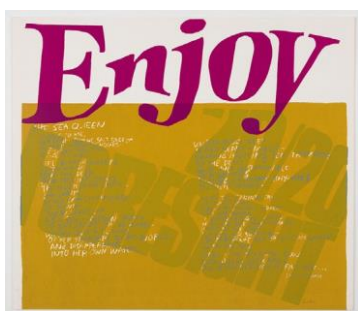


## Enjoy – the mumok Collection in Change

Exhibition duration:  
June 19 2021 through June 12, 2022



Corita Kent (Sister Corita)  
*the sea queen*, 1973  
mumok – Museum moderner Kunst  
Stiftung Ludwig Wien, acquired with  
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Ten years after *Museum of Desires*, her inaugural exhibition at mumok, Karola Kraus is organizing with her team a collection presentation that showcases central donations and acquisitions from the past decade in order to shed new light on the collections development. This exhibition, following twenty years after mumok opened in Vienna's MuseumsQuartier and forty years after the founding of the Austrian Ludwig Foundation, is both a survey of the past and a glimpse ahead to the future. As past years are reviewed, new perspectives are proposed as basis for the museum's future collection and exhibition activities.

The presentation sets out to convey art history since modernism as a living process reflecting ever-changing socio-political, socio-cultural, and philosophical developments and discourses. The exhibition title *Enjoy* quotes a motif from a poster series by Corita Kent (Sister Corita), who appropriated and repurposed texts and images from consumer and popular culture, art, politics and religion in her works. Such breaks with tradition and convention form a central leitmotif of the show.

Following a loose chronological sequence from classical modernism to the neo-avant-garde art movements of the 1960s and 70s and onward to contemporary art, the presentation traces key themes across time and media: it demonstrates the influence of social and scientific developments on modern art as well as their relationship to contemporary art, it takes an expanded and critically ironic look at Pop Art, it explores the potential of Conceptual and performance art since the 1960s with their references to the body and to nature, and it also turns its attention to current questions regarding migration and the drawing of borders.

## **Modernism on Parade**

Historic holdings in the mumok collection are surveyed here from the vantage point of contemporary artists who are reactivating modernist formal languages, revealing the contradictions as well as the unfulfilled potential of the utopian project of modernism. The show opens with a look at how Western modernism has drawn its lifeblood from other cultures. Here, the highly polished surfaces of Constantin Brancusi's *La Nègresse Blonde II*, 1933 (1980), confront Andrea Fraser's 82-part photo installation *White People in West Africa*, 1989/1991/1993, which lays bare the manifold repercussions of (neo-) colonialism. Henri Matisse's stained glass window *Ivy in Flower*, 1956 (1953), and Sophie Taeuber-Arp's bronze composition are in turn juxtaposed with contemporary artworks by Ulrike Müller, Robert Kushner, and Maja Vukoje that deconstruct the "purity myths" of modernism and explore the aesthetic dimensions of decorative craftsmanship, emotionally charged images, and body politics. Revolutionary scientific advances at the turn of the twentieth century—including the theory of relativity and the discovery of electromagnetic waves—led to a radically new understanding of the world and had a vital influence on the artistic avant-gardes. The work of the contemporary American artist Lee Lozano echoes the examination of optical and cosmic phenomena by her modernist predecessors František Kupka, Erika Giovanna Klein, and Giacomo Balla. Tendencies towards a certain smoothness and coolness that could be observed in the interwar period across national and genre boundaries, as well as the search for alternative body ideals and gender models, form another tie between modernism and the present.

## **The Presence of History**

Dorit Margreiter, Michael Part, Matthias Poledna, and R.H. Quaytman interrogate the representation of history and our relationship to the early twentieth century through the media of film, photography, and painting. In the process, the artists also reflect on the history of these media that have so significantly shaped our understanding of the past. Mathias Poledna's 35mm film *Indifference*, 2018, for example, features a series of short hallucinatory sequences set on the eve of the First World War. The protagonist, an aristocratic officer, is an amalgam of diverse characters. Poledna's highly stylized images quote various staging strategies familiar from painting and literature, and from historical films and auteur cinema over the last hundred years.

## Figure and Sculpture

With their adherence to the human figure, artists in Austria developed a very special brand of modernism. Rather than leading to “pure” abstraction,” their path entailed a reconsideration of the body under new and different circumstances—often employing traditional means. Sculpture in particular shows how the present and the past, the historical and the modern, grapple with one another. This is exemplified by three artists represented in the mumok collection who successively guide the way into the 1960s. In the work of sculptors Fritz Wotruba and Joannis Avramidis, the human figure is segmented tectonically in stone and bronze, while Wotruba’s student Roland Goeschl—influenced by nascent Pop Art and Op Art—introduced new materials, spatial references, and above all color into his sculpture. In this regard, the small presentation conducts a secret dialogue with Heimo Zobernig’s solo exhibition opening concurrently on the other side of the *White Cube*. There, too, figurative elements deftly assert themselves in the midst of abstract and conceptual approaches.

## (Anti-)Pop

Like revenants, the promises associated with Pop Art haunt this level of the exhibition, which juxtaposes familiar and new, historical and current works from the mumok collection. Ines Doujak’s *The Looter*, 2018, slings a “No” at the unsuspecting viewer entering the room—a “no” to the false premises of the Western consumer world, whose ideology of growth, prosperity, and progress depends on the exploitation of the many. The implicit exclamation mark then echoes—in a strangely empty way—in the bottomless black abyss of Monika Baer’s painting *on hold (in pieces)*, 2015. Right next to it, A. R. Penck’s untitled painting from 1973/74 is populated by archaic-looking creatures, objects, and signs: “The new society has replaced money-based commodity relations with naked desire.” One wonders what kind of new society we’re talking about. We can see here how artists already began in the 1960s to look beyond seductive surfaces, taking just as avid an interest in the cracks and tarnished spots in the beautiful façade. In Kiki Kogelnik’s *War Baby*, 1972, for example, the military camouflage pattern becomes a fashionable eye-catcher, utterly negating its purpose, and Evelyne Axell turns a pristine alpine landscape into a psychedelic artificial template in *Le Glacier*, 1972.

## **Abstraction. Nature. Body.**

The predominant Minimal, Conceptual, Body, and Land Art trends of the 1960s and 70s, along with Arte Povera, form a historical scaffolding whose principles younger artists are today reinterpreting under very different social conditions. Whereas perceptual psychology was still the basis for the formal reduction in Minimalism—with Donald Judd as prime example—social and sociological aspects came to the fore in Conceptual and Body Art. Contemporary artists such as Anita Leisz build on such positions in their more recent works but deviate from the strict Minimalist program, or they allude to the political dimensions of historical Constructivism, as in the case of Nikita Kadan, who addresses the political upheavals and conflicts in Ukraine. The same can be said of nature and the body as universal themes in art history. Based on the nature-related works of Robert Smithson and the Sigma Group in Romania (Stefan Bertalan, Constantin Flondor, Doru Tulcan), as well as depictions of the body by Maria Lassnig and Sanja Iveković, lines of development can be traced reaching all the way to present-day discourses on the Anthropocene age and posthumanism, for example in works by Pakui Hardware and Barbara Kapusta.

## **Re/Actions**

The mumok collection allows for an in-depth examination of various artistic approaches and techniques to document, visualize and mediate performative works which are essentially ephemeral. In the presentation, relics, props, and other traces of evidence provide clues as to their original role in connection with such performances but also manage to emancipate this supporting role and stand on their own as objects. One example is provided by the diverse media generated by one of the most radical art movements of the twentieth century, which has lost nothing of its topicality today: Vienna Actionism. A selection of works, documents, and ephemera illuminates facets that may be less familiar to us, allowing us to place them in the context of contemporary international trends. The correlations between archiving of works and the archive as a work in its own right is moreover addressed by the presentation of unique archival holdings namely the written estates of Kurt Kren and Ernst Schmidt jr. Exhibiting them alongside a selection of works by international, female and younger artists including Anna Artaker, Carola Dertnig, Joan Jonas, and Zoe Leonard highlights new approaches to the relations between work and archive.

### Limits of Our World

The focus in this section is on the “limits of our world” with their political, economic and cultural significance, as well as on the potential they offer as an artistic frame of reference. Fareed Armaly’s installation *The (re)Orient*, 1989, programmatically questions the Western viewpoint on the rest of the world, in dialogue with photographs by Yto Barrada and Lisl Ponger, as well as Mark Dion’s *The Ethnographer at Home*, 2012. This dialogue sheds light on cultural exchange and appropriation processes as well as migration issues and spatial and economic dividing lines. The exploration is continued in photographs and videos by Christopher Williams, whose engagement with different interpretations of modernism includes pointed confrontations between Western and African motifs and traditions, and by Dorit Margreiter, who addresses in her works the significance of media and architectural orders for identity formation in times of global migration.

“The boundaries of our world” that we are discussing at mumok also include not least the cultural, geographical, and economic boundaries of Austria itself. The American artist Félix González-Torres has drafted a portrait of Austria and its relationship to the world based on the destinations served by Austrian Airlines and when they were first added to the flight schedule. The photographer Seiichi Furuya from Japan, who has long made his home in Austria, takes up this theme by looking at the country’s eastern border region before the fall of the Iron Curtain.

Curated by Manuela Ammer, Heike Eipeldauer, Rainer Fuchs, Naoko Kaltschmidt, Matthias Michalka

**Participating artists**

Marina Abramović, Fareed Armaly, Arman, Anna Artaker, Joannis Avramidis, Evelyne Axell, ONA B., Francis Bacon, Jo Baer, Monika Baer, John Baldessari, Giacomo Balla, Yto Barrada, Gianfranco Baruchello, Willi Baumeister, Herbert Bayer, Rudolf Belling, Anna-Sophie Berger, Ștefan Bertalan, Renate Bertlmann, Joseph Beuys, Dara Birnbaum, Mladen Bizumic, Hannah Black, Karl Blossfeldt, Alighiero Boetti, Louise Bourgeois, Pavel Bräila, Constantin Brancusi, Geta Brătescu, Victor Brauner, Kaucyila Brooke, Günter Brus, Daniel Buren, Michael Buthe, André Cadere, Alexander Calder, Nina Canell, Ernst Caramelle, Mario Ceroli, César, Chto Delat, Leidy Churchman, Heinz Cibulka, William Nelson Copley, Radomir Damjanović Damjan, Destiny Deacon, Robert Delaunay, André Derain, Carola Dertnig, Gérard Deschamps, Friedl Dicker-Brandeis, DIE DAMEN (ONA B., Evelyne Egerer, Ingeborg Strobl, Birgit Jürgenssen), Mark Dion, Ines Doujak, Marcel Duchamp, Raymond Duchamp-Villon, Evelyne Egerer, Max Ernst, VALIE EXPORT, Simone Fattal, Stano Filko, Dan Flavin, Constantin Flondor, Andrea Fraser, Virginia Fraser, Hamish Fulton, Seiichi Furuya, Heinz Gappmayr, Alberto Giacometti, Bruno Gironcoli, Tina Girouard, Domenico Gnoli, Roland Goeschl, Félix González-Torres, Julian Göthe, Walter Gramatté, Ion Grigorescu, Eva Grubinger, Maria Hahnenkamp, Julia Haller, Richard Hamilton, Carry Hauser, Haus-Rucker-Co (Günter Zamp Kelp, Laurids Ortner, Klaus Pinter), Tamás Hencze, Florence Henri, Bernhard Höke, Judith Hopf, Robert Indiana, Sanja Iveković, Tess Jaray, Joan Jonas, Donald Judd, Martha Jungwirth, Nikita Kadan, Allan Kaprow, Barbara Kapusta, Corita Kent (Sister Corita), Friedrich Kiesler, Konrad Klapheck, Paul Klee, Yves Klein, Erika Giovanna Klien, Pierre Klossowski, Jakob Lena Knebl, Jutta Koether Kiki Kogelnik, Peter Kogler, Oskar Kokoschka, Stanislav Kolíbal, Július Koller, Roland Kollnitz, Kurt Kren, Dieter Krieg, Richard Kriesche, Elke Silvia Krystufek, Friedl Kubelka, Tetsumi Kudo, František Kupka, Yayoi Kusama, Robert Kushner, Rachel Lachowicz, Wifredo Lam, Maria Lassnig, Le Corbusier, Fernand Léger, Sonia Leimer, Anita Leisz, Zoe Leonard, Sharon Lockhart, Richard Long, Lee Lozano, Nino Malfatti, Piero Manzoni, Dorit Margreiter, Rashid Masharawi, Henri Matisse, Mario Merz, Joan Miró, László Moholy-Nagy, Piet Mondrian, Robert Morris, Ree Morton, Otto Muehl, Christian Philipp Müller, Ulrike Müller, Bruce Nauman, Otto Neurath, Hermann Nitsch, Kenneth Noland, Marzena Nowak, Oswald Oberhuber, Albert Oehlen, Yoko Ono, Amédée Ozenfant, Wolfgang Paalen, Charlotte Moorman, Nam June Paik, Pakui Hardware (Neringa Černiauskaitė, Ugnius Gelguda), Gina Pane, Michael Part, A.R. Penck, Antoine Pevsner, Pablo Picasso, Tobias Pils, Michelangelo Pistoletto, Mathias Poledna, Sigmar Polke, Lisl Ponger, Janis Provisor, Florian Pumhösl, R.H. Quaytman, Liesl Raff, Arnulf Rainer, Christina Ramberg, Martial Raysse, Steve Reinke, Albert Renger-Patzsch, Germaine Richier, Hans Richter, James Rosenquist, Barbara Rossi, Gerhard Rühm, August Sander, Miriam Schapiro, Oskar Schlemmer, Toni Schmale, Ernst Schmidt jr., Carolee Schneemann, Rudolf Schwarzkogler, Zineb Sedira, Leon Polk Smith, Robert Smithson, Louis Soutter, Anne Speier, Mladen Stilinović, Ingeborg Strobl, Sophie Taeuber-Arp, The Atlas Group, Paul Thek, Walasse Ting, Jenni Tischer, Doru Tulcan, Cy Twombly, Ulay, Timm Ulrichs, Jiří Valoch, Hannsjörg Voth, Maja Vukoje, Kara Walker, Andy Warhol, Lois Weinberger, Franz West, Hannah Wilke, Christopher Williams, Christopher Wool, Fritz Wotruba, Siegfried Zaworka, Heimo Zobernig

## **mumok Collection: A Review of Collecting Policy over the Past Ten Years**

The specific profile of the mumok collection with its focus on Classical Modernism, Pop Art, Nouveau Réalisme and Fluxus, Viennese Actionism and Performance Art, Conceptual and Minimal Art, as well as on more recent positions since the 1980s that build on these prior works, forms a wide-ranging framework for mumok's collection policy in terms of both themes and media. Our goal has always been to take advantage of all the potential of this frame of reference while deepening it further and bringing in fresh ideas.

One of our policies for new acquisitions is to focus on augmenting the collection with works by women artists alongside all the male-dominated art movements and collection polestars—from Pop Art and painting in the 1970s to contemporary art. This is how central works by artists including Evelyne Axell, Monika Baer, Tina Girouard, Tess Jaray, Jutta Koether, Kiki Kogelnik, Elke Silvia Krystufek, Lee Lozano, Ree Morton, Ulrike Müller, Miriam Schapiro, Sylvia Sleigh, Cosima von Bonin, and Maja Vukoje found their way into the collection. Given Vienna's geopolitical position in the heart of Europe and mumok's corresponding function as a bridge between Western and Eastern Europe, collecting works from Eastern Europe is another important emphasis. In recent years, the collection has been enriched with works by artists including Geta Brătescu, Stanislav Filko, Sanja Iveković, Julije Knifer, Július Koller, Mangelos, the Sigma Group, and Mladen Stilinović, as well as by younger artists including Mladen Bizumic, Flaka Haliti, Nikita Kadan, and Marge Monko. A revision of the Western-oriented discourse must also take into account the global perspective, as attested to by the recent purchase of works by Yto Barrada and Hannah Black.

Furthermore, gaps in the collection's primary themes have now been filled with works by John Baldessari, André Cadere, Isa Genzken, Ray Johnson, Jakob Lena Knebl, Hermann Nitsch, Albert Oehlen, Fred Sandback, Ashley Hans Scheirl, Cy Twombly, Nadim Vardag, Franz West, and Heimo Zobernig. mumok's media art and photography holdings have likewise been augmented with central works by Phil Collins, Sharon Lockhart, Dorit Margreiter, Cindy Sherman, Wolfgang Tillmans, and James Welling. Finally, the collection has been enriched by bequests such as those of Heimrad Bäcker, Kurt Kren, Ernst Schmidt, Jr., and Ingeborg Strobl, as well as by the archives of the *museum in progress*.

The generous gifts of the past few years demonstrate a great willingness on the part of private persons to personally pledge their support for mumok. In addition to the invaluable ongoing support from the Austrian Ludwig Foundation, which has in the meantime purchased 110 capital works for mumok, along with the Society of Friends of the Fine Arts, it is mainly thanks to the commitment of private sponsors, collectors, artists, phileas – A Fund for Contemporary Art, and the mumok Board that the collection has grown since 2011 through the addition of some 1100 donations and 350 purchases mainly using earmarked funds.

In the field of classical modernism, mumok was grateful to receive a generous gift of 52 works by the German artist Walter Gramatté, who died in 1929 at the age of just 32, from the Eckhardt-Gramatté Foundation in Winnipeg, Canada. We thank Gertraud and Dieter Bogner for our representative international collection of Concrete, Constructivist, and Conceptual Art of both modernist vintage and more recent origin, which is constantly being supplemented by the collector couple. Donations by the Dr. Heide Fazekas Collection help mumok fulfill its goal of showing central works of Eastern European art. Works by younger artists have in turn been accessioned by way of art awards, in particular in cooperation with Baloise Insurance, Henkel, and the Kapsch Group.

We wish to thank our media partners Der Standard, Falter, Wien live, and Ö1.