

Prosperous Poison

On the Feminist Appropriation of
the Austrian Unconscious

10.9.2015 – 24.4.2016

Exhibition Booklet
English

museum moderner kunst stiftung ludwig wien

mumok



Introduction

Structured as a narrative, exhibition *Prosperous Poison* arranges the holdings of mumok's collection from 1945 to the present into five chapters. Careful study of the artworks themselves, the artistic positions associated with them, and the structure of the collection as a whole brought to light the cultural, social, political, and economic developments and discourses that had influenced the works and their collection history. Questions came up: How to handle the texts, facts, pictures, how to turn them to one's own purposes? And how to confront one's own ambivalence—between desire and critique?

Feminist appropriation here means finding a way to circumvent the mere reproduction of existing categories in art and the history of culture without turning away from them completely. Such gestures in part already show up in established artistic practices included within the collection and among its protagonists. In addition, the curators deploy a strategy of feminist appropriation when other works, too, are reinterpreted or put into this context. This leads towards an assertively queer affirmation that simultaneously draws attention to gaps and blind spots.

The works in the collection here function as material in which the traces of an "Austrian unconscious" repeatedly emerge. Similarly, the exhibition architecture allows the past to be recognized in the present, in that it takes over and repurposes the installation design of the previous exhibition *My Body is the Event: Vienna Actionism and International Performance* (6.3.–23.8.2015).

Chapter 1: The year 1945 marks the beginning of the postwar period and the post-traumatic convalescence that accompanied it. *Schlachten, Material, Prothesen* (Slaughter Material Prostheses) combines ideas about the purview of the modern subject with war. In this way, connections are drawn between the currently topical question of the revaluation of matter and concrete sociopolitical phenomena. Between production and reproduction, rehabilitation and exhaustion, restoration and deactivation, Chapter 2 accommodates various perspectives and makes imitation legible as a potential gesture of appropriation. Chapter 3 is dedicated to the gaze as a mode of operation and an opportunity for participation or a means of access. Chapter 4, *Love*, addresses subcultures and sites that managed to create visibility for often excluded groups. Conversely, it becomes clear where such endeavors were not successful. Chapter 5, dedicated to the ensemble of *Taking Care, Anger Issues, and Capitalistic Yoga*, ranges from unambiguous critiques of capitalism to parodies of them—which are meant just as seriously.

Prosperous Poison puts forward a reordering of the concepts and movements that underlie the discussion of art after 1945—between postwar experience and capitalist realism. The hope is for such a restructuring to bring about the conditions in which something can emerge—and accepting the risk that it may not.

Curated by students and teachers in the Master in Critical Studies course at the Academy of Fine Arts Vienna

Chapter 1
SCHLACHTEN, MATERIAL, PROTHESEN

Chapter 2
IMITATING THE IMITATIONS OF THE IMITATORS

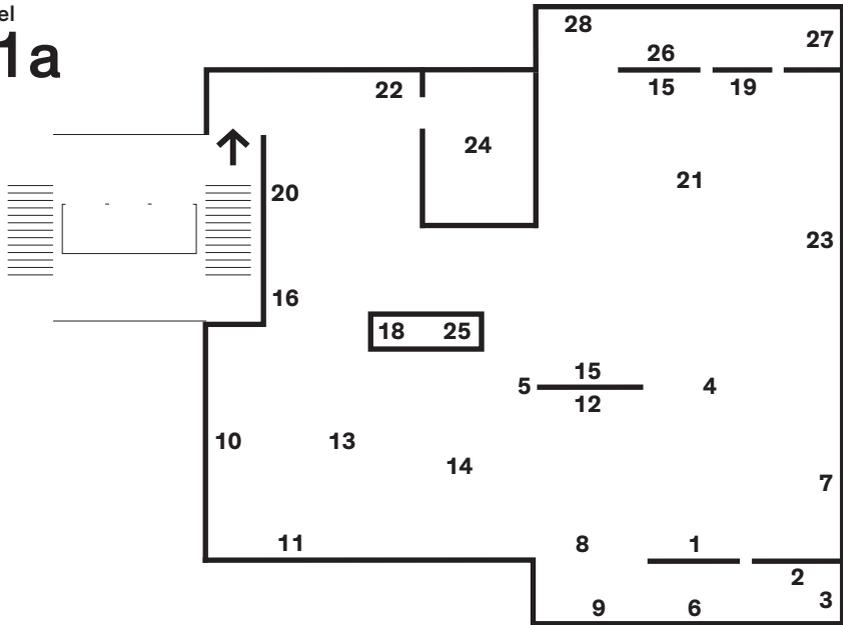
Chapter 3
TAKING PICTURES OF THE BOYS

Chapter 4
LOVE

Chapter 5
TAKING CARE: CAPITALISTIC YOGA AND ANGER ISSUES

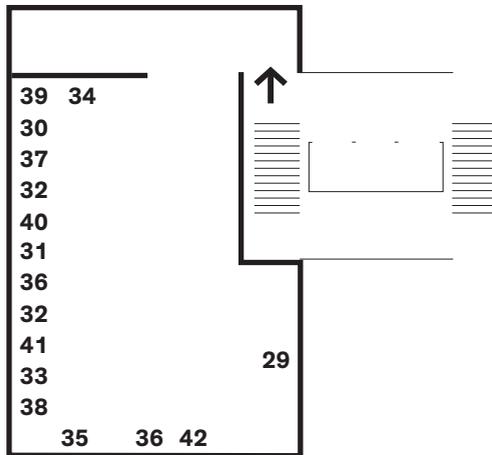
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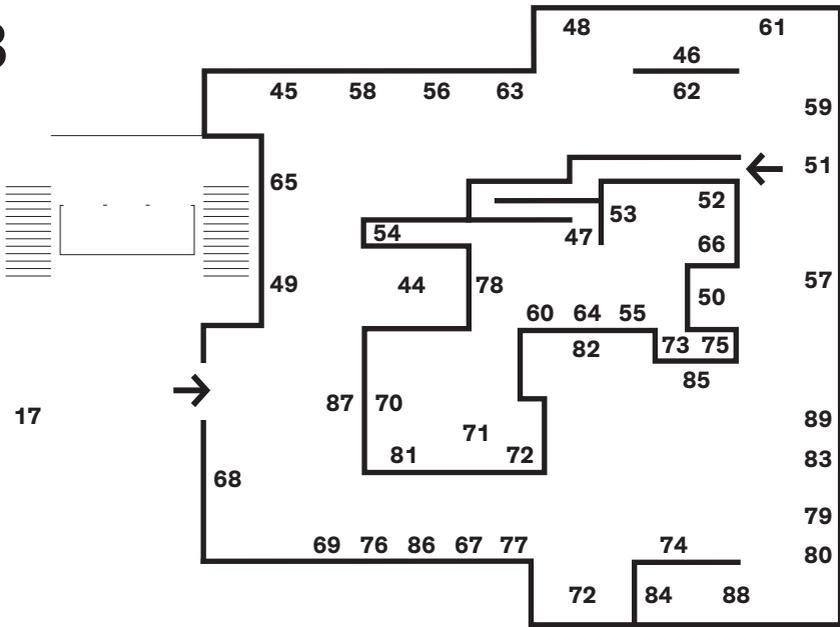


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Chapter 1 SCHLACHTEN, MATERIAL, PROTHESEN

1

Alice Aycock

The St. Gall Pantomime

1985

Pastel on paper

Alice Aycock studied systems theory and wrote her thesis on the highway system and its relationship to the landscape. She is also interested in the human brain. She once said: "Sometimes I assemble all my books and pictures on the floor . . . here I have Egypt . . . here I have the Middle Ages . . . I stand thinking about all these different sign systems and what they have to do with the structure of the brain in that particular historical time."

2

Geta Brătescu

Magneti

1974

Wood, steel, paint, cardboard, paper

In a manifesto-like text, Brătescu speaks of various enormous magnets that have been placed in the city and its surroundings. They are intended to encourage interaction in public space and to foster the ever-new relationships that emerge from freely playing with the magnets. In this way, the magnet-objects are meant to remind people in Nicolae Ceaușescu's totalitarian Romania of their free will.

3

Nina Canell

Unanswered Elemental Thoughts

2010

Shelf, chewing gum, electromagnetic device

The exact balance of attraction and repulsion – a sticky balance of power. Measurements of brain waves have shown that chewing gum stimulates regions of the brain that can have a positive influence on stress management and also stimulate concentration, attention, spatial and numerical thinking. Regardless of whether you're at mumok, at a human rights demonstration in Myanmar, or in a prison cell.

4

Helen Chadwick

Glossolalia

1993

Bronze, fur, oak

In 1993 Helen Chadwick was among the artists featured in an exhibition titled *Bad Girls* at the Institute of Contemporary Arts (ICA) in London. Far from moralizing or didacticism, a new generation of feminist artists turned to the vulgar and the provocative. *Glossolalia* means "speaking in tongues." A Babylonian tower of tongues rises up phallically and at the same time takes the form of an upended vulva, in a strategic confusion of binary gender categories.

5

**Christian Eisenberger
Michael Niemetz**

pro-thesen

2003

Video transferred to DVD, color, sound, 6'12"

The video work *pro-thesen* by Eisenberger/Niemetz was made in 2003 for the exhibition series "MIB Mensch in Bewegung" (MIB People in Motion) at the Vienna Technical Museum. The modern, mobility-oriented "prosthetic God"—as Freud described humans with their technical aids—incessantly cries "faster, higher, further." Eisenberger/Niemetz, by contrast, stage a limping answer with DIY anti(pros-)theses.

6

Hans Haacke

Cycle

1969

B/W photograph

Among the things that Hans Haacke problematized in his work *The Chocolate Master* in 1981 were the links between Peter Ludwig's artistic patronage and his chocolate factories. But Ludwig quickly expressed an interest in buying the work, to which Haacke responded with a legal writ forbidding the sale of the work to Peter Ludwig whose name is today attached to the mumok collection. The photograph *Cycle* is not on loan from the Ludwig Foundation. It was gifted to mumok in 2005.

7

Candida Höfer

**Museum Moderner Kunst
Stiftung Ludwig Wien III**

2007

Color photograph

A show that was at mumok in 2007 celebrates its comeback in 2015: as an exhibition in an exhibition. Candida Höfer's *Museum Moderner Kunst Stiftung Ludwig Wien III* bridges not only the gap between past and present, absence and presence, but also that between a photographically generated historical record and a picture consecrated into art.

8

Joe Jones

Wind Chimes

1964

Wood, nylon threads, brass, electric motor, wire propeller

A wind chime in a windless exhibition space: the electric motor that produces its movements and sounds is powered by a battery. (Wind facts: since Austria passed its law on green electricity in 2012, 265 wind turbines have been installed with a total power output of 1,015 MW, doubling the country's wind power capacity in just three years.)

9

Edelbert Köb

Bleiplatte aufgeweht / Lead Plate Billowing

1975

Lead sheet on wood

Edelbert Köb was a professor at the Academy of Fine Arts Vienna, its prorektor, and director of mumok, but not only that: he is also a practicing artist. He donated this work to mumok, where it is now on view for the first time.

10

Madame d'Ora (Dora Kallmus)

Untitled from the series

Slaughterhouses in Paris

1946–1948

B/W photographs

Dora Kallmus, aka Madame d'Ora, had been a successful society photographer in Vienna and Paris, but in 1946, after the horrors of World War II, she turned to other subjects: she started going to slaughterhouses. There she became a witness to the industrialized violence that takes place on a daily basis to fulfill the demand for meat, itself a material for the reproduction of human bodies.

11

Robert Motherwell

The Spanish Death

1975

Acrylic on molino

The Spanish Death was originally part of a triptych, a version of *Elegies to the Spanish Republic*. In 1937 Motherwell had gone to a lecture on the Spanish Civil War by the writer, partisan, and future politician André Malraux. "The Spanish Elegies are not 'political,'" Motherwell later wrote, "but my private insistence that a terrible death happened that should not be forgot."

12

Stephan Reusse

Rob Scholte

1998

Color photograph

1994: Amsterdam. A grenade explodes in his own car, a blue BMW. The painter Rob Scholte loses both his legs. His partner loses her unborn baby. The novel *Gimmick* tells of the connections between the art scene and the drug scene.

A rumor mill. A case of mistaken identity?

1995: Scholte shows the bombed-out car in an exhibition titled *Bits and Pieces*. He suspects the wrongdoer to be one of his artist colleagues.

1998: Stephan Reusse takes a photograph of Scholte, a suitcase, and an airport.

13

Germaine Richier

Le Griffu / The Clawed Creature

1952

Cast bronze

The geometric process of triangulation, which in traditional sculptural practice was a way to transfer the dimensions of a model onto the sculpture itself, is given a critical twist in Richier's postwar work. With the wires running between the figure's busy hands and feet, *Le Griffu* marks out its own space. But the network of lines also puts up some resistance: in the artist's words, "my statues must give the impression of being immobile whilst, at the same time, seem like they are going to move around."

14

Markus Schinwald

Untitled (Legs) #3

2007

Wood, metal hinge

Markus Schinwald's table-leg objects are like dancing people who are frozen at the very moment when their bodies are under the greatest tension, always just about to break free of their immobile state. They often feature as extras in Schinwald's films, where they sometimes seem more alive than the human actors.

„u. When I play with the cat,
maybe the cat plays with me.“

Kapitel 2

IMITATING THE IMITATIONS OF THE IMITATORS

15

Yto Barrada

Papier peint / Wallpaper – Tangier

2001

Femmes à la fenêtre / Women at Window

2002

Pastorale

2001

From the series **Une vie pleine de trous,
le projet du détroit / A Life Full of Holes:
The Strait Project**

Color photographs

"Even a life full of holes, a life of nothing
but waiting, is better than no life at all."

From: *A Life Full of Holes*, Driss Ben Hamed
Charhadi, 1964

16

Monika Brandmeier

Herrentaschentuch /

Gentleman's Handkerchief

1989

Pencil, wax crayon on paper

17

Carola Dertnig

Equivok

2004

Wooden pedestal, speaker, sound

Equivok offers a stage for a retelling of the history of Vienna Actionism from the perspective of the women who were present. Dertnig's reconfiguration of what happened during the "university obscenity"—the Actionists' notorious "Art and Revolution" event in 1968—creates a space for voices excluded from the established versions of the story.

18

Robert Filliou und Daniel Spoerri

Invitation card, Wortfallen [Word Traps], Galerie Rudolf Zwirner, Cologne

1964

Print

"American Pop Really Turns On German Art-Lovers" was the headline of a November 1970 article in the *New York Times*, in which D. L. Shirey reported with astonishment on the Cologne art dealer Rudolf Zwirner's two spectacular purchases that broke all auction records for living American artists. This depiction of a "word trap" by Daniel Spoerri and Robert Filliou conveys in images how the auctioneer's hammer hit, so to speak, "the nail on the head."

19

Fritz Fischer

Strudlhofstiege

1950

Oil on canvas

In 1688 the court and chamber painter Peter Strudel founded a private art school at the Strudelhof in Vienna—the precursor to the Academy of Fine Arts Vienna. The Academy's faculty was "cleansed" in 1938, and in 1945 teaching began again in the heavily damaged building on the Schillerplatz, with Herbert Boeckl as its provisional rector. Fritz Fischer was able to continue his studies after two years of labor service for the Third Reich.

20

Helen Frankenthaler

Salome

1978

Acrylic on canvas

Helen Frankenthaler has often been spoken of as a successful woman in the male-dominated history of abstract painting. In the 2015 ranking of artists by ArtFacts.Net she is placed 704th, the painters Jackson Pollock and Robert Motherwell, both from the same era, are 226th and 206th respectively.

21

Nancy Graves

Fifty Hair Bones and Sun Disk (to the students of the Aachener Werkkunstschule)

1971

Mixed media

Formerly in the Hahn Collection, Cologne

Elisabeth Brandt restored this sculpture in 2006 as part of her thesis project at the Academy of Fine Arts Vienna. She ascertained that the dedication in the title of the work—"to the students of the Aachner Werkkunstschule"—refers to twelve students who had been Nancy Graves's assistants on the production of *Fifty Hair Bones and Sun Disk*. With the serial arrangement of repeating elements that are at the same time handmade, unique pieces, the artist questions to what extent an image can be grasped as a whole.

22

Lagopus mutus

back and forth (–) iterative requests permissible

On loan from the Natural History Museum Vienna

We suspect that from an etymological perspective there is no connection between the Polish noun "kura" (chicken) and the German verb "kuratieren" or the English "curate." Likewise, it is not possible to establish with any certainty whether the white cube is changed more by the presence of a ptarmigan (also known as a snow chicken) than the other way around. But it is clear that what's going on is an imitative gesture of appropriation. Between production and reproduction, rehabilitation and exhaustion, restoration and deactivation, something can and will happen.

23

R. H. Quaytman

Voyelle, Chapter 26

2013

Various materials on wood

"If painting is the medium most conducive to accelerated circulation within the art world, Quaytman's open-ended system of archiving imposes a temporal lag [that] problematizes the operation of the paintings within the art market." (Curator Richard Birkett in the exhibition leaflet for *and Materials and Money and Crisis*, mumok, 2013)

24

Katya Sander

Double Cinema

2000

Video installation, color, sound

Katya Sander's staged survey shows a focus group in conversation with a moderator, observed and monitored by a team of experts behind a one-way mirror. The interweaving of camera angles produces and reproduces power relations. The opinion-polling and market-research strategies typical of neoliberalism are put on view as a case study.

25

Kurt Schlögl

Kurt Schlögl schenkt dem MUMOK sein Herz / Kurt Schlögl presents his heart to the MUMOK

2010

Ceramics, cardboard, wire, plush heart

Many gifts bear witness to the friendship between Kurt Schlögl and Edelbert Köb, formerly director of mumok and once prorector of the Academy of Fine Arts Vienna. Most of them are probably shown in the museum as rarely as Köb's own gift *Bleiplatte aufgeweht*.

26

Daniel Spoerri, Manfred Tischer

Hahns Abendmahl / Hahn's Supper

documentary photograph, 1964

B/W photograph

On May 23, 1964, Gisela Hahn invited sixteen guests to dinner. The food was served on a wooden board, and guests brought their own plates and cutlery. Nobody did any washing up. Gisela Hahn might have inspired Irene Ludwig to collect Pop Art if their husbands hadn't been the key protagonists and regular customers of Rudolf Zwirner's.

27

Thomas Stimm

Große Blume mit Blatt / Large Flower with Leaf

1995

Glazed ceramics

28

Anonymous female artist

Überfahrt nach Karaoke / Run Over after Karaoke

White road markings over a squirrel run over by a car

On loan from the Natural History Museum Vienna

True or false: you eat meat every day, haven't gone hunting for decades, and you avoid supermarkets. Your favorite meal is ragout.

Dear colleagues, dear visitors,

This exhibition is a collaboration between the Academy of Fine Arts Vienna and mumok—two educational institutions with independent legal status and sociopolitical responsibility. In the framework of this project, we, as students, teachers, and staff, have taken recourse to our lengthy academic experience, networks, institutional and personal resources, in order to negotiate, in public, up-to-date ways of reading the collection holdings. And we have one very specific question for you: How do you do? Iterative requests permissible.

Chapter 3 TAKING PICTURES OF THE BOYS

29

Anna Artaker

48 KÖPFE AUS DEM MERKUROV MUSEUM / 48 Heads from the Merkurov Museum

2008–2011

16mm film transferred to DVD, b/w, silent,
4'19"

In the Merkurov Museum in the Armenian city of Gyumri, Anna Artaker became a documentarian of the rituals of hero worship. She transferred the death masks made by the Armenian-Soviet artist Sergei Merkurov—mainly of male representatives of the culture and politics of the Soviet Union—onto 16mm film. In reference to Kurt Kren's film *48 Köpfe aus dem Szondi-Test* (48 Heads from the Szondi Test, 1960) Artaker adopted not only the latter's exact sequence of shots but also its image composition. In the Szondi test, an examinee is asked to select portraits of mental patients according to how appealing or repulsive they find them, upon which a personality profile is established.

30

Yto Barrada

Homme au tableau / Man with Painting

From the series **Une vie pleine de trous,
le projet du détroit / A Life Full of Holes:
The Strait Project**

1999

Color photograph

In the series *A Life Full of Holes: The Strait Project* Yto Barrada documents the shifting of the European external border further into Morocco, both geographically and socially. The photographs explore the coastal towns Tangier and Tétouan as spaces of transit marked by the

social and architectural traces of emigration. The gold-framed painting in the picture raises questions about the material and ideological value attributed to art.

31

Sophie Calle

Last seen ...

(Flinck, Landscape with an Obelisk)

1991

Color photograph, wood, printed text

Govert Flinck's painting *Landscape with an Obelisk* was long attributed to Rembrandt, until it emerged in the late 1980s that it was actually by his pupil. In March 1990 Flinck's painting was stolen from the Isabella Stewart Gardner Museum in Boston, along with a further 13 works. In the series *Last seen...*, Sophie Calle depicted the empty spaces the absent works left behind and asked the museum staff to describe them. Their descriptions from memory are hung as framed texts next to the photographs taken in the museum.

32

Kaucyila Brooke

Untitled #57, #85, #89 and #91

From the series **Vitrinen in Arbeit/ Vitrines**

During Remodeling

2001–2004

Color photograph

For the project *Vitrinen in Arbeit* (Vitrines During Remodeling), Kaucyila Brooke documented the exhibition spaces of the anthropological department of the Natural History Museum Vienna during their remodeling between 2001 and 2004. The series makes visible how architecture and the ideology of colonial and imperial projects were represented under the guise of research and discovery in nineteenth-

century Austria. In addition she traces the ways in which the history of exhibiting and the history of domination are intertwined.

33

DIE DAMEN

Ona B, Evelyne Egerer, Birgit Jürgensen, Ingeborg Strobl

Aus gegebenem Anlaß, 8. Jänner 1988, Projekt Westbahnhof / In View of the Occasion, January 8th, 1988, Project Westbahnhof

1988

B/W photograph

Photo: Leo Kandl, 1987

Origin for the postcard *Die vier neuen Mitglieder des Ersten Wiener Männergesangsvereins / The four new Members of the first Vienna Male Choir*

In 1988 DIE DAMEN (“The Ladies”) posed for a postcard as the “four new members of the First Vienna Male Choir” and invited people to the performance *Aus gegebenen Anlass* (Given the Situation at Hand) in the station restaurant in Vienna’s Westbahnhof. The performance marked the birth of the women artists’ collective DIE DAMEN. The impulse for its founding came from Christian Skrein’s 1968 photograph *WIR NICHT*, which shows the key figures of the male-dominated artistic/intellectual scene in Vienna. Ingrid Schuppan-Wiener is the only woman in the picture, and as such is labeled only by her first name. *Aus gegebenem Anlass* can be read as an ironic commentary on the male-dominated art world and its institutions. mumok purchased the postcard on the occasion of the exhibition *Prosperous Poison*.

34

Destiny Deacon, Virginia Fraser

Forced into images

2001

Super-8 film transferred to DVD, color, silent, 9’40”

The title of this film by Australian artists Destiny Deacon and Virginia Fraser quotes from an unpublished letter written in 1981 by Alice Walker, in which the writer describes the visual representation of the black American population as “captured and forced into images.” Like their aunt, Destiny Deacon, the two children in the film belong to the Australian Kuku/Erub/Mer language groups peoples. The artists, who saw the work as focusing more on questions of gender, were surprised that critics gave attention to the different skin color of the two children and saw them as Black and *white**. Yet, as Deacon stresses, “That’s just part of being Aborigine. We come in different shades. He’s black as well. It’s not an issue.”

*The capitalization of the word Black is in keeping with writing practices emphasizing its status as a political concept of emancipatory self-determination and as a social construction. By contrast, the term *white* is written in lower case in order to clearly differentiate it from the emancipatory potential of Black. Its own constructedness is signaled by setting it in italics.

35

Ilse Haider

Stehender Mann / Standing Man

1998

Silicone, artificial flower stamens

Seen from a distance, Ilse Haider's *Stehender Mann* is based on one of the standard poses of ancient statues. Examined up close, however, the naked man turns out to be a collection of artificial flower stamens on a base of sticky silicone.

36

Candida Höfer

Zentralinstitut für Kunstgeschichte

München IV

2002

Color photograph

In the photographic tableaux Candida Höfer has made since the 1980s she usually depicts publicly accessible interiors. Humans are largely absent from her rigorously composed photographs, present only as the viewers of the pictures. By contrast, the orderliness of the places and things shown is a reflection on our collective cultural and social memory.

Museum Moderner Kunst

Stiftung Ludwig Wien II

2007

Color photograph

On loan from the Austrian Ludwig Foundation since 2008

Candida Höfer's series of photographs of interiors includes many pictures of museums. In this architectural/sculptural representation of museum's structures of representation are brought into clear focus. The prominence of Robert Indiana's 1968 work *Love Rising / Black and White Love (For Martin Luther King)*—part of the Ludwigs'

Pop art collection—in Höfer's photograph also suggests that the relationship between artists and collectors is determined by both affect and economics.

37

Louise Lawler

Bought and installed by Didier Guichard

(Spoerri, Menu Hongrois)

1988

Cibachrome

Louise Lawler is recognized as one of the leading figures of appropriation art and institutional critique. She is part of a generation of artists who for the first time examined those spaces that surround artworks—in this case Didier Guichard's residence, in which the object artist Daniel Spoerri's *Menu Hongrois* has been installed. Lawler's images thematize the context in which art is shown and the spaces of its reception—collecting as a necessary condition of the production of art.

38

Marcus Leatherdale

Trisha Brown

1983

B/W photograph

As a chronicler of the art scene in the New York of the 1980s, Marcus Leatherdale photographed the American choreographer and dancer Trisha Brown in 1983. That same year, Leatherdale's first international exhibition took place at a gallery in Vienna. The picture seems carefully staged, down to the way Brown holds her fingers, and thus becomes, more than a depiction of a person, a kind of archetypal image of a choreographer at work.

39

Sharon Lockhart

Michael Stufflebeam, Maintenance Pipefitter

From the series **Lunch Boxes**

2008

Color photograph

The series *Lunch Boxes* was created in the context of the project *Lunch Break*. For her research into the history of the pictorial representation of labor, the changes affecting the world of work, and the sociocultural aspects of breaks from work, Sharon Lockhart accompanied workers in factories and on farms in Maine in 2007 and 2008, taking photographs of them on their breaks. This also gave rise to a series in which the workers' lunch boxes stand in for the workers themselves.

40

Alexandra Ranner

Garten I / Garden I

2002–2004

Color photograph

Alexandra Ranner's work starts out from three-dimensional models of interiors. Photographs of these models then serve as the basis of life-size installations that have glass fronts and cannot be entered. With this in mind, *Garten I* comes to seem a reference to itself, a quotation that quotes itself. Between representation and reality, model and realization, the photograph refuses formal classification and thematizes reality as something that is apprehended through technological transmission and simulation.

41

Christian Skrein

WIR NICHT / NOT US

1968

B/W photograph

42

Vivan Sundaram

Retake of Amrita

2001–2002

B/W photographs

The series *Retake of Amrita* is based on family photographs that Vivan Sundaram has rearranged using digital collage techniques. Amrita Sher-Gil, the artist's aunt, is one of the most important representatives of modern painting in India. Her father, Umrao Sher-Gil, took many photographic portraits of her, which Sundaram combines with his father's self-portraits. He thus reorganizes his family's history in the dimensions of both time and space and prompts reflections on multiple modernities in Europe and India within the context of the colonial perspective from which history is written.

43

Margherita Spiluttini

Secession Wien, Aufbauarbeiten für Sol Le Witt / Vienna Secession, Installation Work for Sol LeWitt

1988

Color Photograph

The solo shows of established artists often provide the subject matter for the Austrian architecture photographer Margherita Spiluttini's work. This photograph of an exhibition being installed—something that usually happens out of public view—offers a look behind the scenes of the art institution.

Chapter 4 LOVE

44

Carl Andre

5-Segment Triangle

1976

Steel

In 1979 Carl Andre met Ana Mendieta; the marriage of the two artists followed six years later. On September 8 1985, allegedly after a quarrel with Andre, Mendieta fell 34 floors to her death. Thereupon Andre was charged with her murder, until he was acquitted on grounds of insufficient evidence in 1988. The case has never been solved, and opinion is still divided in the art world.

45

Nobuyoshi Araki

From the series **Kakyoku**

1997

Color photograph

“Flowers are all erotic in my eyes. They’re all Eros. Once you realize that they’re all reproductive organs, they begin to look like dicks and cunts.”

46

Gottfried Bechtold

10 Autogesichter / 10 Car Faces

1979

B/W photographs

In 1979 the Austrian conceptual artist Gottfried Bechtold asked the residents of Innsbruck what gender they attributed to the various “faces” of cars.

47

Veronika Bromová

Tongue

From the series **Views**

1996

Color photograph on plastic board

The series *Views* takes up one of Veronika Bromová’s recurring themes: the manipulation of her naked body (and that of her sister) through radical contrasts between inner and outer anatomical features. As a two-year-old she was a model for the child in *Ideal Socialist Family*, a sculpture by Karel Lidický that stands next to the National Monument in Prague.

48

Inge Dick

1977/7

1977

Oil on canvas

“My first pictures were still colorful. Then they got more and more monogamous—red, yellow-orange, blue-green, blue. And then the blue got lighter and lighter all the way to white.”

49

Rimma Gerlovina Valerij Gerlovin

Costumes

1977

B/W photographs

In the 1970s Rimma Gerlovina and Valerij Gerlovin were members of the Moscow underground Conceptual art movement and moved to the US in the 1980s.

"In 1977 our performance *Costumes*, in which we were dressed in garments featuring drawn 'costumes' of Adam and Eve, seemed already to predict our departure to the many-tongued land of good and bad opportunities."

50

Piero Gilardi

Pietre di fiume / Stones of the River

1966

Guflac on polyurethane

Piero Gilardi's "nature-carpets" were originally intended to be interactive works: they are made of foam and the idea was that one would walk or lie on them, which is not possible in the museum for conservation reasons. Gilardi is an important theorist and participant in arte povera, land art, antiformal art, as well as a left-wing political activist.

51

Domenico Gnoli

Green Bust

1969

Oil on canvas

Domenico Gnoli is widely known for his isolated, enormous close-ups, executed in paint: "For me everyday objects themselves,

enlarged by our attention and care for them, are more important, beautiful, and terrible than any creative or imaginative effort could have made them. They say more to me about myself than anything else, and fill me with dread, revulsion, and delight."

52

Christoph Hinterhuber

Orgon

1997

Video transferred to DVD, color, silent, 31'15"

In 1997 Christoph Hinterhuber activated pulsing orgone energy—which is, according to the theories of Wilhelm Reich, an atmospheric/biophysical force of orgasmic erotic and life energy.

53

Ull Hohn

Interesting Shape #7

1993

Oil on canvas

Courtesy Nachlass Ull Hohn und Galerie Neu, Berlin

Ull Hohn's picture from the series *Interesting Shape* was made shortly before he died and features painterly gestures that have fallen in and out of favor over time, ranging from expressive to ornamental, distanced to intimate. Persistently following his own passion for painting, over the course of his short life Hohn developed an artistic practice with such strong theoretical and formal underpinnings that he could criticize the institution of painting without having to give it up as a result.

54

Anna Jermolaewa

Mutterschaft / Motherhood

1999

Video transferred to DVD, color, 30'

"Many of my works are about manipulation. Who or what is doing the manipulating is almost always outside the frame. The mechanisms of power that can influence or control an individual today are getting more and more subtle and ever less visible."

55

Leo Kandl

Südbahnhof (Wien, X. Bezirk)

1977

B/W photograph

Since the beginning of the 1970s, the photographer Leo Kandl has portrayed people and milieus in urban settings. A station bar here becomes the stage for his documentation of the city at night.

56

Ellsworth Kelly

Blue Curve

1964

Oil on canvas

Ellsworth Kelly had been exposed to a lot of military camouflage during his military service: in World War II, he served in a deception unit known as the Ghost Army. His exposure to the visual art of camouflage can be seen as part of his basic artistic training.

57

Konrad Klapheck

Die Scheidung / The Divorce

1968

Oil on canvas

Konrad Klapheck painted his first typewriter picture in 1955, when he was still at art school, as part of an exercise: instead of executing a still life using preexisting objects in class, he rented a "Continental" for six deutschmarks and painted it. Among the objects he later painted was the handsaw: "The year 1968 was overshadowed by a marital crisis, and my pictures from the first half of the year are characterized by self-flagellation."

58

Jim Richard

First Aid at the Gate

1975

Acrylic on canvas

Jim Richard is a painter of domestic space, which, for him, ends only at the garden gate. Before he began painting interiors decorated with art objects of all kinds in 1979, he copied male cartoon figures from the leaflets provided with first aid kits, which he set in suburban front yards. The sidewalk in his painting *First Aid at the Gate* thus becomes an exemplary scene of people being kind and helpful to one another, although it is not clear if they have just left the private realm or are about to enter it.

59

Bridget Riley

Nineteen Greys

1968

Silkscreen print on cardboard

At the 34th Venice Biennale, Bridget Riley won the international prize for painting. She was both the first English painter and the first woman to be honored in this way. The prizegiving ceremony was cancelled because of the student protests taking place the same year all over the world—also in front of the Giardini in Venice.

60

Larry Rivers

Frank O'Hara

1954

Pencil on paper

Larry Rivers was an artist, musician, and writer, father of five children, and much else besides, but above all he was a lifelong dandy. He died of liver cancer in 1978. Between excess and discipline, poetry and pose, he met Frank O'Hara, who became a close friend, supporter, and occasional lover. He once drew a life-size portrait of him as *O'Hara Nude With Boots*.

61

Susan Rothenberg

Mr. Bear

1978

Acrylic on canvas

Susan Rothenberg became known in the 1970s for her expressive, figurative painting. Between 1974 and 1980 she created her frequently exhibited series of horse pictures that bring to mind prehistoric cave paintings and endow the line with particular significance. The eponymous subject of this work was her daughter's teddy bear.

62

Rudolf Schlichter

Fleischfressende Pflanzen /

Carnivorous Plants

1953

Tempera on paper

The writer Carl Zuckmayer relates that when Rudolf Schlichter worked as an elevator boy he amassed a collection of stolen pointed women's shoes and later developed a fetish for button-up boots. When he was younger he was fascinated by James Fenimore Cooper's *Leatherstocking Tales*.

63

Tomas Schmit

Geschichte / History

1979

Offset print, hand-colored

Tomas Schmit's drawings combine philosophical questions with small sketched stories and thus suggest a way of poetically bringing together artistic and intellectual or scientific concerns.

64

Colin Self

Chesterfield Sofa

1964

Collage on paper

"After I first got married, by October '63 my Birds Eye and Laing Construction money was running low and I thought 'Peter Blake bought a drawing last summer, Mike Andrews was interested, my friend Joe Keys at the Slade was interested, and Terry Atkinson was interested. So I took a folder of new work and went to see Pete one night and he bought a sofa drawing, I think for £8, Terry Atkinson had one for £3.10, Joe Keys had one for three pound ten shillings."

65

Esther Stocker

Ohne Titel (EST 35_06)

2006

Acrylic on cotton

Esther Stocker's paintings and installations make evident the artist's critical engagement with normativity, as well as the breakability of grids and structures.

66

Paul Thek

Untitled

1968

Stuffed buzzard, shoes, wax, photographs, various materials

At the end of the 1960s Paul Thek changed the focus of his art toward process-oriented and site-specific installations. *Untitled* is part of the environment *A Procession in Honor of Aesthetic Progress: Objects to Theoretically Wear, Carry, Pull, or Wave*.

Chapter 5 TAKING CARE: CAPITALISTIC YOGA AND ANGER ISSUES

67

Marc Adrian

Ohne Titel [Portrait of Anton Rubinstein]

1956–1957

Photographic postcard on cardboard

Marc Adrian made montages of torn and folded art postcards in order to criticize repressive postwar cultural policies. At the time, he was in regular contact with the Wiener Gruppe and started off working with the experimental filmmaker Kurt Kren before turning his attention to psychological, narrative themes.

68

Nora Aslan

Alfombra

1997

Mixed media on photo paper on canvas

Seen from afar, Aslan's collage *Alfombra* simulates a lavish carpet with arabesques unfolding and multiplying in a rigorous, ornamental order. Its deceptive appearance poses a double game that disturbs the eye. A closer look reveals a texture of horror that combines images of hunger and desolation, war, exodus, animal and human corpses, and weapons.

69

Yto Barrada

Caisson lumineux / Advertising Lightbox

From the series **Une vie pleine de trous, le projet du détroit / A Life Full of Holes: The Strait Project**
2003

Color photograph

"I looked through my window and that's what you see. You see a border, you see all these discussions about the Mediterranean Sea, the mother of all seas, the fact that we all come from the same place, all these discourses about love and sharing, and the actual situation is much more violent. That space is a closed border; the announced goal for Morocco for 2010 is to have ten million tourists come to the country – that's a one-way street! Everyone's coming over – guess what? We can't move! Legally, nobody can get out of the country – 'nobody' meaning a big, big majority."

70

Herbert Boeckl

Die Apokalypse / The Apocalypse

1952

Watercolor, pencil, collaged on paper

After World War II, Herbert Boeckl created several representations of the apocalypse. Starting in April 1945 he was provisional rector of the Academy of Fine Arts Vienna, but he was removed from office in June that same year because after the end of the war he had not reported his membership in the National Socialist party.

71

Louise Bourgeois

Observer / Beobachter

1947–1949

Bronze cast

Louise Bourgeois only gained true international recognition in 1982, at the age of 71, when New York's MoMA held a retrospective of her work. *Observer* is one of her earlier works, originally made of painted wood and reproduced as a bronze multiple in the 1980s. The work leaves the impression that the artist's own presence in the art field was preceded by a long period of observation. In Bourgeois's own words, "The terror is in the stiffness. The fragility of the verticality (of the sculpture)... represents a superhuman effort to hold oneself up."

72

Keren Cytter

Dreamtalk

2005

Video installation, color, sound, 11'19"

Dreamtalk mimics the stereotypical patterns of speech and thought in reality-TV soap operas. The film pushes to an extreme the way personal emotions get confused with their representation on camera: for the performers, actual reality is the reality of television, without whose flickering their own existence would also come to an end.

The Victim

2006

Video installation, color, sound, 5'34"

Five anonymous people meet for dinner, and the main character has to decide between her lover and her son, both of whom are played by the same actor. The rhythmic interlinking

of images and speech leads to accusations and recriminations and shows the performers trapped in an endless loop.

73

Saskia de Boer

Liz Taylor

1969

Polyurethane, wire, textiles, fur, hair, jewelry

Saskia de Boer is one of the few female protagonists of Pop art. She began working with portraits of female icons and other figures in the 1960s. The puppet-like reduction in their size makes the rehearsed and artificial character of their poses—as macho, ingénue, femme fatale, etc.—particularly obvious.

74

Destiny Deacon

Hanging out

1995–2003

Last Laughs

1997–2004

Lightjet print from Polaroid

Puppets and racist, kitschy souvenir objects often feature in the Australian artist Destiny Deacon's photographs. *Last Laughs* features her sister and two friends; one of them is holding a puppet in her arm that is dressed in the colors of the Aboriginal flag. Deacon has said: "Humor cuts deep. I like to think that there's a laugh and a tear in each picture."

75

Carola Dertnig

a room with a view in the financial district

2003

One-channel video, color, sound, 5'

This film was made in June 2001, while the artist was using one of the many empty offices in the World Trade Center in New York as her studio. Pictures of deserted rooms and the traces of former work environments are combined with reflections on economic structures and artistic labor.

76

Mario Giacomelli

Recreation Hour for the Clerics in the

Senigallia Monastery from the series **Pretini**

1961–63

B/W photograph

Mario Giacomelli always worked in series, which he usually prepared for by spending a long time getting to know the people concerned. His photographs, which appear almost like graphic design images, convey an atmosphere of intimacy; they show, among other things, the priests-to-be dancing without a care in the world. At the same time they emerge from a kind of experimental setting: for example, Giacomelli photographed the seminarians with cigars that he'd brought with him. After the publication of these pictures he was no longer permitted to enter the seminary.

77

Padhi Frieberger, Marcel Houf

Ich bin jetzt allein, ... / Now I am alone, ...

Undated

Gelatin silver print, collage

After World War II, Padhi Frieberger became active in the circles of the Wiener Gruppe, writing poems and making mail-art collages, sculptures from trash, and photographic portraits. Marcel Houf also photographed film stars and famous musicians, sometimes working over the portraits using other techniques. Many of Houf's works were destroyed by his own hand.

78

Ilse Haider

Renée

1995

Cotton swabs, silicon, motor

79

Matthias Herrmann

Textpiece: Oscar Wilde

1997

Textpiece: Lari Pittman

1997

Textpiece: Holly Solomon

1997

Color photographs

Matthias Herrmann's self-portraits challenge gender stereotypes and social conventions: „All bad art is the result of good intentions“ (Oscar Wilde) – „One of the things I always ask my straight students is how their heterosexuality influences their work“ (Lari Pittman) – „Great artists rarely come from the upper class“ (Holly Solomon).

80

Isolde Maria Joham

Cape Canaveral

1981–1982

Acrylic on canvas

This large-format painting puts space shuttles together with a herd of horses driven by a cowboy. It is an atmospheric work—as if one had collaged together two children's blankets in order to conjure up past and future adventures. But rather than heading to the Wild West, the only way (inexorably) is up.

81

Klub Zwei / maiz (Autonomes Zentrum von und für Migrantinnen)

Arbeit an der Öffentlichkeit /

Work in/on the Public

2000–2001

Offset print on paper

“The project is called Work in/on the Public. The title is intended to make it clear that the racist and sexist structures on which our society is based must be made visible and that public debates are necessary to bring about a change in these structures.”

82

Zoe Leonard

Bride With Broken Fingers (No. 2)

1995–1997

Gelatin silver print

Zoe Leonard's photographs are always also reflections on the acts of showing and exhibiting. They debunk powerful, judgmental gazes, for example, by directing them onto artificial female bodies, behind glass, done up, or with small broken parts.

83

Konrad Lueg and Gerhard Richter

Leben mit Pop – eine Demonstration für den kapitalistischen Realismus, Ausstellung im Möbelhaus Berges, Düsseldorf, 1963 / Living with Pop – A Demonstration for Capitalist Realism, Exhibition in the Berges Furniture Store, Dusseldorf, 1963, Konrad Lueg und Gerhard Richter

1963 (2004)

B/W photograph

Photo: Reiner Ruthenbeck

The exhibition shown here launched the term “capitalist realism.” The third floor of a furniture store served as a “waiting room.” It was decorated with deer antlers, and papier-mâché figures of US President John F. Kennedy and gallerist Alfred Schmela stood on the sides. The *Frankfurter Allgemeine* newspaper, Winston Churchill's memoirs, and the *Tagesschau* television news were also available to make the wait less tiresome.

84

Marge Monko

Shaken Not Stirred

2010

Single-channel video, sound, 19'40''

Frigidity in interpersonal relationships as a consequence of capitalist competitiveness runs through the video *Shaken not Stirred* and forms its leitmotif. It tells the story of three protagonists in post-socialist Estoina: a business woman, a barkeeper and a cleaning woman. In their monologues and dialogues they reveal the deep rifts and contradictions in the polished surface of neoliberal society.

85

Marzena Nowak

Untitled (Hula Hoops)

2011

acrylic on steel, chewing gum

The artist's major themes are repetition and memory as a sensory experience. A reconstructed object no longer bound to its function, such as these hula hoops in steel, seems almost too heavy to lift. Is this an everyday ordinariness that slips into poetry, as has been written about her work? Or does the chewing gum here function like a doorstop, to prevent exactly that from happening?

86

Gina Pane

La sérénité d'Ulysse ou la métamorphose de Kafka / The Serenity of Ulysses, or Kafka's Metamorphosis

1974

Color photograph

Gina Pane meticulously prepared for her performances and documented them with sound recordings and photographs. Some took place without an audience. Their key elements included self-mutilation, which was in part an explicit reference to the historical martyrologies of the Catholic Church. Her intention was to rouse an “anaesthetized society” from its lack of sensitivity to violence.

87

Pino Pascali

Il muro del sonno / The Wall of Sleep

1966

Cushions, foam, rubber, paint, wood

88

Aleksandr Mikhailovich Rodchenko

Wheel

From the portfolio **Black and White**

1936 (1989)

Rhythmic Gymnastics

From the portfolio **Black and White**

1936 (1989)

B/W photographs

Aleksandr Rodchenko was an important representative of Russian Constructivism, at first with collages and photomontages and later with abstract, graphically composed photographs. In the years before 1928 he also designed various utilitarian objects. Under Stalin he was accused of “bourgeois formalism.” In the 1930s Rodchenko turned to sports photography, which he then gave up as well in order to work as a painter again from 1942 on.

89

Thomas Ruff

Zeitungsfoto 315 /

Newspaper Photograph 315

1991

Color photograph

Between 1981 and 1991 Thomas Ruff collected photographs from daily and weekly German-language newspapers, creating an archive that he reproduced part of to a scale of 2:1. What remains of pictures that served as illustrations for news stories when they are removed from their function?

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