Chie Nishio / The Kate Millett

Trust

The exercise in exhibition-making and viewership extends throughout the museum, with each floor conceived as an act—act one being Kate Millett’s *Terminal Piece*. In act two, Millett’s exploration of systems and the layers of complicity that enable suppression and evil continues. All the works adhere to a personal realist approach and offer radical interpretations of the documentary genre. The first artwork encountered is *Leviathan*, an immersive, experimental film by Lucien Castaing-Taylor and Verena Paravel from 2012. Building on the ideas of perspective and structural violence explored in Millett’s artwork, *Leviathan* uses handheld cameras to capture the microcosm of an industrial fishing trawler in the North Atlantic, both above and below the waterline, revealing its partial monstrosity.

Act three, conceived by German scenographer and costume designer Anna Viebrock, takes the form of a total environment on the entrance level. Here, Viebrock radically reconfigures the space, merging backstage and front-of-house areas and bringing traces of the museum’s concealed processes into contact with public zones. Playing with structures of visibility and viewership, the visible and the invisible, the environment will present well-known works from the collection alongside artworks that are rarely encountered and have long remained out of view. Act four, conceived by British artist Nina Porter, functions as both an ending and a return to the beginning, as well as a proposition for the future in the form of a new series of works. Some of these works both contain and respond to the mumok collection and the Kate Millett archives related to *Terminal Piece*.

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Terminal Piece will be accompanied by an extensive event program and a publication co-edited with Camilla Wills of Divided Publishing, which will include an existing text by Kate Millett and new writing by Ariana Reines, and other authors.

Artists include, among others: Lutz Bacher, Bruce Conner, Sara Deraedt, Jean Fautrier, Christine Gironcoli, Louis Goodman, Raymond Haines, Ull Hohn, Marc Kokopeli, Kurt Kren, Zoe Leonard, Kate Millett, Yukio Nakagawa, Bruce Nauman, Lucien Castaing-Taylor and Verena Paravel, Megan Plunkett, Cora Pongracz, Nina Porter, Robert Rauschenberg, Dieter Roth, Rudolf Schwarzkogler, George Segal, Emmanuel Sougez, Elisabeth Subrin, Paul Thek, Octavian Trauttmansdorff, Cy Twombly, Anna Viebrock, Wolf Vostell.

Curated by Fatima Hellberg and Lukas Flygare