

Kiki Kogelnik: Now Is the Time

February 2 – June 25, 2023
Bank Austria Kunstforum Wien

PRESS KIT

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Kiki Kogelnik: Now Is the Time

February 2 – June 25, 2023

Bank Austria Kunstforum Wien

Facts & Figures

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Senior citizens 9 euros
Children up to 16 years..... 4,50 euros
Children up to 6 years..... free
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Kiki Kogelnik: Now Is the Time

Kiki Kogelnik (1935–1997) is one of the most important Austrian-born artists of the twentieth century. Today, she is considered the only Austrian protagonist of Pop Art, although her art goes far beyond this categorization. Her playful, colorful, and highly political work ranges from painting, drawing, ceramics, and installation to performative practices and exhibits an astonishing topicality in its subject matter. With approximately 180 works, *Kiki Kogelnik: Now Is the Time* – the title refers to the eponymous painting from 1972 – is the hitherto largest retrospective dedicated to Kiki Kogelnik’s work. In seven thematic chapters, the exhibition sheds light on various aspects of her artistic oeuvre and aims to highlight why it seems more relevant today than ever before.

After completing her studies at the Academy of Applied Arts (later the University of Applied Arts) and the Academy of Fine Arts in Vienna in the 1950s, Kogelnik became part of the young St. Stephan group. Extensive travels through Europe and a romantic relationship with the US-American artist Sam Francis led Kogelnik to New York, the new art capital of the world, in 1962. Here, she became acquainted with the Pop Art scene around Andy Warhol and cultivated contacts and friendships with artists such as Roy Liechtenstein, Claes Oldenburg, Niki de Saint Phalle, and Carolee Schneemann. From then on, Kogelnik lived and worked on both sides of the Atlantic: in New York, Vienna, and Bleiburg.

Colorful, humorous, and critical: Kogelnik’s work in all its facets

The exhibition begins with the abstract, life-affirming paintings that Kogelnik presented in her first solo exhibition at Galerie St. Stephan in 1961. “Rarely has there been such cheerfulness on the walls of Galerie St. Stephan,” the daily newspaper *Die Presse* wrote in October 1961. The main room is devoted to the period beginning in 1962, when Kogelnik settled in New York and, under the influence of a completely new world of forms and consumer culture, developed a painterly and sculptural oeuvre there that culminated in the late 1960s in the famous *Hangings*—body contours made of vinyl that she hung on coat hooks. Space travel, robots, and the relationship between humans and machines are other important themes of this decade and are addressed in a separate room: Kogelnik recognized these vibes early on and set about analyzing both the advantages and disadvantages of new technology and diagnostics in her work. She concluded quite early that technology only truly serves an empowered individual.

In the 1970s, Kogelnik struck a feminist, militant tone in her “women paintings,” for example, when she took as her subject the one-dimensional roles that society assigns to “the woman.” Kogelnik used her own identity as an artist, mother, and woman like a template to make general statements about the state of patriarchal society. Her always inquisitive and experimental approach to artistic working materials led her to work with ceramics in the mid-1970s and later, in the 1990s, with glass. “Art comes from artificial,” Kogelnik stated in 1967, and this is especially true of the animal motifs that appeared in the 1980s. Kogelnik understood both animals and

human figures as “inhabitants of an artificial world—my world,” which she created through her art and constantly strove to expand. The self-portrait and the mask, the complex and mutually dependent relationship between life and death, and a concept of art that intertwines art and life and provides food for thought for all are typical of Kogelnik and permeate her entire artistic oeuvre.

A visionary seismograph: “The girl of the future”

Why is the work of Kiki Kogelnik so relevant today? Probably the strongest argument for this is its topicality and the almost visionary anticipation of its themes. *Now Is the Time*: the time is ripe for the systematic consideration of a body of work that deals with the achievements and excesses of consumer society, the benefits and problems of technological progress, medicine, and modern diagnostics, as well as, time and again, with the (female) body as an object of investigation—decades before today’s omnipresent discourses on gender justice and sexual identity, medical ethics, production conditions, digitalization, and sustainability. Like a seismograph from the future, Kogelnik recognized these vibes and discourses early on and made them the subject of her art. “She undoubtedly is the girl of the future,” the fashion-industry trade journal *WWD – Women’s Wear Daily* wrote in 1966. However, the exhibition aims to focus less on Kiki Kogelnik as a person and more on her artistic work, which amalgamates feminist concerns with interest in and skepticism about technology and is formally opulent and memorable.

The exhibition was developed in close cooperation with the Kiki Kogelnik Foundation—unless otherwise stated, the works on display are owned by the foundation—and was organized jointly with the Kunstmuseum Brandts, Odense and the Kunsthaus Zürich, where it will subsequently be on view. With this exhibition project, the Bank Austria Kunstforum Wien once again lives up to its reputation of providing an international stage for artistic pioneers.

Chronology

- 1935 Sigrid (Kiki) Kogelnik is born in Graz on January 22 and grows up with two brothers in Bleiburg, Carinthia. At the time of her birth, her mother is a housewife and later works as an English teacher; her father works in publishing.
- 1954 – 1955 After graduating from the Federal Teacher Training College in 1954, Kogelnik studies sculpture and commercial art at the Academy of Applied Arts Vienna (now the University of Applied Arts), and in the fall of 1955 transfers to the Academy of Fine Arts Vienna to study painting.
- 1956 – 1960 During her studies, Kogelnik becomes acquainted with the avant-garde group around Galerie St. Stephan (today, Galerie nächst St. Stephan) and Monsignor Otto Mauer. In December 1956, she participates in her first group exhibition at the gallery. During this period, Kogelnik travels extensively in Europe, including France, Italy, Sweden, Norway, Finland, and the United Kingdom. Especially during her stays in Paris, she meets other European and American artists, including César, Joan Mitchell, Sam Francis, and Kimber Smith.
- 1961 In April, Kogelnik makes her first trip to New York, where Sam Francis makes his live-in studio in Manhattan available to her. In October, she has her first solo exhibition at Galerie St. Stephan in Vienna.
- 1962 – 1963 In September 1962, following a sojourn on the West Coast of the United States, Kogelnik settles permanently in New York. She socializes with protagonists from the Pop Art scene that is just forming there and becomes acquainted with, among others, Roy Lichtenstein, Robert Rauschenberg, Marisol Escobar, Claes Oldenburg, and Patty Oldenburg Mucha. She develops a method of using the contours of human bodies or body parts for her art. Technological progress in general and space travel in particular play a major role in her work. This phase of “space art” lasts until the end of the 1960s.
- 1964 Kogelnik’s first solo exhibitions in North America take place at Jerrold Morris International Gallery in Toronto, in September, and at Henri Gallery in Alexandria, Virginia, a suburb of Washington, D.C., in December.
- 1965 In October, Kogelnik presents her first solo exhibition in New York at the Austrian Institute (now the Austrian Cultural Forum). In December, she stars in the play *The Tinguely Machine Mystery or The Love Suicides at Kaluka* by Kenneth Koch at the Jewish Museum in New York.
- 1966 Kogelnik continues to explore the representation of the human body, and the aesthetics of X-ray images now find their way into her art. Kogelnik begins to use anatomical stamps, which were used primarily to visualize medical findings. In May, Kogelnik temporarily moves to London, where she marries the radiologist George Schwarz in September. There, she also creates her first fiberglass sculptures, for which

she translates body contours, previously used as templates, into three-dimensional forms.

- 1967 Kogelnik gives birth to her son in London. In April, she returns to New York with her family. There, she makes foam figures from contours of human body parts and, wrapped around her own body, carries them performatively around the city in August. In September, Kogelnik performs a similar action in Vienna, for which she additionally uses foam figures hanging from a clothesline. She presents her second solo exhibition at Galerie nächst St. Stephan in Vienna, titled *Kunst kommt von künstlich* (Art comes from Artificial).
- 1968 Kogelnik creates her first *Hangings*, flat sculptural works made of vinyl hung over hangers, for which she uses templates made from human contours.
- 1969 On July 21, Kogelnik hosts the performance *Moonhappening* at Galerie nächst St. Stephan in Vienna, where she places televisions in the gallery so that the live broadcast of the Apollo 11 moon landing can be watched. In parallel, she makes silk-screen prints on site, which she signs with the date and exact time.
- 1971 Her iconic *Womans Lib* silk-screen print is created during the upsurge of second-wave feminism in the United States and Europe.
- 1972 Kogelnik begins work on a new body of paintings depicting women, using idealized images of women from fashion magazines.
- 1973 In January, she has a solo exhibition at Henri Gallery in Washington, D.C. and in August, her first retrospective at the Künstlerhaus Klagenfurt. Kogelnik exhibits regularly in solo and group shows in Europe and North America.
- 1974 Kogelnik works with ceramics for the first time after being introduced to the medium by a friend, the artist Renate Fuhry.
- 1975 – 1978 Kogelnik attends a film course at New York University. Her short film *CBGB* is released in 1978.
- 1980 – 1982 Beginning in 1980, Kogelnik gradually detaches herself from her representations of women and increasingly depicts individual pictorial elements in dialogue with one another in a variety of media.
- 1984 Kogelnik sets up a ceramics room in her studio in New York.
- 1986 Kogelnik returns to producing her *Hangings* for an installation in a series of store windows in New York (*Broadway Windows*).
- 1987 With the renovation and expansion of her mother's house in Bleiburg, Kogelnik creates studio spaces for painting, ceramics, and printmaking.
- 1988 Kogelnik's work increasingly expresses itself in three-dimensional space. Projects at Schloss Straßburg in the spring (the Hemma von Gurk anniversary exhibition) and a solo exhibition (*Seelenwäsche*) at the Kärntner Landesgalerie (today, Museum

Moderner Kunst Kärnten) in the fall enable the artist to expand her installations spatially.

- 1989 Kogelnik combines ceramics and painting, initiating the series of work known as *Expansions*, which continues into the early 1990s. The works are shown for the first time in her second retrospective at the Kärntner Landesgalerie.
- 1990 Kogelnik's ceramic works are increasingly exhibited in the early 1990s, and the first exhibition focusing on her ceramics in the United States, titled *Inside the Clone Factory*, takes place at Henri Gallery, Washington, D.C., in 1990.
- 1991 – 1992 Kogelnik is invited to the International Summer Academy in Salzburg as a visiting professor, where she teaches a course titled "Ceramic Stencil Processes as a Sculptural Extension of Painting."
- 1992 – 1993 The traveling exhibition *Kiki Kogelnik: Expansions—Thirty Years New York* is shown in Budapest, Prague, Warsaw, and Kraków.
- 1993 In January, Kiki Kogelnik is diagnosed with cancer.
- 1994 – 1995 Kogelnik is invited to make glass sculptures at Adriano Berengo's glass factory in Murano near Venice. She calls this series of work *Venetian Heads*, which is then exhibited at the Österreichische Galerie Belvedere in 1995 on the occasion of her sixtieth birthday. She is commissioned for public artworks including *Freyungsbrunnen*, Bleiburg, and *Doorman*, European Design Depot, Klagenfurt (currently located at the KärntenTherme Warmbad-Villach). Kogelnik receives the Women's Culture Prize of the SPÖ Carinthia and the Project Art Prize of the City of Vienna.
- 1996 The Kiki Kogelnik Foundation is established in New York. Solo exhibitions are held in Vienna and Chicago, and Kogelnik's permanent ceramic installation *Totentanz* (Dance of death) is unveiled in the Karner in Stein im Jauntal.
- 1997 Kiki Kogelnik dies of cancer in Vienna on February 1; she is buried in Bleiburg.
- 1998 Retrospectives are held at the Österreichische Galerie Belvedere in Vienna and at the Kärntner Landesgalerie. The artist is posthumously awarded the Austrian Decoration for Science and Art.

The Catalog

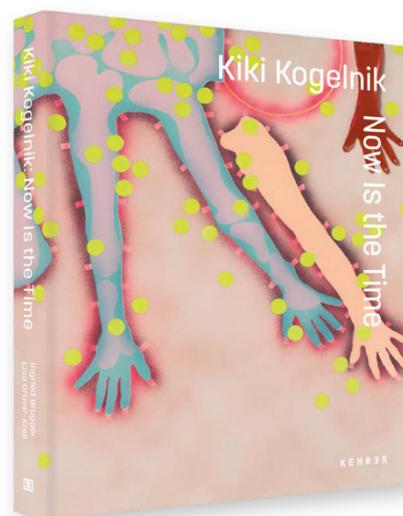
Kiki Kogelnik: Now Is the Time

Edited by Ingrid Brugger and Lisa Ortner-Kreil
Published by Kehrer Verlag, Heidelberg

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Marie Laurberg, Lisa Ortner-Kreil, Mai-Thu Perret, and
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Available for 37 euro in the shop at the Bank Austria Kunstforum Wien and in well-stocked bookstores

Kiki Kogelnik (1935–1997) is one of the most important Austrian-born artists of the twentieth century, who lived and worked on an international level. Today, the artist is considered the only Austrian protagonist of Pop Art, although her art goes far beyond this categorization. Kogelnik's playful, colorful, and highly political work ranges from painting, drawing, ceramics, and installation to performative practices, and has an astonishing topicality in terms of its subject matter. Starting in the early 1960s, long before today's omnipresent discourses on gender equality, medical ethics, the digital age, and sustainable lifestyles, the artist explicitly addressed similar topics in her art and reflected them critically.

The exhibition catalog interweaves Kogelnik's works with specific texts that address every chapter of the exhibition, providing detailed analysis of much of the work on view in the show. A total of five art-historical essays, as well as two very personal artist texts by Sylvie Fleury and Mai-Thu Perret, provide new perspectives on the work of Kiki Kogelnik. An extensive appendix with photographs and previously unpublished archival material depicting the artist or specific artistic contexts, as well as a detailed biography complete the publication, which claims to be the ultimate monograph on the work of Kiki Kogelnik.

Preview

Robert Motherwell – Painting

October 13, 2023 – January 14, 2024

For autumn and winter 2023/2024, the Bank Austria Kunstforum Wien is planning an exhibition on the painting of Robert Motherwell (1915–1991). It will be the first retrospective on the work of the great US-American artist in Austria since 1976 and the first in Europe since 1998.

Motherwell is one of the most significant exponents of Abstract Expressionism and the intellectual antipole to the more extroverted and media-effective Jackson Pollack. Primarily known as co-founder of the New York School—a term coined by Motherwell—he pursued an utterly autonomous and independent artistic path, oscillating between European modernism and the expressionist and gestural painting of the American post-war period—in the end, his actual mode of expression.

The exhibition starts off with Motherwell's early abstract-tending works of the 1940s based on figuration and revealing his connection to French Surrealism. He soon developed his mature and characteristic style, a purely abstract manner of painting in large formats. Series and variations—expression of an intensive and repeated handling of specific themes—define his work over long periods. Two important cycles stand for this in the exhibition: the best known, *Elegies to the Spanish Republic*, results from his confrontation with the cruelty of the Spanish Civil War of 1936–39, a metaphor of what for him was the quintessence of injustice. From 1948 until his death, Motherwell devoted more than 150 works to the *Elegies*: as a majestic memorial to human suffering and an abstract poetic symbol for the merciless cycle of life and death. An absolutely intellectual painter, Motherwell permeated his works with emotion, yet at the same time with asceticism, just as they reflect the human psyche as he sees it. The *Open* series stands for this aspect, which preoccupied him from 1967 until 1981, also in more than 150 works—resulting from the relationship between the proportions of two painting leaning one against the other in his studio. In this “pure” painting based on austerity and reduction, Motherwell transports emotions by means of cunning color systems and discreet expression.

Robert Motherwell – Painting is being developed in cooperation with The Modern in Fort Worth/Texas. The exhibition will include roughly forty representative works from Motherwell's oeuvre, with loans from important private collections and major, mainly US-American museums, including The Metropolitan Museum of Art and The Museum of Modern Art, New York; the Art Institute of Chicago; and the LACMA, Los Angeles; as well as the Tate, London. Curator is the American art historian and specialist for Abstract Expressionism, Susan Davidson; Evelyn Benesch will serve as in-house curator for the venue in the Kunstforum.

Kay Walkowiak. Eternal Now

tresor in the Bank Austria Kunstforum Wien

February 16 – April 16, 2023

“What happened before time began? How can a line run on without end? A circle helps us to imagine that we are eternally walking backwards or forwards, and do not collide with an ultimate beginning or an end at any point.” Kay Walkowiak

In spring of 2023 the artist Kay Walkowiak will transforming the tresor in the Bank Austria Kunstforum Wien into a spatial installation reflecting the theme of time and temporality on different conceptual and media-supported levels. At the center of the exhibition *Eternal Now* is the film *Traces of Time* (2021), which radically challenges our (Western) perception of time: running a total of sixty minutes, the film is comprised of sixty one-minute takes; placed in the center of each is a clock. Recorded in sixty shops in Calcutta, Varanasi, New Delhi, and Chandigarh, the film not only visualizes the passing of an hour, but also the sixty locations in India where these sixty minutes have ticked by. Each clock is situated in a specific location and setting and is surrounded by photographs, deities, or adverts, thus yielding individual still-life images. In addition to this visual level, each clock has its own soundtrack—whether as conversations, soundtracks from films, or well-known Bollywood songs from the radio. In *Traces of Time*, the hands of the clocks turn a whole circle within an hour; the film thus alludes to the possibility of a cyclic conception of time and, in doing so, addresses the idea that our perception of time is always culturally informed, and that time does not necessarily have to be conceived as linear.

A grid of film stills is positioned opposite the projection of the film *Traces of Time*: a media-based reflection, in which Kay Walkowiak reveals the respective conditionality of the medium—whether film or photography—and in the film stills, which are strictly ordered into a grid, demonstrates a form of standstill, inertia, generating a hyper-tensioned contrast to the movement of the hands in the film *Traces of Time*.

Curated by Bettina M. Busse

The opening takes place on February 15, 2023.

Anja Manfredi: ATLAS

tresor at Bank Austria Kunstforum Vienna

April 27 – June 25, 2023

Anja Manfredi (born 1978 in Lienz, lives and works in Vienna) presents her first institutional solo exhibition in Vienna at the tresor of the Bank Austria Kunstforum in early summer 2023. The project is titled *ATLAS*—a reference that is twofold. On the one hand, Aby Warburg's image atlas *Mnemosyne* has been an important frame of reference for Anja Manfredi's artistic work for many years. On the other hand, the mythological figure of Atlas, who carries the world on his back, also forms a motivic connection; for example, a golden sphere (designed by the architect Gustav Peichl) hovers above the entrance portal of the Bank Austria Kunstforum, which can be understood as an abstraction of the mythological figure and at the same time the oldest symbol for space itself.

By means of analog photography, Anja Manfredi embarks on an artistic search for traces, which leads her to hidden or overlooked places in Vienna; for example, when she depicts caryatids, female load carriers, who are visible on numerous façades. However, her *ATLAS* research also took her to much more remote places, such as the Atlas Mountains in Morocco, where the artist photographed and brought back a stone that serves as a template and tool for works subsequently created in the studio. The strong conceptual aspect that Anja Manfredi pursues in her artistic work will be highlighted for the first time in the exhibition. At the same time, the project also has a site-specific claim: the façade of the Bank Austria Kunstforum enters into a dialog with surrounding architecture, artworks, and buildings. Anja Manfredi's visual argument draws attention to the fact that, in everyday life, we are surrounded by a web of historical and cultural codes and connections to which we (wrongly) pay too little attention.

Anja Manfredi has been Director of the Friedl Kubelka School of Artistic Photography since 2010 and, in 2017, received the Outstanding Artist Award for Artistic Photography.

Curated by Lisa Ortner-Kreil

The opening takes place on April 26, 2023.

Appendix: Image selection and credits

Kiki Kogelnik: Now Is the Time

	<p>Kiki Kogelnik <i>The Painter</i>, 1975 Acrylic, pencil, and paper on canvas Kiki Kogelnik Foundation © Kiki Kogelnik Foundation. All rights reserved</p>
	<p>Kiki Kogelnik <i>I Lost My Chewing Gum</i>, 1960 Oil on canvas Kiki Kogelnik Foundation © Kiki Kogelnik Foundation. All rights reserved</p>
	<p>Kiki Kogelnik <i>Self-Portrait</i>, 1964 Oil and acrylic on canvas Collection of Mono Schwarz Kogelnik © Kiki Kogelnik Foundation. All rights reserved</p>



Kiki Kogelnik
Robots, 1966–1967
Ink and colored pencil on paper
Kiki Kogelnik Foundation
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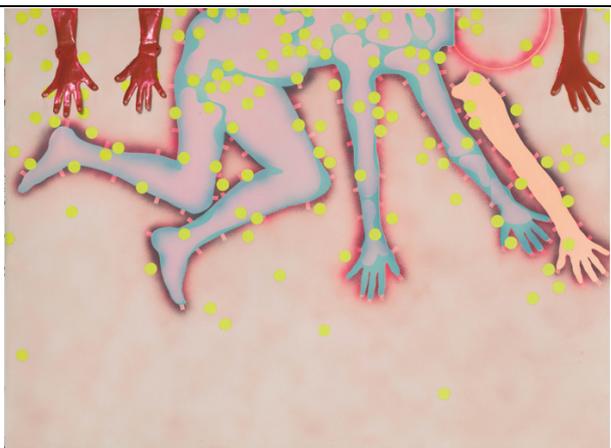
Kiki Kogelnik
Superserpent, 1974
Oil and acrylic on canvas
Museum Ortner, Vienna
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Kiki Kogelnik
Chandelier Hanging, ca. 1970
Acrylic hanger with sheet vinyl
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Kiki Kogelnik
ABC, 1986
glazed ceramic
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Kiki Kogelnik
Fallout, ca. 1964
Oil, acrylic, and sheet vinyl on canvas
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Kiki Kogelnik working on one of her "Bomb" sculptures in her studio in New York, 1965
Photo: John Pratt
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