

mumok Exhibitions 2015

mumok Museum moderner Kunst
Stiftung Ludwig Wien
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Exhibition program 2015

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Ludwig Goes Pop

February 12 to September 13, 2015

Opening: February 11, 2014, 7 pm

Curated by Susanne Neuburger

From February 2015, mumok is presenting on four levels one of the world's most significant holdings of Pop Art—the collection of the German industrialists Peter and Irene Ludwig. In this extensive overview, around 100 works from seven different institutions associated with the Ludwigs will be brought together. Exhibits from the Museum Ludwig Cologne, the Ludwig Forum for International Art, Aachen, the Ludwig Museum in the Deutschherrenhaus Koblenz, the Kunstmuseum Basel, the Ludwig Múzeum in Budapest, the Ludwig Museum for International Art in Beijing, and mumok will be on show in Vienna to September 2015.

Pop Art was quicker than any other art movement of the twentieth century to gain entrance to art markets, and was widely exhibited and enthusiastically received as soon as it began to emerge on the scene in the USA. Peter and Irene Ludwig first discovered American Pop artists in the mid-1960s, when this movement was still largely unknown in Germany. It was only with presentations at the 1964 Biennale di Venezia and documenta 4 (1968) in Kassel that Pop Art became known to a broader European audience. The Ludwigs were interested in those artists who are today seen as the legendary protagonists of Pop Art: Jim Dine, Robert Indiana, Jasper Johns, Roy Lichtenstein, Claes Oldenburg, Robert Rauschenberg, James Rosenquist, Andy Warhol, and Tom Wesselmann. Their early sense for the significance of these works led to the largest Pop Art collection outside the USA. For the *Ludwig Goes Pop* exhibition at mumok in 2015, the Ludwig collection will be brought together from its various homes in European museums for the first time and thus be seen as a whole. Books, records, and films of the time will complement the exhibition and place the works within a larger social context.

Ludwig Goes Pop will be accompanied by a parallel mumok exhibition of the work of David Lieske, and based on Lieske's suggestion, the British Villa Design Group will comment on Pop Art from today's perspective. On Level 3 of the museum, they will set up their Bernard Natan Centre for the Arts, with a direct view of Claes Oldenburg's *Mouse Museum* (1960–1977) and *Ray Gun Wing* (1961–1977), pursuing a museum master plan that is just as spectacular as Oldenburg's major works.

David Lieske
Platoon (RL-X)

February 12 to June 14, 2015
Opening: February 11, 2014, 7 pm
Curated by Barbara Rüdiger

From February 2015, mumok is showing a solo exhibition by the German artist David Lieske (born 1979 in Hamburg). Entitled *Platoon (RL-X)*, this exhibition addresses the close connection between legend and work and between the person and the product of the artist. It is the central premise of this exhibition that the artist and the work stand in a complex relationship to each other, and that today the borders between art and work are fluid. The exhibition focuses on Lieske's autobiography in book form, *I tried to make this work (Vol. I)*, in which he tells the story of his life in an idealized retrospective. The text is based on conversations over several weeks recorded by the author Ingo Niermann and was translated into English by Michael Ladner. The book will be presented in an edition of 300 copies, as an autobiographical sketch that can only be read on site, and under heightened security, relating to the specific conditions of its commission and production and also its connection to a specific location and situation.

As already in his earlier conceptual works, photographs, films, and spatial installations, the artist here too looks at the shifting potentials of the production and distribution of art. Statistically, museum visitors devote just three seconds on average to the contemplation of a work of art. By way of compensation for his own self-divestiture and the effort that was required to write the story of his life, the first-person narrator Lieske now demands more commitment from his audience, more than they can even offer during a whole day in the museum. This means that the impression that exhibition visitors gain of the artistic or artificial figure of himself that Lieske presents in his book can at best be just as fragmentary and subjective as the narrator's own version of his life.

The book is presented in a setting of munitions boxes, camouflage nets, and other paramilitary objects, so that the author suggests that his life has to be tactically conquered. Beholders and readers are invited to take hold of it and occupy it.

In the course of describing his own life, Lieske also presents the social network within which he operates. He is a co-founder of the record label Dial Records, and artist and manager at the Mathew Gallery. From his extended circle of friends, he has invited the Villa Design Group, which is represented by his gallery, to create a parallel architectural intervention within the mumok *Ludwig Goes Pop* exhibition, which also opens on February 12, 2015. By extending into this exhibition, Lieske's show demonstrates the afterlife and ubiquitous role of Pop Art in contemporary art.

My Body is the Event
Vienna Actionism and International Performance

March 6 to August 23, 2015

Curated by Eva Badura-Triska with Marie-Therese Hochwartner

From March 6, 2015, mumok is presenting its collection focus Vienna Actionism in the context of international developments in performance-based art. Whereas previous mumok shows always focused on the pictorial artifacts of Vienna Actionism, this exhibition will look closely at the performative aspects of their work. Actions by Günter Brus, Hermann Nitsch, Otto Muehl, and Rudolf Schwarzkogler will be contrasted with works by significant international practitioners of performance art, such as Marina Abramovic, Joseph Beuys, Chris Burden, Tomislav Gotovac, Ion Grigorescu, Paul McCarthy, Ana Mendieta, Bruce Nauman, Yoko Ono, Gina Pane, Neša Paripovic, Ewa Partum, Carolee Schneemann, and VALIE EXPORT. The exhibition will be divided into several thematic sections that look at questions that generally shaped a broad range of action art in the 1960s and 1970s. A comparison with parallel international movements will show that the Viennese artists were not only right up with the times but in many ways developed pioneering positions.

Symposium

My Body is the Event.

Vienna Actionism and International Performance

Friday April 24 and Saturday April 25

Concept by Eva Badura-Triska (mumok) and Christine Standfest (ImPulsTanz)

Renowned experts in the field of performative arts will address questions raised by this exhibition, looking at events in Vienna in the 1960s and simultaneous and later international developments. Participants include: Prof. Doris Kolesch, Free University Berlin; Dr. Adam Czirak, Free University Berlin; Prof. Sandra Umatham, Ernst Busch Academy of Dramatic Art, Berlin; Dr. Rosemarie Brucher, University of Music and Performing Arts Graz; Prof. Nikolaus Müller-Schöll, Goethe University Frankfurt/Main (invited).

John Skoog

Värn

Baloise Art Prize 2014

June 26 – September 20, 2015

Opening: June 25, 2015, 7 pm

Curated by Rainer Fuchs

In his photos, film, and video works, John Skoog (born 1985 in Kvidinge, Sweden) draws on the formally reduced and highly concentrated narrative forms of Scandinavian cinema. His works are shaped by calm cinematic imagery, exploring the metaphorical power and historical allusions of everyday events. Transition between documentary and historical research and filmic fiction is fluid. In 2014, the Swedish artist was awarded the Baloise Art Prize for the highly concentrated observations in his video *Reduit (Redoubt)*, (2014). The prize included 30,000 Swiss Francs prize money.

Reduit (Redoubt) forms the center of Skoog's exhibition at mumok in Vienna. It is set in the raw farming flatlands of southern Sweden, and tells the story of the farmer Karl-Göran Persson, who devoted his life to a remarkable personal building project and died in 1971. After World War Two, the Swedish government called for vigilance toward strangers by way of being prepared for future wars. For Persson, this expressed itself in a heightened fear of a Russian invasion. After his parents died in the 1940s, he began his strategy of barricades, fortifying his isolated straw hut with concrete and all kinds of protective trash—old bicycles, bed frames, and other metal rubbish he found at the junkyard. Over the years, the shell of Persson's fortress gradually weathered and decayed and its former owner's manic fear slowly re-emerged.

While in this video the camera feels its way around the blast and beaten shell of this building, the soundtrack includes off-screen conversation with former neighbors and acquaintances talking about the life of the solitary and eccentric Persson. The panning camera and the flow of talk comment on and intensify the effects of each other. As a loop, the narrative revolves around itself like a never-ending story. Beyond its bizarre personal dimension, Persson's obsession also witnesses the Cold War at the interface between individual and collective history. As well as *Reduit (Redoubt)*, the exhibition at mumok will also include photographs and two further films by Skoog shown at the mumok cinema.

Collection exhibition by Diedrich Diederichsen, Constanze Ruhm and the students of The Academy of Fine Arts Vienna

September 10, 2015 to April 24, 2016

To expose, to show, to demonstrate, to inform, to offer

Artistic Practices around 1990

October 10, 2015 to January 24, 2016

Opening: October 9, 2015, 7 pm

Curated by Matthias Michalka

In fall 2015, mumok will look back at international art activities around 1990. On three levels, we are showing installations, publications, objects, projects, films, and interventions by more than 50 artists and artists' groups. They all question traditional forms of exhibiting and address the pressing social challenges of their time.

The words *to expose, to show, to demonstrate, to inform, to offer* may seem to define the functions of an exhibition very clearly, but around 1990 there were many open questions as to how art should be exhibited and brought to an audience. At the time the AIDS crisis was reaching its climax, questions of identity and gender were passionately debated, social mechanisms of exclusion were a key issue, and the consequences of rapidly spreading globalization were felt everywhere. Under these conditions, there was heated debate on the social function of artistic work, and on the relationship between art and its public, and its conditions of presentation and reception.

to expose, to show, to demonstrate, to inform, to offer will be shown on three levels of mumok, presenting internationally renowned artists like Félix González-Torres, Louise Lawler or Christopher Williams and also positions and projects that to date have rarely been considered in museums.

to expose, to show, to demonstrate, to inform, to offer will show the diverse activities of "museum in progress," which was founded in 1990 in Vienna, as well as the art activism project *Democracy* by the US-American artists' collective Group Material, and Kunstraum Friesenwall 120 in Cologne, a project space run by artists in which art, discourse, film, politics, and leisure activities were aligned with each other in a new and paradigmatic form.

Selected projects and installations by individual artists range from performative interventions such as Christian Philipp Müller's *Small Guide through the Former Electoral Gallery in Düsseldorf*, Andrea Fraser's *May I Help You?*, and Félix González-Torres's "*Untitled*" (*Go-Go Dancing Platform*), to photographic exploration of questions of appropriation and display (by Louise Lawler, Zoe Leonard, Christopher Williams, and others), to new forms of installation and presentation, like those practiced by Clegg & Guttmann, Mark Dion, Renée Green, Christian Philipp Müller, Gerwald Rockenschau, and Heimo Zobernig.

The exhibition will be accompanied by an international conference (January 22–24, 2016), and a comprehensive publication. mumok is thus providing a focused review of a field of recent art history that is crucially significant for our contemporary artistic exploration of the forms and potential of exhibiting.

Ulrike Müller

The old expressions are with us always and there are always others

October 10, 2015 to January 31, 2016

Opening: October 9, 2015, 7 pm

Curated by Manuela Ammer

Always, Always, Others – Non-Classical Forays into Modernism

October 10, 2015 to May 16, 2016

Opening: October 9, 2015, 7 pm

Curated by Manuela Ammer and Ulrike Müller

In her artistic work, Ulrike Müller (born 1971 in Brixlegg, Tirol, lives in New York) explores the relationships between abstraction and bodies and a concept of painting that is not restricted to brush and canvas. The geometrical figures and color surfaces in her compositions are never “purely” abstract. They carry erotic and sexual associations, they tease, touch, and penetrate each other without collapsing into binary logic. Müller uses abstraction as an idiom that can be figuratively appropriated, emotionally charged and politically connoted—depending on the context and the viewer. “My paintings are part of the desire to imagine and to practice alternatives to traditional gender roles and lifestyles,” Müller says.

Müller’s solo exhibition at mumok shows a painterly practice not defined by technique but deliberately seeking out mediums and formats to create connections with other realms of life and of production. Müller uses enamel, for example, which was historically employed in commercial sign making and in jewelry. She has also translated her designs into textile objects like quilts and carpets. A selection of works covering a range of mediums is included in this exhibition, as well as new works that Müller has created especially for the show.

Müller’s programmatically open concept of painting relates to her artistic practice “beyond” the picture. She is a member of the queer-feminist New York collective LTRR and initiated a life drawing club for artists, Friends of the Fine Arts, in which the physical act of collective modeling was just as important as drawing together. She also initiated the exhibition and publication project *Herstory Inventory*, in which women artists were invited to reinterpret images of lesbian feminism based on the inventory of the Lesbian Herstory Archives in Brooklyn, NY.

Müller’s interest in the formal idioms of modernist abstraction is thus primarily an interest in the politics of the body, a critical look at the logics of representation and reproduction that bodies are subjected to and—more significantly—that they themselves can invent. Because Müller does not fixate her pictures but rather very precisely opens them up to certain materials and contexts, she is able to provoke new alliances and connections. “It is not about making something new. Rather, it is about allegedly ‘impossible’ subject positions and about activating desire that has been smothered by standardized patterns of experience.” (Müller)

Parallel to and in conjunction with Müller's solo show, the artist and mumok curator Manuela Ammer are presenting a new selection of works of classical modernism from the mumok collection. Based on Müller's interest in images of the body and concepts of identity in alternative artistic practices in the 1960s and 1970s, this exhibition will consider today's potential of the formal canon of classical modernism. A juxtaposition of major works from the mumok collection with rarely seen works will shed new light on the relationships between abstraction and figuration and the canonical and non-canonical.

Symposium “Aber etwas fehlt. But something’s missing.”
Marxist Art History between Possibility and Necessity

Symposium dates: November 27 and 28, 2015

Concept: Kerstin Stakemeier and Manuela Ammer

“But something’s missing,” insists Paul Ackermann, one of the main characters in Bert Brecht’s opera *Rise and Fall of the City of Mahagonny* (1930), while his friends continue to celebrate life. In the middle of this capital of pleasure—the city of the net that has abolished work and where money can buy all the fun imaginable—Paul Ackermann feels a phantom pain. Today the situation depicted in Brecht’s *Mahagonny* seems to be pretty realistic—it is the existence of a world in which work is no longer at the core of social cohesion and where there is nonetheless no good reason to celebrate.

Throughout much of the twentieth century, proponents of Marxist art history such as Lu Märten, Arnold Hauser, Meyer Schapiro, T. J. Clark, Carol Duncan, and Linda Nochlin provided decisive impulses linking social and political developments with questions as to the relevance of art. It was Marxist criticism that included the contexts of the production of artworks and their makers in our understanding of art, and thereby led art out of its social isolation as a form of representative excellence.

The global crisis since 2008 has changed things fundamentally. It is not a crisis of labor but one of finance, in which human labor seems to be only secondary at best. Under these conditions, how can a materialist art history be practiced, given that its methods have always been centered on the synthetic power of labor? Can labor be brought back into the focus of our perception of society? Or is it possible to conceive of a materialism that considers art outside of the realm of labor?

“Aber etwas fehlt. But something’s missing.” intends to claim the productivity of a present-day materialist art history for contemporary art. In lectures and discussion, this symposium will look at those art histories since the 1960s that have been based on materialist approaches to understanding art. Exploration of the history—or histories—of Marxist art history and their political and aesthetic parameters will engender possible paths into the present. The current relationships between “Marxist” and “political” will be addressed, as will the question as to how an institution like mumok can position itself within these debates.

mumok cinema 2015 **Curated by Matthias Michalka**

In September 2011 mumok launched a new events platform—the mumok kino. Since then we have devoted numerous film programs, conversations with artists, and debates to the diverse connections between the fine arts and film. We have successfully established mumok kino as an interface to a younger generation of art producers. This a venue for exchange and critical thinking and a significant Vienna meeting place for artists, theorists, curators, and a general public interested in film.

In 2015 mumok kino will continue its program with themed film series, exciting solo and new presentations, and a large number of cooperative events. We kick off with Tobias Zielony, one of the artists invited to contribute to the German Pavilion at this year's Venice Biennale, presenting his own film works (January 14). A week later we are screening a film program in cooperation between the Academy of Fine Arts Vienna and the Alle School of Fine Arts in Addis Ababa, introduced by Anette Baldauf and Christian Kravagna (January 21). The next program is devoted to the extensive film oeuvre of Hans Schabus, presented as never before (January 28). We are also planning a themed series to be curated by Helmut Draxler, and a screening of *Film Titel Video*, a joint work by Dorit Margreiter, Mathias Poledna, and Heimo Zobernig, as well as programs by artists such as Loretta Fahrenholz.