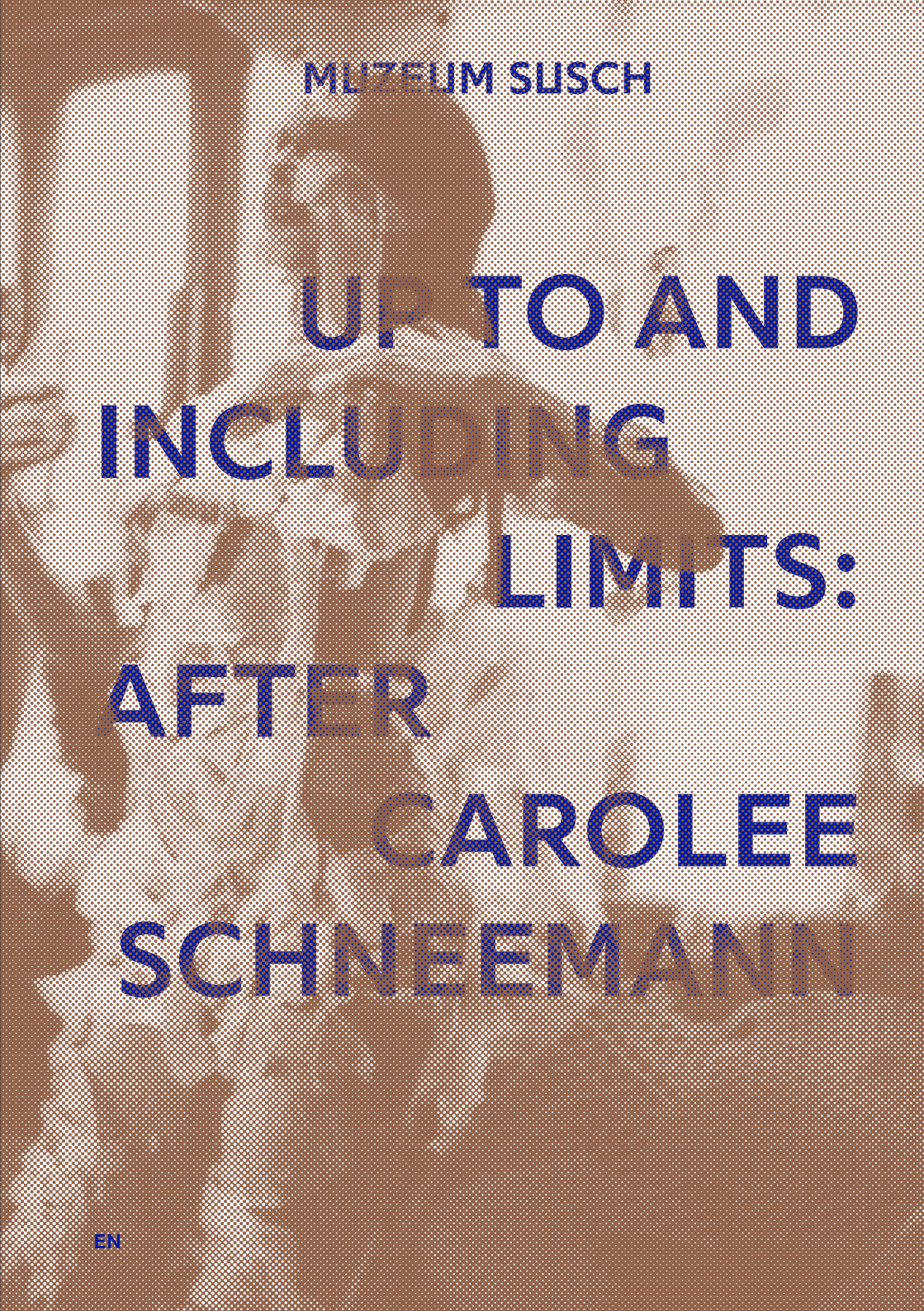




MUZEUM SŁUSCH

UP TO AND
INCLUDING
LIMITS:
AFTER
CAROLEE
SCHNEEMANN

UP TO AND INCLUDING LIMITS:
AFTER CAROLEE SCHNEEMANN

Curated by Sabine Breitwieser

With works by Matthew Barney, Chicks on Speed, Katrina Daschner, Andrea Fraser, Mette Ingvarsten, Ragnar Kjartansson, Elke Silvia Krystufek, Kris Lemsalu, Sarah Lucas, Paulina Ołowska, Lia Perjovschi, Pipilotti Rist, Aura Rosenberg, and Carolee Schneemann.

29 December 2019 – 28 June 2020

INTRODUCTION

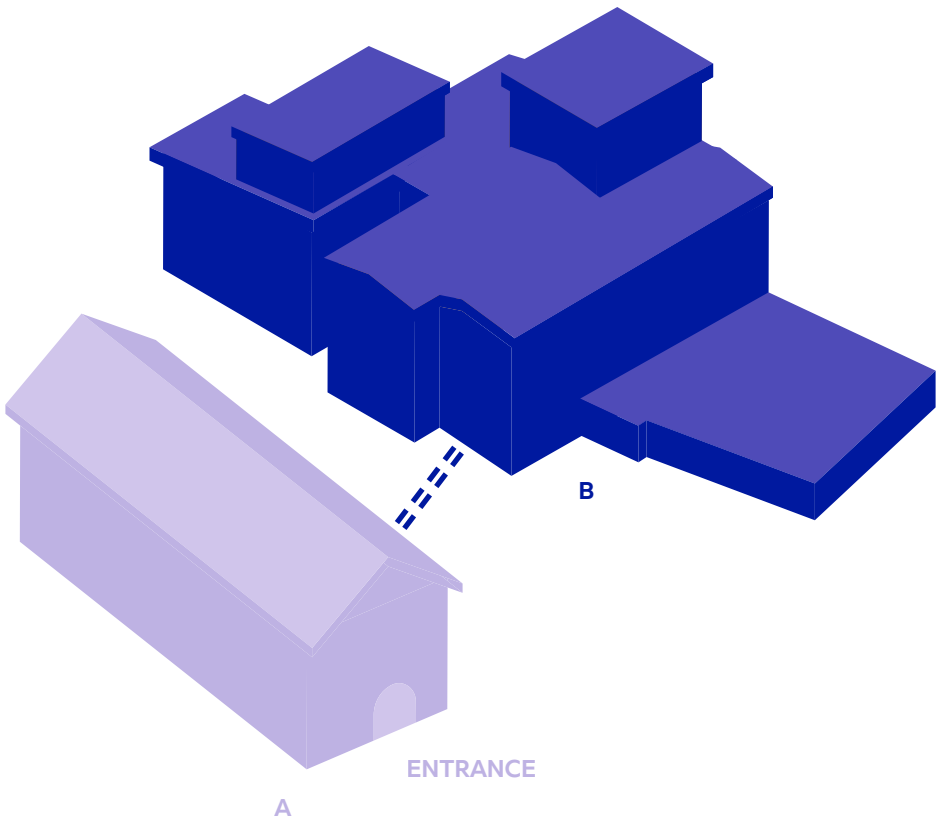
Taking the innovative and influential work of the late American artist Carolee Schneemann (1939–2019) as a point of departure, this exhibition sheds light on how it resonates in the works of subsequent generations of artists. About sixty works by thirteen artists and collectives examine whether certain boundaries with respect to media and content are still relevant in contemporary art. Organized in a parcourse on four floors of the museum, as well as in the museum restaurant, the works on display are put in dialog with ten seminal works by Schneemann. While her exhibited works date back to the 1950s, those by the following generations span the 1980s to the present day. Mirroring Schneemann's multidisciplinary approach, the artistic media in the exhibition range from painting, assemblage and sculpture over photography, film and video to performance art, some of which are staged live at the opening or over the course of the exhibition.

While Carolee Schneemann radically expanded her use of artistic media and worked across disciplines throughout her career, she always understood herself as a painter. In her early paintings and assemblages, she looked for female role models but soon began creating new forms of art that emerged as paintings literally set in motion. Eventually, she incorporated her own body into her work, developing expansive choreographies and installations in various media, for which she coined the term "kinetic theater." Her goal was to extend the visual principles of painting beyond the canvas and into life. At the same time, when asking herself if she could be "both image and image-maker," she started creating experimental photographs and films in which she was featured. While women in art have been primarily represented from a male perspective and frequently nude, Schneemann became famous for introducing sex and lust from a woman's perspective, including critical reflections upon her role in society and struggle for recognition as a woman artist.

After the groundbreaking societal changes of the 1960s and 1970s, with Schneemann as a pioneer among feminist artists, we ask ourselves how artists of subsequent generations have explored issues related to the development of artistic media and the emancipated body. What changes did the representation and notion of the body undergo? What kinds of questions and topics are addressed anew when artists of

the current generation use the body in their works or frame it in various sociopolitical contexts? How and in which forms did the expansive and innovative use of artistic media, including the artist's body and new methods, develop further in the works of the generation "after Carolee Schneemann"?

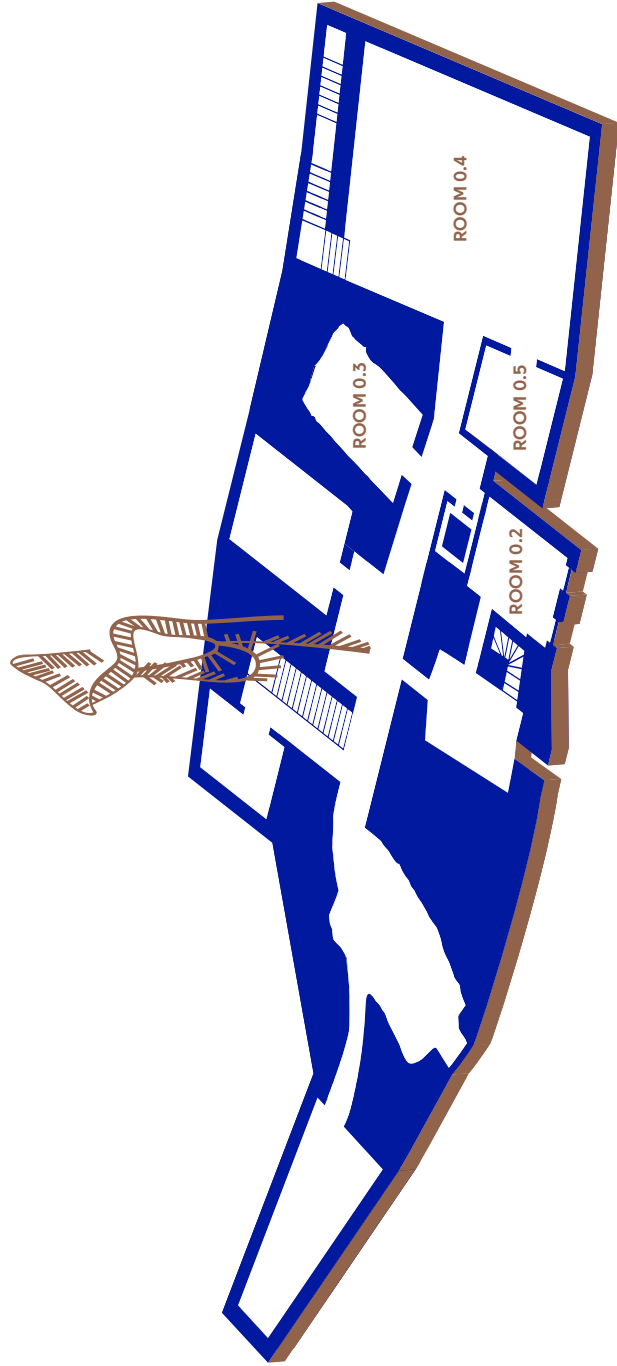
Ahead of its time, Schneemann's work was considered highly experimental, even provocative, and caused numerous controversies. This exhibition provides the opportunity to examine how we approach new artistic forms and content, and how we engage with images of nudity and sexuality, particularly those of the female body, at a time when such images are omnipresent in our current media environment.



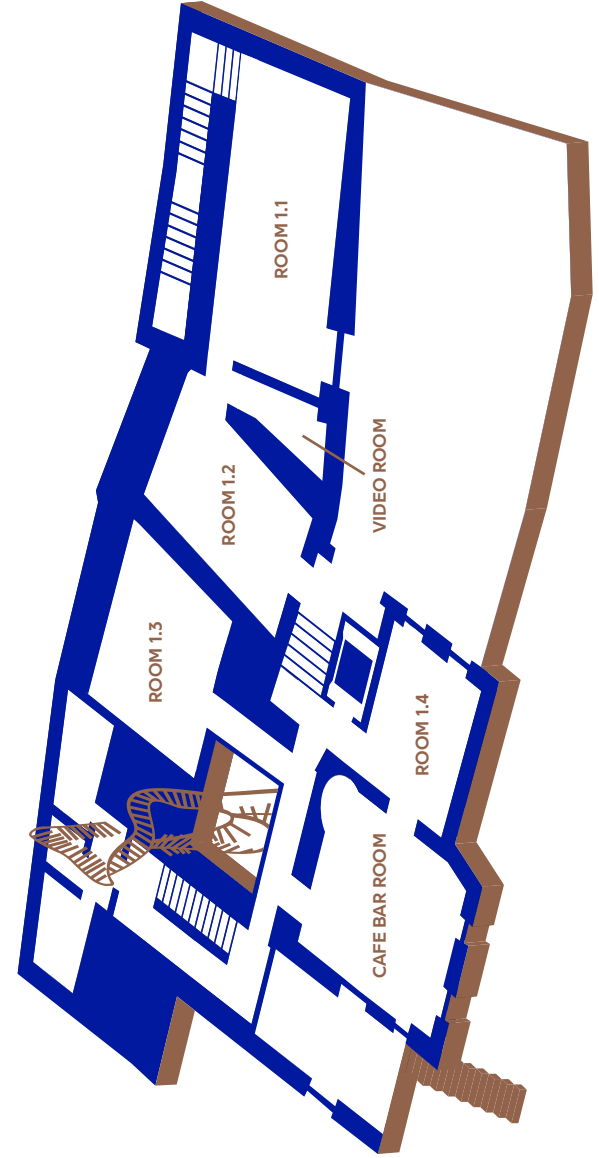
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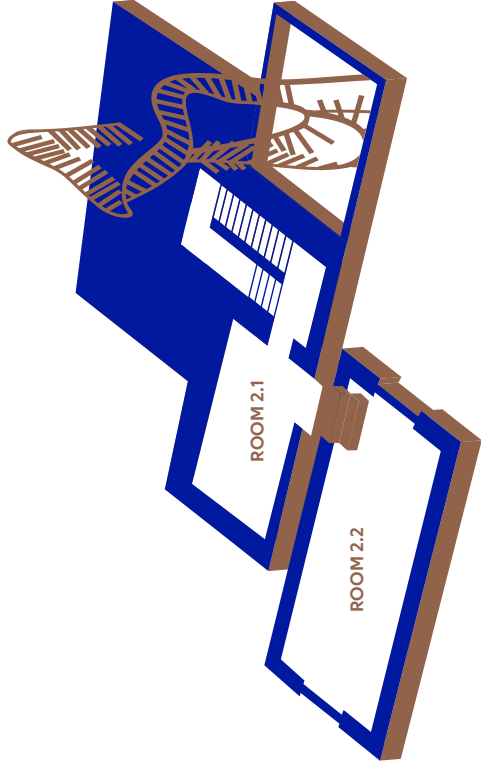


GROUND FLOOR

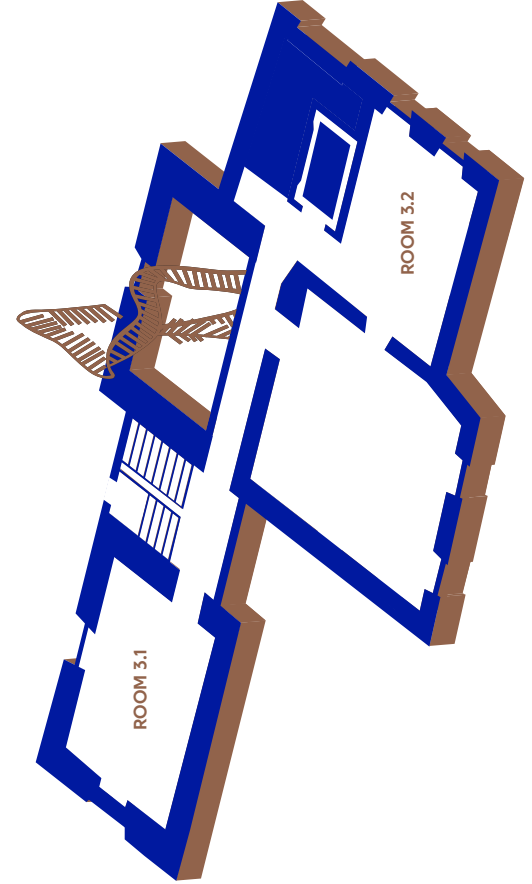


1st FLOOR

2nd FLOOR



3rd FLOOR



SETTING PAINTINGS IN MOTION AND BECOMING PART OF THE COMPOSITION

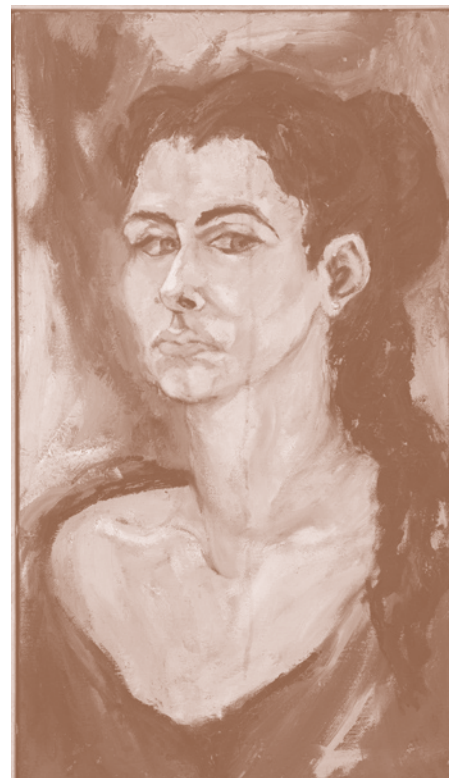
In 1953, Carolee Schneemann was awarded a full scholarship to study art at Bard College in Annandale-on-Hudson, New York. The year before she enrolled at Bard, she painted a self-portrait in which she looks, self-confidently, straight at the beholder. Her recollections suggest that, at the time, a young woman of her potential received little support for her interests at the school. When, for lack of access to professional models for nude studies, she painted several nude portraits of herself and of her partner at that time, she was sent on a leave of absence. (No objections were raised to her posing nude for her fellow male painting students, however.) Despite several setbacks, she continued her studies at Columbia University, returned to Bard College, and graduated in 1959.

From the mid-1950s to the early 1960s, Schneemann devoted most of her energy to landscape painting, a demanding genre of representational art. By the mid-1950s, Abstract Expressionism in its American varieties had conquered the world. Schneemann's desire to take painting beyond the limits of the canvas and the medium of painting articulated itself fairly early in her work, and it soon expanded into fields and dimensions few artists had explored at the time. An early work, *Pin Wheel* (1957), a colorful painting, is equipped with a simple mechanism on the back of the picture that allows the viewer to set it in motion.

In the 1960s, Schneemann combined her painterly investigations of the figure in a landscape with art-historical inquiries while also incorporating photographs and other everyday objects of personal significance into her works. An early proponent of techniques designed to reduce the influence of subjective creative choices, she resorted to unusual means: fire, for example, became a constitutive part of her process, e.g., in the work *Controlled Burning: Fireplace* (1963–1964).

Schneemann herself soon became a vital element in the visual compositions that she, in the role of the artist, was creating. Her characteristic irreverent spirit and embrace of sensuality are palpable in her experimental films, dances, "kinetic theater" pieces, and radical performances, culminating in her multimedia installations, all of which can be seen to grow out of her efforts to expand the confines of what constitutes painting. The performance *Body Collage* (1967) was staged at the artist's studio in New York City, and filmed by Gideon Bachmann. As Schneemann writes: 'My intention was not simply to collage my body (as an object), but to enact movement so that the collage image would be active and "found" rather than predetermined or posed.' The idea of the exploding canvas and the flow of energy are visible in many of the artist's works.

We ask visitors not to touch the painting *Pin Wheel* and to instead ask our staff for a demonstration.



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- 1 Carolee Schneemann, *Self-portrait*, 1954–1955, oil on canvas
2 Carolee Schneemann, *Pin Wheel*, 1957, oil on canvas, wood, steel



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- 3 Carolee Schneemann, *Controlled Burning: Fireplace*, 1963–1964, wooden box, glass shards, mirror, paper, oil paint, adhesive
4 Carolee Schneemann, *Body Collage*, 1967, performance at artist's studio, film, 16mm, transferred to digital video (black-and-white, silent), 4:12 min

The first screenings this film—today, a milestone in experimental cinema and feminist art—caused numerous controversies.

As Schneemann's kinetic painting and theatrical projects evolved, she also shot *Fuses* (1964–1967), an explicitly erotic film about the act of heterosexual lovemaking that attests to her spirited embrace of sensuality as well as women's liberation. She began work on the film in 1964, because she was frustrated by some of Stan Brakhage's films. These included the film *Loving* (1957), in which she and Tenney had participated, and also *Window Water Baby Moving* (1958), about the birth of Brakhage's first child. Schneemann felt that "no one [had] examined images of lovemaking as being at the core of spontaneous gesture and movement."

Discarding representations of sexuality from the perspective of male artists, *Fuses* aims to convey the female erotic experience from the perspective of the woman herself. Observing the artist and her partner James Tenney making love, the camera repeatedly captures them by shooting from the perspective of the couple's cat, Kitch. The film was shot over several years and thus also records changes in the couple's domestic environment and the seasons outside the window.

Schneemann approached working with the footage in the same free and casual spirit as she had to having sex in front of the camera. Taking a painter's liberties with the film, she singed, cut, painted on, and immersed the footage in acid, and then edited the manipulated sequences together. Her creative work with the filmstrips produced a collage which, at first, was so thick that the 16-mm film copy needed for screenings had to be custom-made, frame by frame, by hand.

It is recommended that parents accompany their children when watching the film.



1

1 Carolee Schneemann, *Fuses*, 1964–1967, film, 16mm, transferred to high-definition video (color, silent). Original film burned with fire and acid, painted, and collaged, 29:37 min

Like many other artists in the experimental scene of New York in the 1960s, Schneemann sought to take painting beyond the questions that had preoccupied the Abstract Expressionists. She did so by expanding the genre beyond the canvas into real life and by staging actions in time and space that involved spectators. A milestone of her work from this period is the ensemble performance *Meat Joy* (1964). With live sound and a soundtrack mixed from popular music and recordings of the calls of fish vendors under the artist's hotel window on the streets of Paris, *Meat Joy* was an opulently ecstatic erotic rite that reveled in flesh as material in all conceivable forms: raw fish, chicken, sausages, wet paint, transparent plastic, ropes, brushes, paper scrap.

Meat Joy was first performed at the invitation of Jean-Jacques Lebel as part of the *Festival de la Libre Expression* in Paris, and subsequently at Dennison Hall, London, and the Judson Memorial Church, New York. Working from dreams she had recorded as part of the preparations for this work going back to 1960, Schneemann carefully orchestrated movements, lighting, and sound, and rehearsed the event with the performers; the materials listed above were deployed as a "paint attack"—in other words, she saw them as art supplies on par with paint.

A notebook entry that summarizes her analysis of her fellow artists' happenings, then a burgeoning format, concludes: "Sensation and memory is tactile, plastic, palpable for painters—not verbal, musical or conceptual. Sensation and memory evade the grasp of traditional media."

The work *Eye Body* was staged as "36 Transformative Actions for Camera" at the artist's studio in New York City. The photographs are by the Icelandic artist Erró.

During the 1960s, Schneemann explored painting through assemblages, employing photographs as well as personal and everyday found objects. The so-called "painting constructions" also incorporated motorized elements and materials Schneemann found in a former fur tailor's loft she rented as a studio on West 29th Street, New York City. The largest work from this series is *Four Fur Cutting Boards* (1963), a freestanding installation of four large wooden boards assembled in a structure that resembles a folding screen. In December 1963, this large installation (still at that time a work-in-progress) and several other "painting constructions" served as the environment for one of her best-known photographic sequences of an "action" in the studio.

Reflecting on her experience as a woman and female artist, Schneemann described the artistic intention behind the evolution of her "painting constructions" as follows: "I wanted my actual body to be combined with the work as an integral material—a further dimension of the construction." In *Eye Body*, she integrated her own body into the work as a living picture, using paint, grease, chalk, ropes, plastic, and other supplies to transform it into an element of a "painting construction" that took up her entire studio.



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1 Carolee Schneemann, *Meat Joy*, 1964 / 2008, film, 16mm, transferred to digital video (color, sound), 10:33 min

2 Carolee Schneemann, *Eye Body: 36 Transformative Actions for Camera*, 1963 / 2005, 18 gelatin silver prints

In contrast to the roles typically imposed upon women by society (as Schneemann herself knew only too well), this situation and the visual results were completely self-determined: "Not only am I an image-maker, but I explore the image values of flesh as material I choose to work with. The body may remain erotic, sexual, desired, desiring, and yet still be votive—marked and written over in a text of stroke and gesture discovered by my creative female will."

PIPILOTTI RIST
(1962 Grabs, Switzerland – Zürich, Switzerland)

These six early video-works by Pipilotti Rist playfully combine topics such as gender roles and sexuality with pop culture and technology. Their contents as well as their image design bear many similarities to the work of Carolee Schneemann, who was a role model for Rist. In the 1980s, Rist was a member of the all-woman band Les Reines Prochaines and created stage designs. Some of the short titles for her video-works are taken from music videos; however, their utilization in a different context, particularly one seen from a woman's perspective, alters the interpretation of the songs.

On The Beatles' song *Happiness is a Warm Gun* (1968), John Lennon sings about his girlfriend, the artist Yoko Ono: "She is not a girl who misses much." Rist adapted this song in one of her first videos, manipulating both the sound and the video, for example, by changing its speed and its color. In her video-works, Rist, like Schneemann, uses electronic techniques that are reminiscent of painterly means. Not only are the bodies of naked women shown in her videos (women's naked bodies are pervasive in media and pop culture), but also those of naked men. Rist is concerned with personal issues such as sexuality, menstruation, and childbirth; she thereby references the women's movement of the 1960s, when the personal was recognized as the political.



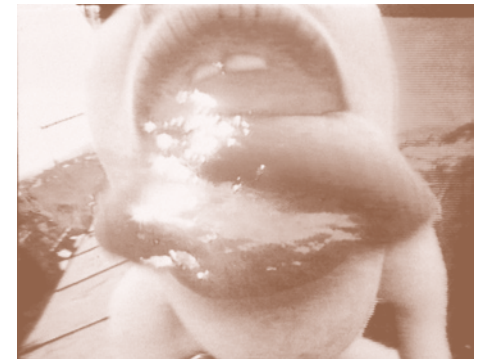
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- 3 Pipilotti Rist, *I'm not the Girl Who Misses Much*, 1986, video (color, sound), 7:45 min
- 4 Pipilotti Rist, *Sexy Sad I*, 1987, video (color, sound), 4:30 min
- 5 Pipilotti Rist, *You Called Me Jacky*, 1990, video (color, sound), 4:10 min

- 6 Pipilotti Rist, *When My Mother's Brother Was Born It Smelled Like Wild Pear Blossom in Front of the Brown-burnt Sill*, 1992, video (color, sound), 4:00 min
- 7 Pipilotti Rist, *Pimple Porn*, 1992, video (color, sound), 12:00 min
- 8 Pipilotti Rist, *Blood Clip*, 1993, video (color, sound), 2:50 min

SARAH LUCAS
(1962 London, United Kingdom)

With these twelve early self-portraits, Sarah Lucas made a strong statement as a woman artist at the time when the so-called Young British Art (YBA) emerged in the 1990s. Like all her works, the photographs are grotesque and provocative, while also being humorous and full of visual puns. Within a rapidly developing art scene that was dominated by artists who were graduates of Goldsmiths and were self-organizing their first exhibitions in warehouses in London, Lucas raised a number of issues with the work of her contemporaries. As a woman artist in the predominantly male art scene, she presented as androgynous, staging herself in strangely masculine poses and settings. The physical gestures, clothes, and settings she chose were intended both to undermine traditional representations of women in art and to reaffirm particular expectations regarding the attractiveness, independence, and sexiness of female artists in Lucas' cultural milieu. The artist presents herself, if not half nude, then dressed in jeans, a leather jacket, and heavy shoes, with her legs often spread widely and her feet planted firmly on the ground. Her gaze is always directed toward the viewer.

With portraits of herself eating a banana, or with two fried eggs over her breasts on top of her T-shirt, or with a huge salmon hanging over her shoulder, Lucas appropriates masculine symbols of fertility. Or, as in another self-portrait, she relates sexuality to death by placing a skull between her spread legs. By presenting herself smoking in various contexts, such as while lying in bed or sitting on the toilet, she underscores the role of being a "bad girl." Shot over nearly ten years, these portraits allow one to see Lucas' appearance changing over time.



9 Sarah Lucas, *Self Portraits*, 1990–1998, series of 12 photographs, iris prints

10 Sarah Lucas, *Chicken Knickers*, 1997, chromogenic print

AURA ROSENBERG
(1949 New York, NY, USA – New York, NY, USA and Berlin, Germany)

In her work, Aura Rosenberg appropriates images from mass media to address the politics of images. She began using pornographic imagery thirty years ago, such as in her series *The Dialectical Porn Rock*. This work was created, as a kind of joke, in the river near Rosenberg's country house, where a friend of hers frequently went fishing. She cut out images from porn magazines belonging to her friend, who used them in his sculptures, and pasted them with resin on rocks, which she then placed in the stream where her friend fished. With this act, she intended to insinuate to her friend that looking at so much pornography had a hallucinogenic effect. This joke, however, provided much food for thought. Rosenberg realized that her staging of the photographs in this landscape stripped the images of their inherent theatricality and made them corporeal. She described the tension she found in this gesture as "dialectical."

This led her to explore the ways in which pornography became mainstream in the 1970s, used in the film industry and by mass media, during a period that has become known as "The Golden Age of Porn." She dedicated an ongoing series of paintings done on photographs to this period. As a consequence of both the sexual liberation movement and a desire for profit, people pushed the limits of what was considered acceptable at that time. Rosenberg became interested in the origins of the word "obscene," which in Greek is "obskene" and means "behind the backdrop" or "backstage," where death and violent scenes take place away from the audience's eyes. Her series *The Golden Age* includes paintings of objects in pornographic photographs. These objects, which form the setting for the sexual scene, paradoxically constitute the "obscene."

In her installation for this exhibition, the artist mixes rocks from Susch with her *Porn Rocks*, thereby creating additional dialectics—between the inside and the outside, the local and the peripheral, the public and private, and nature and art. Some of her works are spread throughout the exhibition.



11

11 Aura Rosenberg, *Dialectical Porn Rock Circle*,
1990–1993, rocks covered with images, acrylic covering

ANDREA FRASER
(1965 Billings, MT, USA – Los Angeles, CA, USA)

Appropriating the format of an exhibition brochure, *Woman 1 / Madonna and Child 1506–1967* was produced by a process of superimposing and intercutting fragments from monographs on the work of Willem de Kooning and Raphael. The cover features a superimposition of de Kooning's and Raphael's signatures; the seven color plates inside the book include "reproductions" created by layering slides of de Kooning's paintings—mostly his "women"—and Raphael's paintings of the Madonna and child. Each image is juxtaposed with text, produced by intercutting fragmentary quotations from various monographs on the artists' work—all with their proper names omitted. *Woman 1 / Madonna and Child 1506–1967* was conceived for distribution in museum gift shops and the art sections of bookstores, where it could be shelved with artists' monographs.

As an artist highly critical of artistic "institutions," Andrea Fraser is interested in the motivations of those who participate in the art world, including what drives artists themselves. In much of her performance-related work, she questions the independence of art in light of its connection to and dependence on the art market.

Fraser began the project *Untitled* in the fall of 2002, when she asked the art dealer Friedrich Petzel if he could find a collector to participate in a project that would involve having sex with the artist in a hotel room and pre-purchasing a video recording of the encounter. The sale was arranged, and the artist and collector met at a hotel in New York, in early 2003. The result was a videotape, unedited except for the erasure of the sound; it was released in an edition of five, the first of which went to the participating collector. In this exhibition, we are presenting a version consisting of still photographs and a separately exhibited sound track (level 3).

CAROLEE SCHNEEMANN
(1938 Fox Chase, PA, USA – 2019 New Paltz, NY, USA)

The artist's book, *Cézanne, She Was a Great Painter*, is akin to an "atlas" that provides insight into topics and concerns important to Carolee Schneemann as well as her works. It contains important essays, letters, sketches, and notes on her works primarily from when the book was published (1975) but also from the 1960s, when she left college and struggled to become a recognized artist.

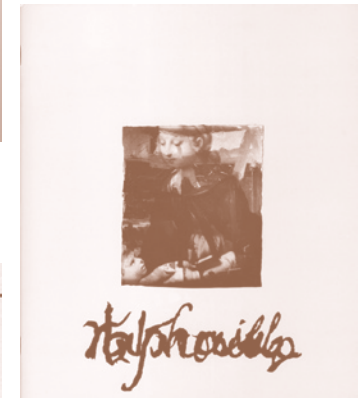
Schneemann writes: 'I was drawing before I could speak. ... I had a secret idea I was born "a draw-er"—that I wanted to make pictures all my life. ... Around twelve years old I knew a few names of "great artists." I was afraid to ask if any of these names belonged to women—what if my worst suspicions were confirmed! If I wanted to spend my life making pictures, surely woman in the past had been similarly claimed? I decided a painter named "Cézanne" would be my mascot; I would assume Céz-anne was unquestionably a woman—after all, the "anne" in it was feminine. Were the bathers I studied in reproduction so awkward because painted by a woman? But "she" was famous and respected. If Cézanne could do it, I could do it.'



12



14



13

12 Andrea Fraser, *Untitled*, 2003 / 2006, project and documentation, press release, one page, laser print on paper, two inkjet color prints

13 Andrea Fraser, *Woman 1 / Madonna and Child 1506–1967*, 1984, artist's book

14 Carolee Schneemann, *Cézanne, She Was a Great Painter (Unbroken Words to Women—Sexuality Creativity Language Art History)*, 1975, artist's book

15 Level 3 bench in front of window:
Andrea Fraser, *Untitled*, 2003 / 2004
Audio installation (10 min., loop)

METTE INGVRTSEN
(1980, Denmark – Brussels, Belgium)

This video documents a performance that premiered at the PACT Zollverein in Essen, Germany. It is part of the *The Red Pieces*, a series of performances in which Ingvarlsen explores relationships between sexuality and the public sphere. In it, she investigates naked and sexualized bodies and their influence on societal structures.

In her statement, the artist writes that “excess, nudity, orgy eroticism, ritualistic pleasure, audience participation and political engagement [are] all expressions of the sexual utopia particular to the counterculture and experimental performances of the 1960s.”

Ingvarlsen approached Carolee Schneemann to discuss restaging her work *Meat Joy* with the same performers used in the 1960s. After Schneemann refused, for various reasons, Ingvarlsen conceived a performance that was like a guided tour through an archive of sexual performances. It was intended to serve as a filter for the artist to explore “unresolved issues about sexuality in contemporary practices today.” In *69 Positions*, her body turned into a field of physical experimentation, and uncanny sexual practices emerged in relation to the surrounding environment. As a means to experience the connection between the intimate sphere and public space, visitors were guided through a space filled with performances, books, films, texts, and images that were brought alive through movement and speech.



1

1 Mette Ingvarlsen, *69 Positions*, 2014, video of the performance at Kaaistudios, Brussels (color, sound), 102:38 min

2 Mette Ingvarlsen, facsimiles of correspondence of Mette Ingvarlsen with Carolee Schneemann

The performance *Water Light / Water Needle* (1966), shown here as a recording from a second performance in New Jersey, reveals how Schneemann, inspired by a trip to Venice, built her visual language out of spoken language, color, movement, and composition. It is a precursor to her better-known work *Up to and Including Her Limits* (1973–1976), represented here by a number of photographs, a work that has been performed several times and also served as the basis for a video installation.

Travelling from Paris, where she had just performed *Meat Joy*, the artist recalls her arrival at the Santa Lucia train station:

“I walked off the train and across the station into startling reversals of figure and ground, water and stone, dazzling light and shadow, solidity, transparency. Palaces rose out of the water—closed, impenetrable, or festive with lines of blowing clothes. Moving fluidly by vaporetto along the irregular canals induced a sensation of floating, suspension.”

Water Light / Water Needle was conceived as an “aerial work for ropes rigged across the canal at San Marco.” After being proposed it to various people, the work was finally realized within the large open room at Saint Mark’s Church in-the-Bowery, New York. It was later performed in a grove of trees at the Havemeyer Estate in New Jersey, where it was filmed. Schneemann recalls that the “effortless” movement performed on the ropes was exhausting and painful, and that the performers had to cultivate “muscle memory.” *Water Light / Water Needle* is particularly striking as a work which “travels” through different types of media and which emphasizes the physicality of the body and its memory by means of photographic and cinematic media.



1

1 Carolee Schneemann, *Water Light / Water Needle* (Lake Mahwah, NJ), 1966, performance, Film, 16mm, transferred to digital video (color, sound), 11:13 min

Schneemann's radical and emancipatory vision of painting is most clearly realized in her performance *Up to and Including Her Limits* (1973–1976), which was, as the artist put it, an “ongoing process” that was eventually reformatted as a multimedia installation. Inspired by the sight of a tree surgeon, who lowered himself by harness from a sturdy branch to trim her apple tree, Schneemann began to train herself to perform the same acrobatic act, recognizing the potential the feeling of weightlessness could afford.

She first put her new skill to artistic use in *Tracking* (1970), a performance in an abandoned dairy distribution center in Camden Town, where the London Filmmakers' Cooperative organized events:

“In one dark corner I had mounted a 3/4-inch 12-foot-long Manila rope from the ceiling: in the light of a filmless projector, I hung a harness, for the prolonged swinging which would guide crayon strokes, marks, color slashing floor, walls, from my extended hand and body.”

The 1973 *Annual Avant Garde Festival*, organized by Charlotte Moorman in New York's Grand Central Station, offered Schneemann an opportunity to further explore the idea's artistic potential. In a railway car that served as the exhibition space, she hung from a rope tied to the ceiling. Holding a piece of crayon in her hand, and shifting her weight to change positions, she drew on the surfaces that came within reach.

She restaged the performance a few months later, in 1974, at the University Art Museum in Berkeley, bringing her cat, Kitch, along for the occasion. A text she wrote for the event helps to explain her action in the context of art and social history, such as the work's engagement with *écriture automatique* [automatic writing] as a recording of time and space, the image of the artist as female nude, and the museum as a social and political space. As Schneemann writes in her “Berkeley Notes”: ‘NO “performance”: Museum becomes my home, studio.’

Suspended by a harness and floating freely with her arms outstretched, she executed a series of actions that made her the medium of a continual continuous graphical process; over the course of the day—in some instances, she worked for more than eight hours—the accumulating strokes gradually coalesced into a dense, painterly ensemble. From the outset, the work was conceived as an action she that she would repeat several times and eventually give lasting form turn into in a video installation. Declaring herself the “direct descendant of Pollock's embodied painting process,” Schneemann made art in which, in contradistinction contrast to “Action Painting” and Jackson Pollock's “dripping” technique, the creative labor and the probing of her own physical limitations were constitutive elements.

“My entire body became a tool for strokes, traces, vestiges of physical activities, its trace in space...,” she noted in a statement from 1977. Weightless and in a trance, she allowed her naked body to be exposed during the action by the glaring light of an empty Super 8 projector, which was trained on the action.



2

2 Carolee Schneemann, *Up to and Including Her Limits*, 1973–1976, performance

Performance history and photographs
(prints from 2019 by Werner Kaligofsky)

- I *Trackings*, London Filmmakers Cooperative, London, GB, 1970
- II *Study for Up to and Including Her Limits*, New Paltz, NY, [US](#), 1973
4 chromogenic color prints. Photos: Anthony McCall
- III *Trackings*, 10th Annual Avant Garde Festival, Grand Central Station, New York, NY, [US](#), 9 December 1973
3 gelatin silver prints. Photos: Tal Streeter
- IV Performance-Installation, University Art Museum, Berkeley, CA, [US](#), 11 April 1974

- V Performance-Installation, Arts Meeting Place, London, GB, 18 June 1974
- VI London Filmmakers Cooperative, London, GB, 19 June 1974
- VII Artists Space, New York, NY, [US](#), 1 December, 1974
- VIII Anthology Film Archives, New York, NY, [US](#), 12–13 December 1974
2 gelatin silver prints. Photos: Gwenn Thomas
- IX Performance-Installation, The Kitchen, New York, NY, [US](#), 13–14 February 1976
4 gelatin silver prints. Photos: Alan Tannenbaum
- X Performance-Installation, Studiogalerie Berlin, Berlin, DE, 10–25 June 1976
2 gelatin silver prints. Photos: Mary Harding



For Susch, Lia Perjovschi conceived a comprehensive timeline that she created directly on the museum wall. The artist created a kind of web consisting of writing, mind maps, photographs, and art objects to highlight certain aspects of her body of work.

Perjovschi started her performance-related work in the late 1980s, at the Bucharest Art Academy in Romania, where she organized an “Experimental Studio.” At that time, she considered these works “experiments” and only later learned about the practice of body and performance art. Perjovschi’s prior work in the theater as a stage designer informed her use of the body. Works like *Test of Sleep* (1988), a body drawing that turned into what the artist considered a “discrete” form of communication, or *Maps of Impression* (1989), a group of costume-like paper drawings, are related to her earlier work *Mail Art / Discrete Messages* (1985) and further developed its concepts. At that time, Romania was—according to the artist—dominated by a “conspiracy of silence” and a “discourse of fear,” which Perjovschi experienced herself. In another work from that time, *Magic of Gesture / Laces* (1989), Perjovschi sat her fellow students down on a circle of chairs and tied them with thread so that every movement or the exit of an individual participant would affect the entire group. She also performed for the camera herself, such as in *Annulment* (1989), which resembles the work of Rudolf Schwarzkogler, although Perjovschi was not aware of Viennese Actionism at that time. After the revolution in Romania, she created works such as *Nameless State of Mind* (1991), in which Perjovschi carried her own “shadow” on the streets, or *Topsy Turvy World* (1992), in which she suspended silhouette-like “shadows” upside-down against a wall. In *I’m Fighting for My Right to Be Different* (1993), she performed in a black suit and interacted with, and eventually violently kicked, a white alter ego of herself in the form of a doll. To her surprise, no one from the audience interfered.

Throughout her career, Lia Perjovschi created numerous timelines, a model which she found useful as a means of understanding and shaping history, and of creating knowledge. Since the 2000s, Perjovschi and her husband, the artist Dan Perjovschi, have travelled throughout Europe and the world, and had access to information like others in the so-called “free world,” and yet the artist continues to create her “shadows” from paper, a form which became a metaphor for the past.



3

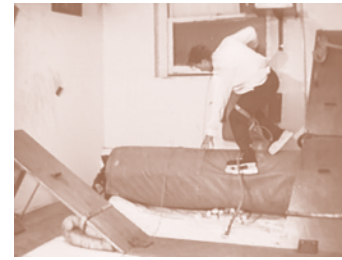
3 Lia Perjovschi, *Experiments and Performances* (1987–2010), timeline consisting of photographs, notations, costumes and props

Lia Perjovschi, *Experiments and Performances* (1987–2010), video (black-and-white, silent), 44:12 min

While there are clear similarities between the early works of Matthew Barney and the work of Schneemann, Barney's work emerged a generation after Schneemann and took a different point of departure. Like Schneemann in her seminal work *Up To And Including Her Limits* (1973–1976), however, Barney was interested in creating art in a situation in which he was challenged by the environment and met with resistance.

With respect to his series of works entitled *Drawing Restraints* (1987–ongoing), Barney states: "I wanted to put my own body, my own experiences into work." He began the project just after he stopped competing as an athlete; his most profound experiences were those he had had on the football field, where he had spent most of his adolescence. As an athlete, he understood that the body requires resistance in order to develop. He loved the preparations for and the explosive energy unleashed during competitions. Barney drew from these experiences and attempted to incorporate them into his work in his studio. He understood the generation of artistic form as something which develops from self-imposed restraint. He thus created situations that challenged his body through resistance and also made drawings, and later sculptures, by using material with which he was familiar from his time as an athlete.

Unlike Schneemann, who performed the above-mentioned work, sometimes over the course of several days, in front of an audience in galleries, Barney created his early *Drawing Restraints* alone in his studio in front of a camera. One could say that he never "performed" them but only left marks. Like Schneemann, however, he presented his actions as videos and video installations, later also incorporating props and sculptures. While Schneemann was interested in a state of weightlessness, Barney was interested in the idea of resistance, of obstacles to executing a specific action, and of potential failure. Schneemann brought the body in motion into the process of drawing; Barney, meanwhile, brought his muscle memory from his experiences in athletics into the practice of artistic creation. Both series are related to "Action Painting" and American Abstract Expressionism, which dominated the art world after World War II.



5



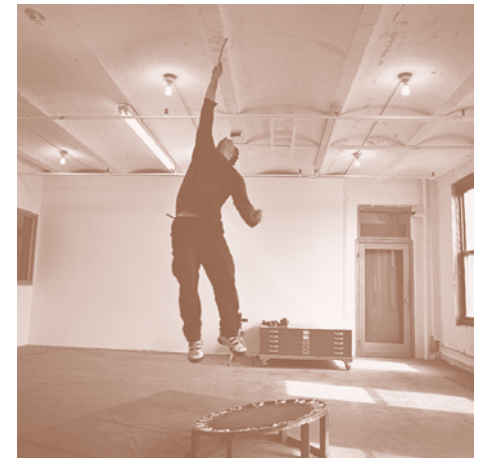
7



4



6



8

- 4 Matthew Barney, *DRAWING RESTRAINT 2*, 1988, video (black and white, silent), 5:01 min
documentary photography: Michael Rees, video:
Alice Joanou, video re-mastering Christopher Seguire
- 5 Matthew Barney, *DRAWING RESTRAINT 2*
(*Hockey Skate Variation*), 1988, video (black and white,
silent), 4 min
- 6 Matthew Barney, *DRAWING RESTRAINT 3*,
1988, video (black and white, silent), 1:16 min
video: Randolph Huff, video re-mastering
Christopher Seguire

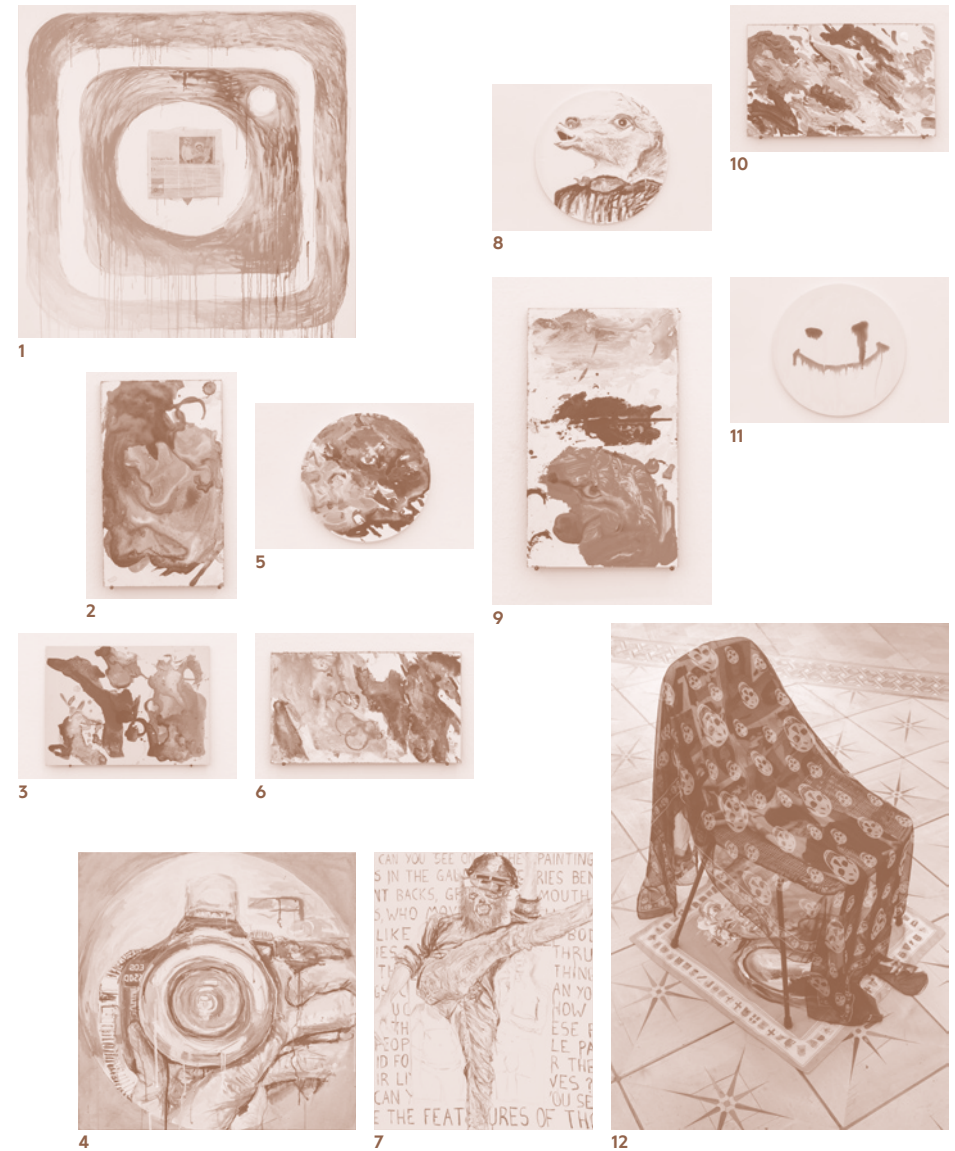
- 7 Matthew Barney, *DRAWING RESTRAINT 4*,
1988, video (black and white, silent), 7:22 min
video: Laurel Katz, video re-mastering and editing
Christopher Seguire
- 8 Matthew Barney, *DRAWING RESTRAINT 6*, 1988,
video (black and white, silent), 3:57 min
documentary photography: Chris Winget, video:
Alexander Lee



In the 1990s, a time of heated debates on identity politics, Elke Silvia Krystufek became a rising star of the art scene when still only in her early twenties. Presented in 1994, as part of the exhibit *Jetztzeit* at the Kunsthalle Wien, her work *Satisfaction*, in which she performed an act of masturbation, was quite literally a climax. In addition to creating legendary performances and video works, she became known primarily for large-format self-portraits that are marked with personal texts. For these, she repeatedly engaged with groundbreaking female figures, including Marilyn Monroe and the American artist Adrian Piper, who, in the 1970s, performed as her male alter ego, an African American man.

At the express wish of Elke Silvia Krystufek, a selection of her recent works is presented here, all of which make clear that she has departed from her popular self-portraits to dedicate herself to mirroring her environment. While in her previous work she often showed herself naked in front of a mirror with a camera, she now concentrates on the motif of the camera itself or takes up symbols of publication. In her painting *Voilà* (2019), she attaches an exhibition review, with the headline "Sticky Pride," from the weekly newspaper *Die Zeit* to a monumental, painted Instagram symbol (a popular social media app). The author of the review criticizes the historical glorification of the German "national heroes" Gerhard Richter, Anselm Kiefer, Georg Baselitz, and Sigmar Polke, who, according to the opening speech by curator Götz Adriani, "overcame the fringe existence of German art" and even "of the Germans themselves."

Based on a photo session she did with a detective, Krystufek's painting *Features* (2019) shows him literally kicking the viewer in the face while dressed in jeans and wearing a bear mask and a police cap. In the background of the painting are excerpts from a poem by Gottfried Benn (1886–1956): "Can you see on the paintings in the galleries / bent backs, grey mouths / who move like bodies through the things [...]." The painting *Unicorn* (2019) also comes from this collaboration. All of the large-format canvases are accompanied by smaller paintings, which act like footnotes and bear the names of well-known male artists in the titles. Krystufek originally employed the small-format paintings as palettes to mix the paint used for the larger paintings. The sculpture *Otherlies* (2019) consists of a 1950s-style chair draped with a skull-covered shawl by Alexander McQueen, under which portraits of the action hero Jackie Chan and of Marilyn Monroe, among others, can be seen; this sculpture recalls the image politics of Krystufek's earlier work.



- | | | | |
|---|---|----|---|
| 1 | <i>Voilà</i> , 2019, oil and acrylic, newspaper on canvas | 8 | <i>Unicorn</i> , 2019, acrylic and ink on canvas |
| 2 | <i>Max Ernst</i> , 2019, oil and acrylic on board | 9 | <i>Rothko</i> , 2019, oil and acrylic on board |
| 3 | <i>Koons</i> , 2019, oil and acrylic on board | 10 | <i>Weiler</i> , 2019, oil and acrylic on board |
| 4 | <i>EOS</i> , 2019, acrylic and ink on canvas | 11 | <i>The Yellow Peril</i> , 2019, ink on canvas |
| 5 | <i>Blurry</i> , 2019, acrylic and ink on canvas | 12 | <i>Otherlies</i> (London, NY, Abu Dhabi, Tokyo, a.s.o.), 2019, chair, fabric, button pins |
| 6 | <i>Turner</i> , 2019, acrylic and ink on board | | |
| 7 | <i>Features</i> , 2019, acrylic and ink on canvas | | |

ANDREA FRASER
(1965 Billings, MT, USA – Los Angeles, CA, USA)

Shot with hidden cameras in the Guggenheim Bilbao, *Little Frank and His Carp* documents an unauthorized intervention in a celebrated Frank Gehry museum that was staged for the purpose of recording. A tourist is seen entering the museum and renting an audio-guide, which is heard as a voice-over. She furrows her brow as the guide admits that, "Modern art is demanding, complicated, bewildering,"; then, she smiles with relief when told that, "The museum tries to make you feel at home, so you can relax and absorb what you see more easily." She becomes pensive when the guide calls her attention to the museum's "powerfully sensual" curves, whose "direct appeal has nothing to do with age or class or education." When she's finally invited to stroke the museum walls, she seems to be transported. When she pulls up her dress and starts rubbing up against a column, no one moves to intervene. After all, she is only doing what the audio-guide tells her to do. *Little Frank and His Carp* was inspired by the audio-guide as a particularly outrageous example of the way in which corporatized museums like the Guggenheim are packaging artistic transgression and transcendence, subversion and sensuality, and linking them to the "freedoms" promised by neoliberal policies. (AF)



1

1 Andrea Fraser, *Little Frank and His Carp*,
2001, video (color, sound), 6:08 min

AURA ROSENBERG
(1949 New York, NY, USA – New York, NY, USA and Berlin, Germany)

Since the late 1980s, Aura Rosenberg has worked with body prints. Her earliest paintings are imprints of her own body. For the most part, the imprints convey sexual allegories, such as her more recent body prints on black velvet that depict sexual positions and represent the twelve astrological signs. The imprints for these works were made from twelve couples. As a reference for their poses, Rosenberg used a poster from the 1970s, titled “The Afronomical Ways,” which featured silhouetted figures with Afros on a black velvet background. The figures in Rosenberg’s paintings retain traces of the poster but go beyond the racial stereotypes the original poster traffics in.

In the late 1950s, French artist Yves Klein staged his *Antropometries*, “painting actions” that involved naked women “printing” their bodies onto the canvas in front of a distinguished and festively-dressed audience. Klein presented the imprint of the female naked body as something sublime and pure, stripped of post-war social stigmas around nudity and naked women, in particular. Rosenberg is interested in the controversies and ambiguities of the naked body performing an action.

The video is an animated version of the artist’s exploration of the aforementioned poster, with music performed by the artist’s band Dirty Mirrors.



1



2

1 Aura Rosenberg, *Astrological Ways*, 2012, 12 paintings [body prints of Zodiac positions], acrylic paint on black velvet

2 Aura Rosenberg, *The Afronomical Ways*, 2012, digital video (black-and-white, sound) 2:51 min

PAULINA OŁOWSKA
(1976 Gdańsk, Poland – Rabka Zdrój and Kraków, Poland)

Goddesses and the myths surrounding them have been the subject of a number of Carolee Schneemann's works; like Schneemann, Paulina Ołowska has also explored female figures from the past in her work. At the opening of the exhibition and during the closing weekend, Ołowska will stage her performance *Slavic Goddesses*, based on a version created for the stage of The Kitchen in New York, in 2017. In this work, she pays homage to the work of the Polish painter, graphic and set designer Zofia Stryjeńska (1891–1976), an artist who was extremely successful and yet not included in the modern canon due to the figurative and folkloristic nature of her work. Ołowska disagrees with this reductive evaluation of Stryjeńska's work, seeing her work as, in fact, strongly connected to modernism, particularly due to the ways in which Stryjeńska's work challenges the conventions of modern art.

In *Slavic Goddesses*, Ołowska explores Stryjeńska's notion of ballet as a "wreath of ceremonies"; her design for the costumes is inspired by Stryjeńska's painting series from 1918, *Bożki słowiańskie* [Slavic Deities], which is based on Slavic folklore and mythology. The performers revive classic folk steps to a score of "cosmic sounds" by the New York-based artist Sergei Tcherepnin, who, for this work, samples traditional Mazurkas, Polkas, and Oberkas, as well as spiritual disco. Like the late Polish artist Stryjeńska, Ołowska is interested in rituals and folklore; in the final performance, she will also build a connection to Swiss folk rituals.



1

1 Paulina Ołowska, *Slavic Goddesses*, 2017 / 2019, performance of *Morana Preview for Slavic Goddesses*, with one dancer, on the opening day. Large outdoor performance of *Slavic Goddesses*, with six dancers, during the closing weekend of the exhibition

Choreography and costumes: Paulina Ołowska
Performers: Dobrawa Borkala (in the role of Morana at the opening), and further performers
Sound by Sergei Tcherepnin
Video of the opening performance on view during the exhibition
Camera: Barbara Borkala
Cafe Bar (2011–2018) created by the artist at Muzeum Susch

Kris Lemsalu works with various materials, techniques, and media, including music and performance. Her grotesque installations often serve as a stage for performances in which she, playing an eccentric fictional character with her sculptures, becomes the protagonist. Oscillating between a shaman and a show woman, Lemsalu performs carnivalesque and dream-like rituals.

The two-part sculpture *I Will Be Seven When We Meet in Heaven* appears as a duel between the figures mounted on opposing walls. Both dressed in colorful clothes and caps, one figure reaches out toward the other with a hairdryer. The goal of this gesture seems to be to disturb the Chinese wind chime hanging from the bill of the cap and to set in motion the propeller atop it. The other figure points the hairdryer toward itself, as if drying itself off. Understood in this way, the scene seems to represent less a confrontation than a duet intended to generate music through interaction.

The self-portraits, which have previously only been in the artist's portfolio, are being exhibited for the first time by Susch, seen here as a sequence of digital images. Lemsalu presents herself in surreal outfits and unusual make-up, sometimes with banal objects and in "inappropriate" situations, such as: dressed up as a bride with smudged make-up standing in front of a map of the world; with a broom in the sea; with an enormous tongue; with a burning toothbrush in her mouth; in a tent on a snowy beach. For these photos, Lemsalu slips into or rather creates different characters all the while remaining recognizable and blurring gender roles, innovative fashion photography, and self-creation.



2



1

1 Kris Lemsalu, *I Will Be Seven When We Meet in Heaven*, 2012–2018, Installation with 2 sculptures, ceramics, textile, metal, hair dryers, wind chimes

2 Kris Lemsalu, *Selection of Portraits*, 2012–2018, digital slide show

Since 2012, Katrina Daschner has been working on a series of queer short films. The now eight-part series is based on Arthur Schnitzler's *Dream Story* (1926), which served as a template for Stanley Kubrick's film *Eyes Wide Shut* (1999). In each film, Daschner engages with a particular fantasy, desire, or feeling but leaves the viewer in the dark as to whether the "adventure" was experienced in reality or as a dream. The events unfold in different theatrical spaces, each of which establishes a different relationship between the stage and the viewers.

Daschner's film *Horse Boobs*, the fifth film in the series, is projected on a curtain of glittering strips of polyester in her installation *Las Vegas*. In the film, the protagonists emerge by goose-stepping through an entrance that is shaped like a vagina and studded with teeth. What follows is a dramaturgy of sexually charged images in which horse and human bodies merge into surreal forms. The surfaces of bodies, saddles, leather masks, and the film's numerous close-ups make for both perplexing and beguiling imagery. The film ends with a climbing scene and a blizzard.

Killing the Systems Softly is the title of a 2004 publication, by Edition Fotohof Salzburg, in which Katrina Daschner's early performative photographs and photo collages appear. A selection of these works is presented in the original here.

In the series *Zuhälter* [Pimp], Daschner portrays herself in self-made masks and body applications that recall male and female markers of gender and sex, ranging from bikinis and beards to penises. Sigmund Freud, who traced human actions and behaviors back to the sexual drive, pointed out in his famous work *Civilization and Its Discontents* (1930) that a person who puts on his or her technological, auxiliary organs is a "prosthetic god." Understood in this context, Daschner's collages can be seen to demonstrate how sex and gender are produced (here, sex and gender markers are self-crocheted) and how they can be easily worn and be transformed. According to Judith Butler in her book *Gender Trouble: Feminism and the Subversion of Identity* (1990), gender identity, like ethnicity or class, is socially and culturally constructed and, thus, constitutes a fluid category.

It is fitting, therefore, that Daschner, in a photo session in the Wienerwald, wore a mask to take on the identity of one of the best-known male artistic geniuses, Vincent van Gogh, who is famous for having cut off a piece of his left ear and painting with a bandaged head.



2



3



1

1 *Pferdebusen* (Horse boobs), 2017, 2 K-transferred to high definition-video (color, sound), 9:00 min

2 *Vincent*, 2002, 7 inkjet prints (printed 2019) from photographs and photo collage

3 *Zuhälter* (Pimp), 1999–2002, selection of 11 works from series of photo collages from chromogenic prints

4 *Las Vegas*, 2011 / 2019, polyester curtain, variable dimensions

Ten years after her film *Fuses*, Schneemann again used her naked body in *Interior Scroll*, an action at the *Women Here & Now* festival in East Hampton, NY, in 1975. The piece flouted conventional boundaries by positing the vagina as the source of “interior” knowledge: inch by inch, Schneemann pulled a carefully folded and oiled paper scroll from her vagina while reading the text aloud; she exhorted her listeners to “be prepared” for the sexism and disdain that women confront in the art world.

When she reenacted the performance during a film festival in Colorado, in 1977, Schneemann read a text from her film *Kitch's Last Meal* (1973–1978), in which she related, from experience, how difficult it is as a woman to be recognized as an artist.

For decades, Carolee Schneemann explored female sexuality, including the vulva as a place of memory. She wrote about her work *Vulva's Morphia* (1995), a photographic and cultural-theoretical study of erotic taboos, as follows:

“For many years I researched depictions of the power of genital sexuality found in cultures nominally excluded from Western art history. In the mid-1990s, I was developing an essay for the issue of the journal *Lusitania* on female sexuality. I had accumulated reams of notations: female genital mutilation, the pope protesting feminism and witchcraft, Lacanian deformations of female sexuality, punishment of pregnant adolescent girls in high schools, current garbled research on female orgasm. I had been struggling for weeks to compose and edit this material. One night I had a dream, with an instructing voice that stated:

‘You will never be an artist back in your studio working with your hands while you have that great messed-up pile of notes all over the floor. WHY DON'T YOU LET VULVA DO THE TALKING?’”



1

1 *Interior Scroll*, 1975, performance, *Women Here & Now*, East Hampton, NY, US, 29 August 1975, Telluride Film Festival, Telluride, CO, US, 4 September 1977 from a total of 13 gelatin silver prints of the performance in Telluride (printed 1985)
Photograph by Anthony McCall



2

2 *Vulva's Morphia*, 1995, 36 color laser prints on paper, hand-painted, mounted on hardboard, text strips, 4 electric fans

CHICKS ON SPEED
(Melissa E. Logan and Alexandra Murray-Leslie, since 1987)

Chicks on Speed are a team who began their work together as students at the Munich Academy of Fine Arts. They expanded their education by creating happenings and installations in studios and art institutions. They experimented with advertising and design before creating art installations, composing electronic pop and electroclash, and curating live events. On stage, Chicks on Speed have used self-made, wearable, and prop-like instruments, which they call *Objektinstruments*.

Museum Susch is presenting a new performance and installation that is inspired by the late Carolee Schneemann and performed by Chicks on Speed. In Schneemann's live performance *Noise Bodies*, which premiered in New York, in 1965, she and her husband, the experimental musician James Tenney, created music with found objects that they suspended from the ceiling and wore on their bodies like costumes. They played the sound of their "debris bodies" with, in Schneemann's words, their "own body sound system."

Chicks on Speed & collaborators carry this concept even further, taking the visitor—according to them—inside the body, the music, the bass drum of the heartbeat, the brain, and the frontal lobe, which is stuffed with actively-moving rudimentary "brain junk" waiting to be sorted or forgotten. Increases in the electrical activity of the muscles and brain are tracked by EMG sensors, which visitors are invited to wear in the installation.



1

1 Chicks on Speed, *Noise Bodies*, 2019
Live performance with *Objektinstruments* at
Muzeum Susch's auditorium during the opening.
Sound installation, including video of the live
performance, on view during exhibition, scaffolding
from copper tubes and various materials

Collaborators: writing: A. L. Steiner Audio Engineer for
The Beat, heart pieces: Malte Hildebrandt, Andreas
Stoiber, and Audiophile Circuits League BioMuse 4
circuit board, music interaction design, and live perfor-
mance: Attau Tanake and Federico Visi Technologist and
artistic collaborator on "2 sheets of metal—a new
musical instrument": Øyvind Brandtsegg Technologist
and musician on computer \-enhanced footwear and
EMG blink instrument: Dr. Sam Ferguson Artistic
visualization for live performance and installation: Tina
Frank & Kathi Mayrhofer Cyanotype banners: Diana
Lindbjerg Costumes: Dinu Bodiciu & Kathi Glas

METTE INGVRTSEN
(1980, Denmark – Brussels, Belgium)

This video documents the second performance of *21 Pornographies*, a work that first premiered at the PACT Zollverein in Essen, Germany. It is also part of the *The Red Pieces*, a series of performances in which Ingvartsen explores relationships between sexuality and the public sphere.

In the Marquis de Sade's novel about libertinism, written from his prison cell in 1785, the nobleman declares that the nature of human passions authorizes crime. This statement spoke to a growing recognition of the moral ambivalences and the interconnectedness of sexual liberation and power in Western modernity. While the legalization of pornography in Denmark (the first country to do so, in 1967) expanded erotic freedom in the direction of greater gender equality, pornography today encompasses a wide range of political expressions and uses, from queer and feminist stances to sexualized torture in war. The key to the affective power of pornography lies, perhaps, in the very root of the word: "pornography" comes from the Greek word "*pernanai*," which means "to sell." An understanding of the word's root helps to explain, for example, how the pornographic "money-shot" has influenced the climactic effects of "breaking news"; it also sheds light on the use of explosive action scenes and the brutality of authentic war porn.

Starting from the idea that pornography has leaked into many areas of society, Mette Ingvartsen explores the pornographic through a collection of erotic and affective materials. While most of them have little to do with explicit sex, they show some characteristic features of the pornographic: expressions of cruelty, clinical precision, violence, and pain, but also expressions of laughter, excitement, and thrill. By mixing physical actions with narrative descriptions, Ingvartsen creates a speculative choreography. Viewers might have a range of experiences during the performance, provoked by its imagery or experiencing intense visceral sensations. (MI)



1

1 *21 Pornographies*, 2017, video of the performance
at Kaaitheater, Brussels, (color, sound) 67:09 min

RAGNAR KJARTANSSON
(1976 Reykjavik, Iceland)

This work, presented as a video in the museum restaurant, was originally streamed live online from the Tate Modern. In reference to Schneemann's seminal work *Meat Joy* (1964), Kjartansson staged a dinner with ten actors who ate steaks in the performance room of the museum, which he had transformed into a Rococo-style dining room. The performance lasted as long as it took the actors to eat the steaks and put their silverware down. In his *Variation on Meat Joy*, the artist was interested in exploring the "carnal aspect of human nature through very different means." Schneemann created a choreography based on dreams that was staged as an "erotic rite," with semi-naked bodies, meat, fish, and recorded sound, including pop music. In contrast, Kjartansson staged a more formal dinner, with people dressed in heavy costumes and make-up in an eighteenth-century setting, which was motivated solely by the eating of meat and the sound it created—this sound was recorded during the performance and amplified in the live broadcast and video. While Schneemann's piece became famous for its controversial (nudity and meat) yet entertaining character, the spectacle at Tate Modern is challenging to watch due to the slow camera movements and the (amplified) sound of eating. Known for performances that are often absurd yet ordinary, Kjartansson manages the expectations of his audience, in a sense, preparing them for disappointment.



1

1 *Variation on Meat Joy*, 2013, video of the live performance (color, sound), 23:13 min

**Up to and Including Limits:
After Carolee Schneemann**
Curated by Sabine Breitwieser
29 December 2019 – 28 June 2020

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MUZEUM SUSCH would like to extend its gratitude to all the participating artists and thank the lenders to this exhibition, as well as those individuals who chose to remain anonymous.

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Carolee Schneemann work, Courtesy of Grażyna Kulczyk Collection, Estate of Carolee Schneemann, Galerie Lelong & Co., Hales Gallery, and P•P•O•W, New York & 2019 ProLitteris, Zurich. P. 47.

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Kris Lemsalu: Courtesy the Artist and Temnikova & Kasela Gallery, Tallinn. P. 43.

Katrina Daschner video: Courtesy the Artist and sixpackfilm, Vienna. P. 45.
Katrina Daschner work: Courtesy the Artist, except: *Untitled (Bedroom)*, 2000, from *Zuhälter* series: Private Collection, Vienna. P. 45.

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Mareike Dittmer

Artistic Director, Muzeum Susch
Krzysztof Kościuczuk

Finance Director
Małgorzata Dobak

Curator of Performing Arts
Joanna Leśnierowska

Junior Project Manager
Karolina Mazur

Finance and Administration Secretary
Cornelia Koch

Conservator
Jakob Wedemeyer

Assistant & Front Desk
Selina Bisaz, Brigitte Janikowski

Invigilator
Raffaele M. Camenisch

Hausmeister
Peider Müller

