mumok Annual Press Conference 2018

Directors’ Statement

An annual press conference invariably marks a caesura – occasion to pass in review the foregoing twelve months and to direct one’s sights to the coming year. It provides us with an opportunity to delineate our position as a venue for modern and contemporary art, and to critically examine the parameters within which we both align our activities and calibrate our success in times of major socio-political transformation and increasingly scarce financial resources.

The mumok is the major museum of modern and contemporary art in Central Europe. Our responsibility, as we understand it, is to make visible Austrian art in the context of international developments, and to thus bolster the house’s national and international standing. While general economic conditions for museums have evidently further deteriorated, we nevertheless succeeded in 2017 to implement a highly ambitious and discursive programme bond to both broad public and specialist interest.

In addition to the thematic presentations, such as WOMAN, FEMINIST AVANT-GARDE of the 1970s from the SAMMLUNG VERBUND Collection, or Natural Histories. Traces of the Political in conjunction with Martin Beck’s Personale rumors and murmurs, the mumok presented an exhibition arranged by artists with various works drawn from our collection. The show Oh … Jakob Lena Knebl presented works from the mumok collection in a radically new context. Outstanding, solo approaches by young, ground-breaking Austrian and international artists such as Hannah Black, FISCHERSPOONER or Julian Turner were also exhibited. Other contributions to an artistically relevant content displayed in the exhibitions comprised a variety of accompanying conferences, panel discussions and book presentations.

To supplement the diverse exhibition program, together with the mumok cinema we managed to establish a discursive platform for a young scene charged to explode existing boundaries of rigid genres structures and classifications, and to examine the significance of the moving picture for contemporary art.

In addition to the quality and presentation of scholarship, our active engagement in art education has proven decisive for our success. In recent years, the mumok has evolved a competence centre for culture education, the focus of which is aesthetic and critical reflection as well as intercultural understanding, understanding between social classes and age groups, which thus seeks to account for the diversity of a modern society.

We not only concentrate our activities on the physically present visitor, but also exploit the opportunities opened by new channels of communication and a transformed media landscape. The house has managed to acquire new target groups, above all, digital visitors. We adapt our social media to new developments at regular intervals with the result that in recent years our followers on Facebook, Twitter and Instagram have multiplied, and the mumok has become one of the most successful among Austrian museums.

In 2017, it was also possible to augment the mumok collection thanks to donations, endowments and earmarked financial support for which we wish to give our express thanks.

Pursuing an active cooperation policy is also well-suited to a house such as the mumok. In this connection, we have been able to draw on tried and tested cooperation with culture institutes and partners in the private sector. Furthermore, in
2017 we managed to acquire new cooperation partners, who have not only ensured greater attention to the house, but also generated new visitors.

Thus, based on the pillars of collection, exhibition, education and communication, mumok’s successful image bore special fruits in 2017: the past year may well be considered the most successful in mumok’s history. In addition to the highest number of visitors, we have also been able to show the highest ever income from ticket sales, as well as especially favourable feedback with respect to visitors and media coverage.

However, such successes should not disguise the fact that without a substantial increase to basic remuneration, the mumok remains under threat both with respect to the fulfilment of its mandate, as well as to the maintenance of its structures! Hence, we address our appeal to the new federal government to not neglect the culture political agenda. In the future, Austria will only be able to do justice to its international reputation as culture nation – to which the current governmental agreement makes reference – if investments are made in those institutions to which this reputation is indebted.

Karola Kraus, General Director, and Cornelia Lamprechter, Managing Director
Preview: Exhibition Year 2018 at mumok

In 2018 mumok is presenting an ambitious high-quality exhibition program. The year begins with a large retrospective dedicated to Austrian sculptor Bruno Gironcoli, including a new view of his work as a painter and draughtsman. On two exhibition levels, works on paper from the 1960s to the 1990s will be presented in dialogue with outstanding examples of Gironcoli’s wire and monumental sculptures, polyester objects, and installations. This dialogue will open up new perspectives on the artist’s sculptural oeuvre.

The year will end with a solo exhibition of the work of another equally pioneering artist—the first ever comprehensive retrospective of the art of Ernst Caramelle. The show will include all phases of his work from 1974 to the present day. Its dramaturgy will interlink work in different media and conceptual approaches, making these accessible without losing any of their subtle and strategic complexity.

mumok is also presenting numerous large thematic and special exhibitions. Two important German collectors will show their collections in Vienna in the first half of the year. Alexander Schröder, a sensitive and passionate art lover, will provide a view of his three decades of collecting contemporary art. His collection is one of the most significant German private collections of contemporary art, and the works illustrate key conceptual trends and positions in Western art over the past three decades. Collectors Gaby and Wilhelm Schürmann are also presenting their collection, which was begun in the 1980s, in an exhibition entitled Class Reunion. This collection is a progressive statement on behalf of a contemporary art that is anchored in society and social issues and that sees itself as a form of communication. The two collectors view their collection not merely as private property or a form of prestige, but rather as a cultural value that requires public presentation and dialogue.

The summer is devoted to music made by artists who never wanted to be assigned to just one cultural niche but also made a name as passionate musicians alongside their careers in the fine arts. An exhibition entitled Double Life focuses on artists who produce music, perform it, or who are members of artists’ bands.

mumok is committed to its Austrian setting, and in this context we were able to engage photography critic and theorist Monika Faber to work from July 2018 on a visual history of Austria in photography with more than 100 works.

mumok is also a key venue for the art history of the present, and in 2018 we are again presenting solo exhibitions by younger artists. American–Belgian artist Cécile B. Evans will be presented for the first time in Austria, showing her series Amos’ World. Filmmaker and fine artist Loretta Fahrenholz will close the year with a solo presentation. For the third time, the Kapsch Contemporary Art Prize will be awarded at mumok. The winning artist receives prize money, a solo exhibition at mumok, and a publication.

Highlights from the mumok collection will be presented in an exhibition entitled 55 Dates. The year will close with a presentation of key conceptual art movements of the 1960s and 1970s. The exhibition Painting with Method. Neoavantgarde Positions from the mumok Collection will present works from the museum collection that show how painting explored and examined its own material and compositional frameworks in these decades.
mumok cinema: Program 2018

Since 2011 mumok cinema has been a venue for exchange and critical interest. With its many film programs, artists’ conversations, and discussions, the mumok cinema presents diverse connections between the fine arts and film. Over the years, the mumok cinema has become a key meeting place for artists, critics, curators, and a general public interested in film, and also an interface to a younger generation of art producers.

In 2018, mumok cinema will continue its program with thematic film series, controversial single and new presentations, and a large number of cooperative projects. This will begin in January with a presentation of works by Louis Henderson and Christian Höller (17.1.) and a program curated by Christian Kravagna entitled *The Portrait of the Artist* (24.1.), showing works by Sedat Pakay, Baylis Glascock, Tyler Turkle, and Judy Marle. After a break in February, we continue in March with a program by Rainer Bellenbaum, with guest Kinda Hassan (7.3.).

Further information is online under https://www.mumok.at/de/kino
A Look Back: Expanding the mumok Collection

Phileas Gifts to mumok
The Vienna organization Phileas, founded in 2014 to promote contemporary art from Austria in the international art and exhibitions scene, supported mumok in 2017 with a large gift. Working in cooperation with the world’s most important contemporary art biennials, Phileas was able to acquire 17 works of art in 2017, giving them to mumok.

We thank Phileas for works (drawing, photography, sculpture, video/film, and installation) by the following artists: Oliver Laric (1 work, 9th Liverpool Biennial) Ulrike Müller (4 works, 78th Whitney Biennial, New York), Lois Weinberger (3 works, documenta XIV, Kassel and Athens), Søren Engsted (4 works, 57th Venice Biennale), Leander Schönweger (2 works, 15th Istanbul Biennial), Susanna Fritscher (3 works, 14th Lyon Biennale).

Gifts
Thanks to generous gifts in 2017, we were able to add installations, paintings, photographs, and films and videos by the following artists to our collection: Martin Beck, Mladen Bizumic, Günter Brus/Otto Muehl, Ricarda Denzer/Isa Rosenberg, Sandro Dukić, Kerstin von Gabain, Tomislav Gotovac, Franz Grabmayr, Gorgona Group, Margit Hartnagel, Ray Johnson, Johanna Kandl, Friedrich Kiesler, Arthur Köpcke, Jakob Lena Knebl, Yayoi Kusama, Vlado Martek, Ulrike Müller, Hermann Nitsch, Gustav Peichl, Florian Pumhösl, Hubert Scheibl, Eva Schlegel, Mladen Stilinović, Ingeborg Strobl, Gebert Ulrich, Rainer Wölzl, Heimo Zobernig

We thank the givers for their generous support.

Acquisitions from Dedicated Funds
In 2017, mumok was able to purchase works by the following artists: Hannah Black, Andreas Fogarasi, Julian Göthe, Barbara Kapusta, Jakob Lena Knebl, Michael Part, Florian Pumhösl, Anne Speier

We thank the Society of Friends of the Fine Arts, the Federal Chancellery (Gallery Promotion), the mumok Board, and the Collectors Club for their support in acquiring artworks for the mumok collection.
Detailed Exhibition Program 2018

Bruno Gironcoli
Shy at Work
February 3 to May 27, 2018
Press conference
February 2, 2018, 10 am
Opening
February 2, 2018, 7 pm

Optik Schröder II
Works from the Alexander Schröder Collection
February 3 to May 27, 2018
Press conference
February 2, 2018, 10 am
Opening
February 2, 2018, 7 pm

Cécile B. Evans
AMOS' WORLD: Episode One
March 23 to July 1, 2018
Press conference
March 21, 2018, 10 am
Opening
March 22, 2017, 7 pm
Double Life
Fine Artists Make Music
June 23 to November 11, 2018
Press conference
June 22, 2018, 10 am
Opening
June 22, 2018, 7 pm

Class Reunion
Works from the Schürmann Collection
June 23 to November 11, 2018
Press conference
June 22, 2018, 10 am
Opening
June 22, 2018, 7 pm

Yesterday, Today, Today
June 24, 2018 to June 30, 2019
Opening
June 23, 2018

Photo/Politics/Austria
July 12, 2018 to February 3, 2019
Press conference
July 11, 2018, 10 am
Opening
July 11, 2018, 7 pm

Loretta Fahrenholz
July 12 to Oktober 7, 2018
Press conference
July 11, 2018, 10 am
Opening
July 11, 2018, 7 pm
55 Dates Highlights from the mumok Collection
July 12, 2018 to Februar 3, 2019
Press conference
July 11, 2018, 10 am
Opening
July 11, 2018, 7 pm

Kurt Kren / Ernst Schmidt Jr.
July 12, 2018 to Februar 3, 2019
Press conference
July 11, 2018, 10 am
Opening
July 11, 2018, 7 pm

Kapsch Contemporary Art Prize 2018
October 19, 2018 to February 10, 2019
Press conference
October 17, 2018, 10 am
Opening
October 18, 2018, 7 pm

Ernst Caramelle
Welcome to the club (a résumé)
November 30, 2018 to April 28, 2019
Press conference
November 28, 2018, 10 am
Opening
November 29, 2018, 7 pm

Painting with Method
Neoavantgarde Positions from the mumok Collection
November 30, 2018 to April 28, 2019
Press conference
November 28, 2018, 10 am
Opening
November 29, 2018, 7 pm
Bruno Gironcoli (born 1936 in Villach; died 2010 in Vienna) is one of the most idiosyncratic artists of the twentieth century. He gained public recognition with the large-scale sculptures he began exhibiting in the mid-1980s, in which archetypes and trivial elements meld to form futuristic conglomerates. Yet his career started much earlier, in the 1960s, when Gironcoli, aware of international trends in art, developed his own radical and independent perspective. It is less well known that alongside his work in sculpture, Gironcoli also produced an extensive body of graphic works. Right from the beginning, these often large-format pieces, which became more and more painterly over the years, were not just mere sketches for sculptures. Working on paper, the Austrian artist instead took his own spatial ideas into dimensions that by far transcend any concrete work on physical materials. On paper, Gironcoli animates his own sculptural work: Divorced from real sizes and dimensions, as well as from the laws of physics and the limits of bodies, his schematic figures, animals, symbols, and apparatuses enter into hypothetical connections. They merge to form fantastic and surreal constellations and scenes. Gironcoli’s works on paper are literally “surfaces of considerations” (Gironcoli), in which sculptural options unfeasible in space are played out. Bruno Gironcoli: Shy at Work (February 3 to May 27, 2018) will for the first time focus on the painter and draughtsman Gironcoli. On two exhibition levels, works on paper from the 1960s to the 1990s will enter into dialogue with outstanding examples of the artist’s wire sculptures, polyester objects, installations, and monumental sculptures. This confrontation will also open up new perspectives on Gironcoli’s sculptural work.

The Painter and Draughtsman Gironcoli

When Gironcoli’s graphic and sculptural works are placed side by side it becomes evident that his concept of sculpture—of thingness and materiality—was crucially developed on paper. It is on paper that the artist reflects on the properties of various states of matter and different materials as well as on the relations between equal and unequal bodies and of these to surrounding space. Ways of connecting, linking, and sequencing play a key role. Also conspicuous is the artist’s keen interest in the schematic—in a form of expression that does not come from depth but is effective on the surface. This is manifested in a repeated repertoire of motifs that Gironcoli serially varies and often reuses after long interruptions, so as to “format” them anew. And it is shown in the formulaic encounters between different perspectives and means of expression—constructive and expressive elements, spatial projections and atmospheric effects, accurate lines and undisciplined gestures.

Gironcoli’s works on paper become ever freer as his career progresses, thus seeming to move away from the sculptural work. In the 1980s in particular, strong colors like pink, violet, and turquoise break out of graphic parameters and develop a painterly autonomy. The excessive use of paints—most notably metallic paints—lends the large-format pieces a sense of something distinctly physical. Yet sculpture and drawing remain closely interlinked in Gironcoli’s later work. In both disciplines he negotiates questions of piling and layering; in both he uses a deliberately mannerist formal and material idiom.

Gironcoli’s Repertoire of Forms and Themes

The themes that the artist recurrently addressed throughout his career seem to anticipate urgent issues of the twenty-first century: the relationship between nature
and technology; individual and social coercion (in sexuality, political ideologies, or religion); a fetishistic approach to objects and commodities; seduction by surface, etc. This exhibition shows that Gironcoli’s work not only had a pioneering position in the context of Austrian and international art in the second half of the twentieth century, but also offers remarkable points of reference for today’s social and artistic developments. This retrospective featuring around 150 works on paper presents the sculptor Gironcoli as an inventor of images who found remarkable visual solutions beyond the contested field of painting—as an artist who used templates, clichéd formulae, and repetitions to open up unprecedented possibilities in pictorial representation.

It is in this context that Gironcoli’s interest in kitsch and decoration as a “frozen” collective formal idiom should be understood, and also his use of dated religious and political symbols and not least his fascination for technical apparatuses and electricity. His figures and objects seem to be arrested in motion or stuck, strung into formulaic chains. It is only through repetition that movement enters into this fixed repertoire of figures and objects, which cannot escape their entanglement and yet, from picture to picture, can enter into different and new alliances. Again and again and in varying combinations we see crouching men, dogs, monkeys, skulls, ears of corn, lamp bulbs, the Madonna, swastikas, hearts, toilet bowls, shovels, and combs: fragments seized from everyday life and its emblematic shallows, scattered across Gironcoli’s stages of considerations like props.

The exhibition is accompanied by the hitherto most comprehensive publication on Gironcoli’s works on paper. In addition to an essay by the curator, it features texts by Peter Gorsen, Edith Futscher, Bettina Busse, Charlotte Matter, and Karin Steiner, as well as photographic takes on Gironcoli’s artistic practice by Margherita Spiluttini, Elfie Semotan, and Loys Egg.

Curated by Manuela Ammer
The exhibition Optik Schröder II at mumok – Museum moderner Kunst Stiftung Ludwig Wien presents a representative selection from the collection of Alexander Schröder. This collection includes important works by Kai Althoff, Tom Burr, Bernadette Corporation, Claire Fontaine, Gelitin, Isa Genzken, Anne Imhof, Sergej Jensen, Pierre Klossowski, Manfred Pernice, Martha Rosler, and Reena Spaulings, and is one of the most important German private collections of contemporary art. These works illustrate some of the key conceptual trends and positions in the development of Western art in the past three decades, including references to social issues, queer lifestyles, the critique of institutions and the economy, critical investigation of public spaces and architecture, poetry, and contemporary forms of critical painting. This comprehensive overview shows a collection built up consistently since the mid-1990s and based on close proximity to the artists and sensitivity for new developments. Optik Schröder II illustrates an exemplary philosophy of collecting focusing on the nature of the contemporary, on curiosity, expertise, humor, independence, and outstanding aesthetic judgement. This approach is not put off by large installations, which would normally be expected in museums but not in private collections.

Collecting as Dialogue with Contemporary Artists
Alexander Schröder was born in 1968 in Berlin and grew up in Hamburg. He came from a family of architects and studied art in the early 1990s at the Berlin University of the Arts, where he graduated in 1996 as a master student under Prof. Katharina Sieverding. In 1994 he founded the Neu gallery together with Thilo Wermke in Auguststraße in central Berlin. Today this is one of the best-known international galleries for contemporary art. In conjunction with his work as a gallery owner, Schröder established his own collection. His intimate knowledge of the art world meant that he was able to formulate collecting as an activity that made buying artworks into a form of dialogue with the artists, an intellectual game celebrating shifting roles within the system of the art world. Today his collection comprises around 500 works, of which about 100 will be shown in Vienna. There was a first exhibition from the collection in spring 2006 at the Kunstverein Braunschweig, and now, more than ten years later, this is the second public presentation.

A key feature of the collection is its timely, intensive, and continuous interest in outstanding positions in contemporary art. Artists whose works particularly shape the collection’s character include American conceptual artist Tom Burr, born in 1963, who works with text and photography, the Scottish painter and installation artist Lucy McKenzie, the Danish conceptual artist Henrik Olesen, and the Cologne artist and musician Kai Althoff (born 1966). The Alexander Schröder Collection holds a significant number of 30 works by Althoff, created between 1990 and 2013—a retrospective at MoMA New York last winter was devoted to the artist. At mumok, these works will be shown together as an “exhibition within an exhibition.” Some of the works presented in Vienna will be shown in Europe for the first time.

The mumok’s collections of socially-related, minimalist and conceptual art spanning from the 1960s through to the present—exemplary of an extended art concept—are ideal setting for presenting the Alexander Schröder Collection. Optik Schröder II presents a subjective though representative panorama of present-day artistic work.
In the selection of those art works on display the exhibition facilitates a perspective on the art of our decade while at the same time underscoring—somewhat painfully—some of the lacunae in the mumok Collection.

Curated by Karola Kraus

The exhibition is accompanied by a catalogue with an interview with Alexander Schröder by Kito Nedo, an essay by John Kelsey and short texts on selected works by Thomas Ballot, Fiona McGovern, Kito Nedo, Dominikus Müller und Beate Scheder.

**Participating artists:**
Kai Althoff, Lutz Bacher, Cosima von Bonin, KP Brehmer, Tom Burr, Merlin Carpenter, Marc Camille Chaimowicz, Anne Collier, Bernadette Corporation, Lukas Duwenhögger, Jana Euler, Cerith Wyn Evans, Claire Fontaine, Gelitin, Isa Genzken, Ull Hohn, Karl Holmqvist, Alex Hubbard, Peter Hujar, Anne Imhof, Sergej Jensen, Martin Kippenberger, Pierre Kossowski, John Knight, Michael Krebber, Mark Leckey, Klara Lidén, Lucy McKenzie, Christian Philipp Müller, Henrik Olesen, Paulina Olowska, Dietrich Orth, Manfred Pernice, Josephine Pryde, Martha Rosler, Cameron Rowland, Andreas Slominski, Reena Spaulings, Katja Strunz, Philippe Thomas, Danh Vo, Peter Wächtler
Cécile B. Evans
AMOS’ WORLD: Episode One

In her work, Cécile B. Evans examines the significance and role of emotion in contemporary societies as well as the increasing influence of new technologies on our feelings and actions. For her forthcoming show at mumok, Evans creates an architectural video installation. AMOS’ WORLD: Episode One is conceived as a television show set in a socially progressive housing estate. The show, divided into episodes, follows an architect called Amos—a cross between Saint-Exupéry’s Little Prince and a famously brutal architect—and the inhabitants of the housing estate. Viewers are first introduced to Amos and some of the tenants, each individuals interwoven into the larger infrastructure of Amos’ building. His comfortable perch takes a turn when his perfect individual-communal fantasy for the Capitalist age begins to crumble as the tenants fail to conform to the behaviors he had envisaged. Fissures in this carefully constructed network reveal a breakdown of person-to-person and person-to-infrastructure power dynamics as the audience themselves look on from units nested within an architectural construction built to echo that on screen. Seemingly free from the pressures of an outside environment but with a visibly constricted view—how has the networked age impacted the irreconcilable gap between individual rights and the controlling nature of the systems that create them?

Cécile B. Evans (*1983) is an American-Belgian artist living and working in London. Recent selected solo exhibitions include Galerie Emanuel Layr, Vienna (AT), Tate Liverpool (UK), Kunsthalle Aarhus (DK), M Museum Leuven (BE), and the De Hallen Haarlem (NL). Her work will be included amongst others in the 7th International Moscow Biennale (RU), the 4th Ural Industrial Biennal (RU), Galerie Kamel Mennour (FR), and the Louisiana Museum of Modern Art, Copenhagen (DK). It was included among others in the 9th Berlin Biennale (DE), the 20th Sydney Biennale (AUS), Fundació Joan Miró, Barcelona (ES), and the Musée d’Art Moderne de la Ville de Paris (FR). Public collections include The Museum of Modern Art, New York (US), The Rubell Family Collection, Miami (US), the Whitney Museum of American Art (US), the De Haalren (NL), the Castello di Rivoli, Turin (IT), the Louisiana Museum of Modern Art, Copenhagen (DK) and the FRAC Auvergne (FR).

An exclusive artist edition will be released on the occasion of the exhibition.

Curated by Marianne Dobner

mumok Museum moderner Kunst
Stiftung Ludwig Wien
Museumsplatz 1, 1070 Vienna

Exhibition dates
March 23 to July 1, 2018

Press conference
Wednesday, March 21, 2018, 10 am

Opening
Thursday, March 22, 2018, 7 pm
Double Life
Fine Artists Make Music

It is quite remarkable how many fine artists also made music. This was much more than just an interest in another medium. Public musical performances and the production of recorded music involve different ways of working and different environments, and also the confrontation with a different audience (not to mention different forms of income).

This is why art critic Jörg Heiser refers to a “contextual shift” between the fine arts and music when he writes about this phenomenon beginning in the 1960s. Alluding to the fact that some artists did not make their work in other fields transparent and open, his book is called Double Life. It is certainly true that there are many different ways in which individuals can either combine these two fields in their lives and work—or keep them separate. In some cases, work in both fields was only known to insiders. Other artists, by contrast, made a deliberate use of the frame of the fine arts for their musical performances. There is a broad spectrum with many intermediate forms.

From June 16, 2018, a mumok exhibition taking its title Double Life from Heiser will focus on fine artists who wrote or produced music, who performed it in public, or who were members of artists’ bands. This raises the question as to the difference between pure musicians and artists and those working in both fields. The exhibition will also address the role of music by fine artists within the history of twentieth and twenty-first-century music.

Music as a Work of Art
The exhibition Double Life will present only music, in the form of listening stations, which will be linked with visual material wherever possible—videos and photographs of concert and studio performances. The exhibition will thus respect the significance of the artists’ choices of performance situations. Information about the fine art work of the artists will also be presented.

A Double Life in the Twentieth Century
As early as 1913, the year of his first ready-made, Marcel Duchamp used principles of chance as a compositional method in his Momentum Musicale, while in the same year futurist Luigi Russolo designed his first noise instruments (Intonarumori). Already in classical modernism, fine artists were developing questions and methods that were to define not only the fine arts but also the musical avantgarde.

After World War II, the phenomenon of fine artists making music became more and more significant. Key impulses came from John Cage, a pioneering composer and musician in so many ways, who was always in close contact with fine artists and also himself created a number of visual artworks. In the second half of the 1950s, he taught at the New School for Social Research in New York, where key members of the later Fluxus movement were among his audience—George Brecht, Al Hansen, Dick Higgins, Jackson Mac Low, Toshi Ichiyanagi, Yoko Ono, and Allan Kaprow, as well as George Maciunas and La Monte Young. In addition to Fluxus artists, in the 1960s and 1970s, more and more fine artists also came forward as musicians. Their approaches, questions, and methods often resembled those of the fine arts, as in the case of the Americans La Monte Young, Charlemagne Palestine, and Tony Conrad, whose positions were close to minimal art (and color field painting).

The same is true of the musical work of European artists like Hermann Nitsch, Hanne Darboven, and A. R. Penck and Markus Lüpertz, which remained closer to the Western musical traditions than the music of their American colleagues.
Fine artists also turned to pop music in the 1960s. Andy Warhol’s short but intense support of the band Velvet Underground was an important intervention. Yoko Ono, by contrast, who began as a member of the Fluxus movement, began to develop her own independent pop music in 1968, in parallel to her work as a fine artist.

Important representatives of the double life between the fine arts and music are also to be found among the protagonists in the shift from rock and pop to punk and new wave music. Key figures like Captain Beefheart (as a painter Don Van Vliet) and Alan Vega must be mentioned here.

With the success of these new musical movements, and simultaneous with a booming return to painting after the years of conceptual and performance art, the late 1970s and the following years saw a high point in the phenomenon of bands consisting partly or entirely of fine artists. It was not least the art schools that became key focuses for the development of a more or less professional (or often also deliberately amateurish) collective form of musical performance.

For America, Mike Kelley and his collaborators must be mentioned, including Jim Shaw, Tony Oursler, Mayo Thompson, and Cameron Jamie; in Europe, various representatives of “new painting,” such as the circle around Martin Kippenberger, and Albert and Markus Oehlen. The deliberately provocative and subversive names that important bands selected at this time included Destroy All Monsters, The Red Crayola, Titankatzen (Titanic Cats), and Die tödliche Doris (Deadly Doris). This field was initially dominated by men, but from the mid-1980s more and more women shook the scene up, among them Jutta Koether (who later repeatedly performed with Kim Gordon) and Pipilotti Rist as a member of the women’s group Les Reines Prochaines.

From the 1990s, the music of fine artists entered into a period of stylistic pluralism, corresponding to developments in the visual arts. Within the broad spectrum of musical approaches, electronic music and working as a DJ became more significant. Examples include Christian Marclay, Kai Althoff, Carsten Nicolai, Angela Bulloch, and Martin Creed.

The Fine Arts and Music in Austria

One focus of the exhibition is on musical projects by artists from Austria. The phenomenon of music-making fine artists also gained ground in the 1960s in Austria. Alongside important names like Hermann Nitsch and Christian Ludwig Attersee, early protagonists were also found among the Wiener Gruppe and Vienna Actionism. In the early 1970s, they performed collectively in Germany under the title Seldom Heard Music. The Hotel Morphila Orchester, founded by Peter Weibel and Loys Egg in 1978, can be seen as a precursor of local artists’ bands in the 1980s. Molto Brutto and Pas Paravant were two of the most important formations among many fine artists making music from the 1980s on, including Hans Weigand, Graf/ZYX, Heimo Zobernig, and Martin Guttmann, and the younger generation with Christian Kosmas Mayer and Manuel Gorkiewicz.

Curated by Eva Badura-Triska and Edek Bartz
Class Reunion  
Works from the Schürmann Collection

Gaby and Wilhelm Schürmann do not see their collection as just private property or a prestige object, but rather as an item of cultural value that needs exchange with the public. Their collection has been constantly growing since the late 1970s, and it provides an incomparable view of the development of contemporary art from the 1980s onward. This is a progressive statement on behalf of contemporary art that is anchored in social issues and sees itself as a form of communication. The rationale behind the collection, which is held in Herzogenrath near Aachen and in Berlin, is both creative and productive, and the two collectors’ practice can be described as a particularly free-spirited form of cultural production. The act of collecting is realized less in the processes of keeping and completing artworks and is instead understood mainly as an invitation to participate in the public production of connections. This very pragmatic and hands-on approach is manifested in sensual and unconventional gestures of presenting, including the principle of “comparative seeing.” In this sense, the Class Reunion exhibition, the title of which refers to a 2008 installation of the same name by Berlin artist Nairy Baghramian, will unravel an exciting, humorous, and surprising dialogue between the diverse artistic positions in the collection, establishing unexpected points of contact. One focus in this is on Viennese influences on this international collection and its networks.

Gaby und Wilhelm Schürmann take a hold of art, and of the practice of collecting, for intellectual purposes, subjecting them to continuous critical scrutiny. This implies a dynamic collecting philosophy. “Art and the ways in which we approach it,” Wilhelm Schürmann says, “are a never-ending process for me, which can and has to be continually changed. In public I am an interpreter, translator, and thus also co-producer. I am also there as a collector.” And Gaby and Wilhelm Schürmann reject notions of collecting according to a “contemporary canon” or as a way of amassing venerable works. They are more interested in features of art such as its relevance to reality, its openness and humor, its credibility and necessity. They also value the quality of what is not immediately evident. “I have always been interested in what you cannot see in a picture,” Wilhelm Schürmann says. The two collectors also welcome large installations that cannot be kept or shown in private spaces.

Collecting as practiced by Gaby and Wilhelm Schürmann opens up the possibility “to bring together very different perspectives and mentalities and to credibly interlink divergent approaches.” Collecting is not aimed at establishing a legacy, but is about the here and now. Wilhelm Schürmann has often criticized the timidity of both private and public collections when it comes to abandoning “the well-trodden paths of the mainstream,” and he has used his own curatorial and media activities to set a progressive counter-model against a lame “thinking on the safe side.” Art must and should be seen as an engine of exploration, change, and renewal. Like a conductor of music, Schürmann would like to utilize a concert made up of solos to “direct our perception but without any intention to lecture or to teach.”

Wilhelm Schürmann, who was born in 1946, developed his interest in art in the early 1980s in the context of punk and new wave music and their lifestyles. His first purchases were works by the Cologne studio collective Mülheimer Freiheit, but he later took these works out of the collection. In 1984 he also sold his collection of historical Czech photography to the Getty Museum in Los Angeles. His connections to works by Günther Förg, Georg Herold, Meuser, Martin Kippenberger (who like
Schürmann was born in Dortmund, and Albert Oehlen have remained significant throughout the history of the collection. From 1984 to 1986 Schürmann curated exhibitions of contemporary art at the CCD photo gallery in Düsseldorf, which was owned by F. C. Gundlach, and he encouraged some artists there to take an interest in photography. In the early 1990s the focus of the collection shifted toward American art, including West Coast influences (Jack Goldstein, Mike Kelley, Paul McCarthy, Cady Noland, Raymond Pettibon, Stephen Prina, Jason Rhoades, Christopher Williams, Julia Scher). Since then the collection has been expanded continuously, with works by international artists including many Austrian artists. Parts of the collection have been shown in the past in many museums and galleries.

Curated by Karola Kraus and Wilhelm Schürmann.

**Participating artists:**
Yesterday, Today, Today

Schloss Buchberg near Gars am Kamp is known as an art space and venue for discussions thanks to the collectors Gertraud and Dieter Bogner. This originally medieval castle has been successfully used as a dynamic stage for the exploration of contemporary art since the 1970s. Set in an idyllic landscape and with great historical ambience, Schloss Buchberg is now a venue for contemporary art in the tradition of an enlightened modernism. Since the beginning, Gertraud and Dieter Bogner’s art collection and their projects, were shaped by references to architecture and to a reduced and concentrated or abstract language of forms, as well as an interest in works based on linguistic analysis and new media technologies. They have always wanted to show that abstract art in particular is able to negotiate concrete content and that pure forms can prove to be metaphors for history and politics.

The exhibition *Yesterday, Today, Today* engages with those ambitions and focuses on contemporary art that takes up and reformulates fundamental ideas of the avant-garde such as interdisciplinarity, contextuality, and innovation. The exhibition title taken from a publication by Ukrainian artist Nikita Kadan, who is represented in the exhibition, defines the interest in the interplay between history and present and thus serves as a leitmotif of the exhibition. Contemporary art and social history are also always linked to the past that they are attempting to overcome. When new stories are being told in historical locations, the history of these places appears in a new light experiencing a visualization through art.

The exhibition presents works installed indoors and outdoors by eight artists transforming the landscape and the castle’s architecture with its rooms into venues of presentation and artistic intervention. The walls of the castle form a border that is not only a division between inside and outside, but also a constitutive element in a process of mediation between historical substance and present realities.

This exhibition is a joint project by Gertraud and Dieter Bogner and mumok. Participating artists were selected in collaboration with both collectors, the mumok director and curators.

Artists (curators):

- Martin Beck (Matthias Michalka)
- Michael Beutler – Outside Project (Karola Kraus)
- Josef Dabernig (Matthias Michalka)
- Nikita Kadan (Dieter Bogner)
- Hanne Lippard (Marianne Dobner)
- Ulrike Müller (Manuela Ammer)
- Nicole Six / Paul Petritsch (Susanne Neuburger)
- Sofie Thorsen (Rainer Fuchs)
The exhibition Photo/Politics/Austria undertakes a photographic time journey through Austrian history, from 1918 through to the present. The project, evolved in cooperation with the Photoinstitut Bonartes, displays around 100 works from the mumok photographic collection supplemented by loans from select national and international institutions. Seen through the lenses of such photographers as Friedl Dicker, Seiichi Furuya, Ernst Haas or Dora Kalmus, a collage-like image emerges from 100 years of Austrian contemporary history in the form of a manifold panorama of the country in changing times.

German journalist, sociologist, film theorist and philosopher of history Siegfried Kracauer, who had been forced to immigrate to the United States prior to the beginning of the Second World War, asked how history is at all describable and saw decisive parallels between historiography and photography. In his last, incomplete work History – The Last Things Before the Last (2009, Frankfurt am Main), Kracauer set out to critically examine the reflections he had made in his penetrating analytical work in film and photography. Kracauer compared the reality of film (photo) camera with historical reality, and concluded that many phenomena were barely perceived when not captured by the camera: as with the concept of reality, he saw photography as “part formed, part amorphous”, while in his comparative study of media he sought to counter the realistic aspect by way of a formative characteristic. Neither of the disciplines are capable of attaining the state of perfection, but rather reflect the present only as a section. In both he saw the merging of the spontaneous and the receptive, and in this interplay hoped for the emergence of a way of seeing which was neither ideologically coloured nor purely subjective in nature.

Austrian history from 1918 to 2018 has been marked by an interplay of events: beginning with the end of the monarchy, the two world wars, the Holocaust and its devastating consequences, the post-war period was similarly defined by crises and upheavals, which demanded political conviction from the artists. No photography has, per se, a political dimension, whereby its scope of influence is bestowed upon it through text and context. However, once anchored in consciousness, it then begins to emanate iconically on our conception of past events. The works of Heimrad Bäcker—who’s photographic estate is owned by the mumok—, Herbert Bayer, Günter Brus, Friedl Dicker, Seiichi Furuya, Ernst Haas, Dora Kalmus or Gerhard Rühm are exemplary of this process. As Kracauer discovered, it is matter of capturing the lifeworld as an agglomerate of particular events, developments and situations. By means of its photographic exhibits, Photo/Politics/Austria disposes over the potential to depict Austrian history from a novel perspective.

Curated by Monika Faber and Susanne Neuburger
55 Dates
Highlights from the mumok Collection

Since the foundation of the mumok collection in 1959 the museum has brought together around 10,000 works by around 1,600 artists. 55 Dates invites you to encounter 55 of these works—in the form of “blind dates” with art. A first encounter and a visual impression is available by means of the book 55 Dates, which aims to be an exhibition in book form. The more physical experience resting on the relationship between object and viewer in the gallery only comes later. This is a radical reversal of the traditional order of things, as here we are not developing a catalogue to accompany an exhibition, but rather an exhibition that derives from a catalogue.

55 Dates is no typical collection catalogue, since the objects are presented by Jakob Lena Knebl in her own expressive and sensual way that playfully transforms our pleasures in seeing and exploring and in physical encounter. The works are removed from their specific art-historical anchors and no longer seen as documentary illustrations of a collecting history, but rather as auratic objects with very individual power.

55 Dates is also a collection exhibition that takes our encounter with the objects out of the two-dimensionality of a book and into the exhibition gallery, making a paper universe a three-dimensional reality. Here we present artworks not along the lines of the traditional gaze but as a diverse simultaneity of ways of thinking, themes, and artistic media. The selection of works ranges from Paul Klee, Giacomo Balla, and Pablo Picasso to Andy Warhol, and brings together in one space such different approaches as Anna Artaker, Cosima von Bonin, Günter Brus, Friedl Dicker, VALIE EXPORT, Marta Hoepffner, Ed Paschke, and many more.

55 Dates presents a mix of individual preferences and interests, of the well and the lesser known, showing works by artists that have entered into art history and by others who are still to be discovered. Both the publication and the exhibition highlight that art history is not an objective narrative but rather directed and influenced by its protagonists. Neither book nor exhibition can depict the entirety of the mumok collection, and nor do they correspond to conventional expectations of a representative overview or collection of art of the twentieth and twenty-first centuries.

In the course of the changing institutional history of mumok, the focus of the museum and its collection has shifted several times. In the early years the aim was to document the period from classical modernism to art after World War II in a representative collection—a Herculean task. In 1979, the establishment of the Austrian Ludwig Foundation and the acquisition of the Wolfgang Hahn Collection added performative and socially relevant art of the 1960s and 1970s to the collection. Since the turn of the century, the museum has become a center of competence for Vienna Actionism and has also provided a justified place for works by women artists, in particular in our collections of contemporary art and including acquisitions of works of photography, video and film, and painting, sculpture and installations.

This project will allow readers and visitors to “date” 55 works chosen from a large number of options.

Curated by Susanne Neuburger and Jörg Wolfert
mumok Museum moderner Kunst
Stiftung Ludwig Wien
Museumsplatz 1, 1070 Vienna

Kurt Kren / Ernst Schmidt Jr.

Marking two anniversaries, mumok presents the work of two influential Austrian avantgarde postwar filmmakers—Kurt Kren (1929–1998) and Ernst Schmidt Jr. (1938–1988) in dialogue with each other. As well as screening films, this presentation will also focus on the archives of the two men’s estates, including notes, sketches, correspondence, and other materials pertaining to their work. This will make it possible to understand the complex contexts of their works.

The significance of Kren and Schmidt for Vienna Actionism will be highlighted, as well as each man’s unique and diverse artistic practice, which in both cases goes far beyond the contexts mentioned and has long been important for the fine arts in general.

In terms of mumok’s collecting policies, this show both focuses on and further develops a key field within the collection, particularly concerning conceptual approaches and structuralist film. The show is based firmly on the scholarly archives of the work Kurt Kren and Ernst Schmidt Jr.

Curated by Marie-Therese Hochwartner, Naoko Kaltschmidt, Matthias Michalka, and Susanne Neuburger
Loretta Fahrenholz

The photographs and films of Loretta Fahrenholz challenge the fictions and enactments of our media society. Her work focuses on individuals whose action is shaped by social or economic pressures, and whose group behavior reflects the anxieties and dynamics of our present.

Role-play, improvisation, and targeted references to film genres such as science fiction, fantasy, porn, and documentary, lead in the works of Fahrenholz to moments of irritation and defamiliarization, making the borders between film and everyday presentation, and between staging and action unclear. In the course of her critical look at different social milieus Fahrenholz works closely together with the protagonists in her films, and reacts spontaneously to local conditions of production.

Fahrenholz has worked with the New York dance group Ringmasters Crew, and is now planning a further cooperation for her mumok project, this time with the Wooster Group, also in New York, a legendary group of artists that works with theater, dance, and media, and is seen as a forerunner of post-dramatic theater that has had a key influence on art production in the 1970s, 1980s, and 1990s.

Curated by Matthias Michalka
Kapsch Contemporary Art Prize 2018

In 2018 mumok – Museum moderner Kunst Stiftung Ludwig Wien and Kapsch Group, will award the Kapsch Contemporary Art Prize for the third time in the course of the Kapsch Contemporary Art Challenge. The Kapsch Contemporary Art Prize is dedicated to the promotion of young artists in the field of visual arts mainly living and working in Austria. With this award young talents, distinguished by their outstanding artistic performance, will be presented to an international audience for the first time.

Award
The director of the mumok and the Kapsch Group invite ten experts to each suggest two artists for the Kapsch Contemporary Art Prize. The artists must prove that they are living in Austria. Their works can come from all areas of visual art. The nominees are invited by mumok to submit their applications by spring 2018. An international jury chaired by mumok director Karola Kraus, and Georg Kapsch CEO of the Kapsch Group, will choose the award winner among all the applicants in spring 2018.

The Prize
In addition to the prizemoney of EUR 5.000, the winner will present his or her work in a solo exhibition in fall 2018 and in an accompanying publication. The Kapsch Group will also purchase a work by the winner for the mumok collection.

Prize winning artists
Anna-Sophie Berger (2016) and Julian Turner (2017).
Ernst Caramelle
Welcome to the club (a résumé)

mumok is showing the first comprehensive retrospective exhibition of the work of Austrian artist Ernst Caramelle. This exhibition includes all the phases of the artist’s work from 1974 to today. Various media and Caramelle’s conceptual approach will be interlinked and illustrated in an accessible way, but without losing the work’s subtle and strategic complexity.

The exhibition is not entirely chronological, as it presents the overlaps and continuous cross-references between media works (photos, videos, reproductions of images), wall paintings, the artist’s “Gesso Pieces,” drawings, watercolors, the “light works,” and the important body of prints in Caramelle’s oeuvre. Looking at these cross-references allows us to understand the artist’s complex and rich concepts and images.

Abstraction and symbolic figuration, including expressive floral formlessness, permanently interact in Caramelle’s work, as a means of testing out and the anarchic dissolution of boundaries, and an attitude toward the fixation and ideologies of all the various -isms.

The exhibition will address the themes of artistic productivity, the role of the artist, his involvement in the market and the museum, and negotiations between institutions and artists. This involves pictorial wit, slapstick, diagrammatic forms, pataphysical strategies, comic-like elements, and linguistic quasi-aphorisms with nonsensical undertones. And it amounts to a productive, referential eclecticism full of idiosyncrasies that undermine “pure” forms of (abstract) painting or drawing.

Underlying meaning, irony, the paradox, and a meticulous investigation of the conditions of our perception and of representation are used as method—without becoming overbearing.

Ernst Caramelle will create a new spatial concept with wall paintings for mumok, and this will be a key part of this exhibition that is conceptually and methodologically linked with the artist’s entire oeuvre.

Biography
Ernst Caramelle, born 1952 in Hall in Tirol, did an apprenticeship in glass painting (1966–1970), and then studied industrial design at the University of Applied Arts Vienna, completing his studies with Oswald Oberhuber in 1976 with the multimedia work Resumée. In 1974 and 1975 he was a research fellow at the Center for Advanced Visual Studies at MIT in Cambridge, MA. He held guest professorships at the Städelschule in Frankfurt (1981–1982), at the University of Applied Arts Vienna (1986–1990), and at the Gesamthochschule Kassel (1992–1993). In 1991 and 1992 he was a tutor at the Jan van Eyck Academie in Maastricht. Since 1994 he has been teaching at the State Academy of Fine Arts Karlsruhe, where he has been rector since 2012.

Ernst Caramelle has exhibited all over the world and received numerous prizes and awards. His work is in public collections, including Museum moderner Kunst Stiftung Ludwig Vienna; Generali Foundation Collection, Vienna/Salzburg; Whitney Museum

The artist lives and works in Frankfurt, Karlsruhe, and New York.

Curated by Sabine Folie
Painting with Method
Neoavantgarde Positions from the mumok Collection

The Neoavantgarde of the 1960s and 1970s is characterized by its radical breaks with tradition, by redefinitions of creative approaches and artistic media. The emergence of media-based art and the link between the theory and practice of art, in turn, led to innovative forms of painting. The general tendency to abandon figurative, or gestural-abstract painting went hand in hand with the emergence of focused, formal and configured work structures referencing the general conditions of image and painting, as well as links to new art forms and media. By means of selected works from the collection, the mumok exhibits various developmental lines in this painting. Important works are shown by, among others, Josef Albers, Alan Charlton, Helen Frankenthaler, Roland Goeschl, Ellsworth Kelly, Richard Kriesche, Morris Louis, Karel Malich, Brice Marden, Agnes Martin, Kenneth Noland, Jules Olitski, Hermann Painitz, Larry Poons, Ad Reinhardt, Gerhard Richter or Zdeněk Sýkora.

The Potential of Colour

The liberation of painting from figurative and narrative forms of representation, along with the gestural-expressive signature originating in the 1950s was linked to a reflective emphasis on the motif of colour and its relationship to image carriers: chromatic qualities, the manner of colour application, its relationship to the canvas, as well as the effects of colour and image on the viewer comprised the key principles of this painting. This fathoming of pictorial foundations as itself a pictorial subject may be found in a range of forms in pictures with dynamic-diffuse chromatic traces, in subtly nuanced, self-contained colour fields, in sharp, geometrically cut colour varieties or in fluid painting structures in which the colours’ physical attributes become discernible.

Initiators of Minimal Art—The Significance of Space and Perception

Essential inspiration in painting derived from Minimal Art and conceptual tendencies in art during the 1960s and 1970s. The sober tenets of Minimal Art are revealed by abstract-geometric painting in formally reduced compositions achieved through the rejection of the illusionist appeal that favours object-like works. At the same time, this painting also thematised its relations to space and to perception: the viewer is to be drawn into space-related pictorial objects thereby dissolving the classic juxtaposition of work and viewer.

Through their analysis of works and perception-related approaches, neoavantgarde painters adopted the notions of modernity; they went on to modernize them in their contemporary settings, and in doing so created the foundations for later generations of media and theory-conscious artists.

Curated by Rainer Fuchs