

Collecting Policy

New Works in
the Museum
der Moderne
Salzburg



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The Museum der Moderne Salzburg oversees an own extensive collection as well as the Federal Government's Photography Collection, the Generali Foundation Collection, and the art collection of the State of Salzburg. The museum's task is to preserve the collections entrusted to it according to conservational principles, to expand its holdings, to make these accessible to scholarship, and to exhibit them to the public. The museum is always guided by strategic considerations when adding to its holdings. It might desire to fill in gaps in its collection in a meaningful way, to expand an existing group of works, or to establish new focal points for its collection.

It is rare for a museum's collecting policy to be discussed in public. Significant policy decisions are made behind the scenes by the director of the museum in consultation with the curators of its collections. This is why the Museum der Moderne Salzburg has decided to organize a large-scale exhibition of its holdings, in particular, to show the public a selection of its new acquisitions from the past seven years. This exhibition will offer insights into the museum's collecting policy and also provide a transparent demonstration of the criteria that determined how works have found their way into the museum's collections.

History

In total, the Museum der Moderne Salzburg holds around 31,000 works on paper, 22,000 photographs, 800 paintings, 700 sculptures and installations, as well as 800 film and video works including installations with electronic media.

The collection of the Museum der Moderne Salzburg is relatively young, having begun when the art dealer Friedrich Welz donated his private art collection to the Province of Salzburg in the late 1970s on condition that a museum be established to house it. The "Modern Gallery and Graphic Art Collection—Rupertinum" was accordingly opened in 1983, declaring its aspirations to be an "Albertina of the West" in reference to the Viennese museum that is especially famous for its graphic art collection. The new Museum in Salzburg was housed in the historic Baroque building of the Rupertinum. Welz's problematic contact with the National Socialist regime

meant that the Museum der Moderne Salzburg decided in 2004 to embark on extensive research into the provenance of its holdings.

A Focus on Photography

As early as 1981—two years before the Museum opened—the Austrian Photo Gallery was founded as part of the Salzburg State Collections. The Museum der Moderne Salzburg today has assumed the role of *the* center of competence for Austrian photography after 1945. The extensive holdings of its in-house photographic collection have been continuously expanded since the early 1980s. In addition, the Museum has for many years been entrusted with the photo collection of the Austrian federal government on permanent loan, and this too is expanding steadily by means of annual purchases through the federal funding program for photography.

International Orientation

Under its director Peter Weiermair (1998–2001), work began on giving a more international focus to both the program of the Museum and its collecting policy. The building on the Mönchsberg opened in the fall of 2004. Not only did this expand the Museum's exhibition space to some 3,000 square meters, but most of all it provided spacious rooms suitable for exhibiting larger-format works to complement the intimate spaces of the Rupertinum. This also promoted a reorientation in the Museum's collecting strategy under the leadership of Director Agnes Husslein (2000–2005), who began to focus on large-format paintings, installations, expansive sculptures, and media art. At the same time, the Museum began to exhibit more works by young, contemporary artists on the national and international scenes, and to acquire them for its collection. Under director Toni Stooss (2005–2013), the gallery owner Thaddaeus Ropac donated a large number of artworks to the Museum der Moderne Salzburg, including works by Georg Baselitz, Sylvie Fleury, Anselm Kiefer, Imi Knoebel, Gerwald Rockenschaub, Hubert Scheibl, Not Vital, and Erwin

Wurm. This donation not only served to support the Museum's strategic shift toward Austrian and international contemporary art, but also directed its attention toward abstract art. Under the direction of Sabine Breitwieser (2013–2018) and Thorsten Sadowsky (since 2018), the international orientation of the Museum's collection has been strengthened by acquisitions of larger-scale works and groups of works by artists such as Kader Attia, Anna Boghiguián, Andrea Geyer, Renée Green, Nilbar Güreş, Paulina Ołowska, Sigalit Landau, Wiebke Siem, Yinka Shonibare, and Fiona Tan.

The Generali Foundation Collection

The Museum's collection underwent a further realignment under its director Sabine Breitwieser, who succeeded in acquiring the Generali Foundation Collection on permanent loan to the Museum for an initial period of 25 years. The internationally renowned Generali Foundation Collection, one of Austria's most important corporate

collections, has been setting significant accents in contemporary art with feminist, performative, and conceptual positions since the 1970s.

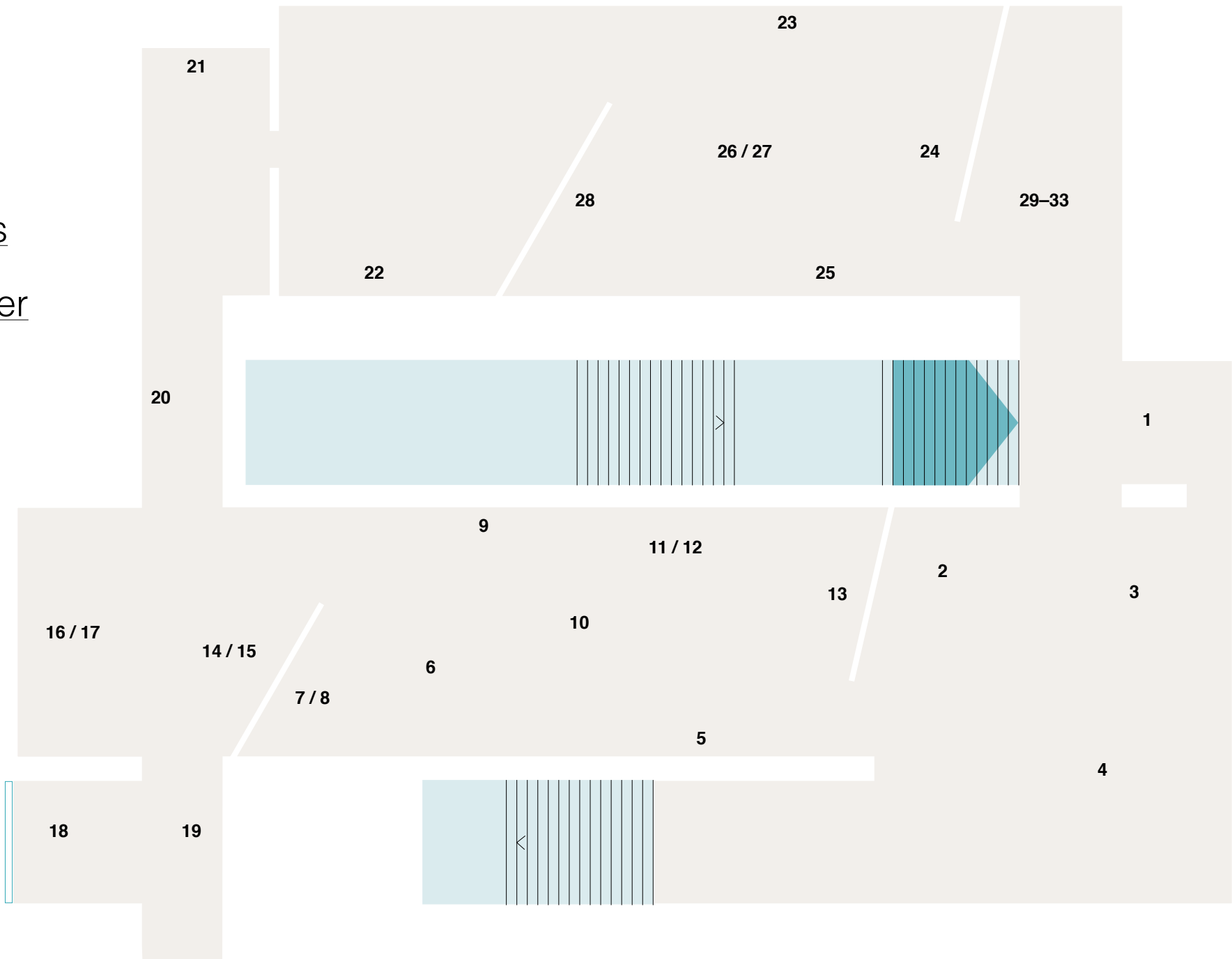
Current Collection Strategy

The current collection strategy in the further development of the collections of the Museum der Moderne Salzburg pays special attention to acquiring works by female artists. The aim is to resolve today's clear asymmetry in favor of male artists by achieving a greater long-term balance. It is also necessary to expand the scope of the collection, which has hitherto been oriented toward Austrian, Western European, and North American art. With a few exceptions, this Eurocentric approach has not yet been subjected to critical questioning. What the American art historian Hal Foster has called the "ethnographic turn in contemporary art" has so far been underrepresented in the collections of the Museum der Moderne Salzburg. This refers to artistic strategies that draw on anthropological and ethnographic methodologies and are focused on issues of cultural difference, diversity, and representation. The times in which world art

was understood primarily as white art, while other positions and associated value systems and aesthetic concepts remained excluded from the Olympus of the white cube, are over. Instead, the critical examination of the „cultural construction of whiteness“ (Kobena Mercer) is on the agenda. Another focus in the collection and the research is the East-West problem in Europe; here, we ponder from an artistic perspective what Europe means for us and for our identity.

The aim is to explore the hybridity of that "third space" between cultures that the Indian theorist Homi K. Bhabha has described so vividly. What we need is a "polyperspectival" way of thinking that deconstructs and dissolves conventional narratives and stereotyped ways of perception. What matters is the *conditio humana*, the conditions of human existence and of humans as beings in the world.

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Artists

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Museum der Moderne Salzburg Collection

Austrian Federal Photography Collection

Generali Foundation Collection



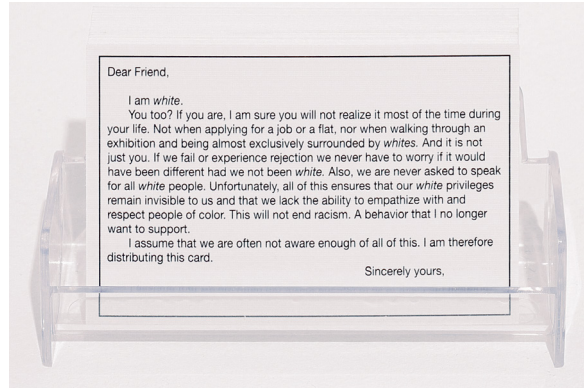
Museum der Moderne
Salzburg



GENERALI
FOUNDATION

 Federal Ministry
Republic of Austria
Arts, Culture,
Civil Service and Sport

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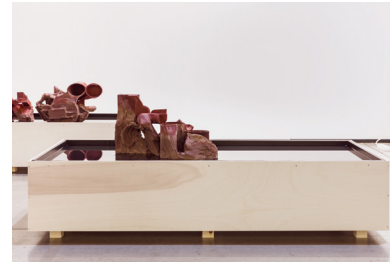
Adrian Piper, *My Calling (Card) #1 (for Dinners and Cocktail Parties)*, 1986–
Offset print on card
© Adrian Piper Research Archive Foundation Berlin and Angry Art.

HANNAH IMHOFF

In an artistic response to Adrian Piper's *My Calling (Card) #1 (for Dinners and Cocktail Parties)*, artist Hannah Imhoff reflects on her own work, *Visitenkarten (Erinnerung an mich selbst)* (Calling Cards [Memory of Myself], 2020–2021): “Am I as a white person allowed to deal with racism in my work? It feels wrong, ignorant, presumptuous, and unjustified. But I do it anyway. You're reading my words here because I don't believe that racism is just an American problem or that racists are just right-wingers and Nazis—rather, they are people like you and me. As a white person, I have the choice to acknowledge it or turn a blind eye to it.

Inspired by Adrian Piper's *My Calling (Card) #1*, my *Calling Cards* hint at our racist society. My goal is to open up a space to talk about white privilege, our own failings, insecurity and how we can do better.”

Visitors are encouraged to take Imhoff's *Calling Cards* home.



2



3

LAURENCE STURLA

The clay sculptures of Laurence Sturla have something seemingly familiar and at the same time ghostly about them. Their enigmatic shapes are reminiscent of machine parts or industrial architecture, but also of vessels of unknown origin from an indefinite past. Connected to each other, these elements form their own organisms with openings and perforations, but without any recognizable function or logic. Fascinated with messages that are communicated over time, with the merging of epochs and civilizations, Sturla examines in his work how we connect past, present, and future in order to make statements or forecasts.

The historically charged medium of clay is relevant to this as one of the oldest materials whose limits and potential Sturla explores and exhausts in his work process. The sculptures of the

Past Ones Preserved (2020) series, for example, were exposed to extremely high temperatures during the firing process until their surfaces cracked, began to melt, and eventually were put into an amorphous form. Even when fired, ceramics function as a kind of chronometer, as they continue to gain mass by absorbing ambient humidity and, consequently, are datable. In *But All They Found Were Tide Lines* (2020), Sturla takes advantage of this material property. For the duration of the exhibition, the clay soaks up the water in the basins and “sweats” the salt out into a crust that encloses the ceramics, imposing weight and thus history on them. The boundaries between recent and pseudo-archaeological past begin to dissolve and coincide with the present—what is true and what is a myth?

4 / 20



4



20

WALTER MARTIN AND PALOMA MUÑOZ

Walter Martin and Paloma Muñoz belong to the community of cheerful pessimists who are not driven to despair by the absurdity of human actions and the incomprehensibility of the world, but rather respond with wit and irony to the impositions of modern life. For over thirty years they have been creating a dystopian microcosm of detailed snow globes, photographs, and sculptures. These lilliputian worlds depict an icy wilderness, snow-covered dark forests, or barren islands from which there is no escape. One or multiple people are ensnared in more or less hopeless or at least strange situations. Stranded in surreal-looking landscapes, they usually find themselves in an existential quandary.

Wish and Weight (2017) shows a man leaning his head against a tree in what is presumably a difficult emotional state, visualizing the neat ambiguity of wishing and weighing. We may be witnessing a “merry nightmare.” Lots of artificial snow is used to stage a miniaturist tragicomedy.

Martin and Muñoz have also created a proper site of reflection for contemplating future society models: *Utopia Work Station* (1998–2019) is an oversized and accessible snow globe in which visitors can design their own utopia. Here you sit in the transparent shell and strum a little etude into the keys of a typewriter. Then the next person comes along and starts all over again. As a result, a paper mountain of failed or discarded utopias is created.

5



5

GÜNTER BRUS

Alongside Hermann Nitsch, Otto Muehl, and Rudolf Schwarzkogler, Günter Brus is considered one of the leading protagonists of Viennese Actionism, which made its mark on Austrian art history in the 1960s through provocative performances. The extreme “actions,” often documented in photographs by Heinz Cibulka, Ludwig Hoffenreich, and others, frequently crossed the boundaries to self-injury and pornography and regularly caused scandals. They specifically attacked bourgeois taboos and the traditional concept of art as well as church and state. In the repressive Austria of the post-war period, state authorities repeatedly prosecuted Brus for disturbance of public order and violation of decency.

Ever since the founding of the “Modern Gallery and Graphic Art Collection—Rupertinum,” the predecessor institution of the Museum der Moderne Salzburg, the collection has focused on the versatile work of Günter Brus. To date, the acquired body of work comprises nearly 320 items, consisting in more or less equal parts of photographs and prints/drawings. The most recent acquisition is the portfolio of eighteen color photographs presented here. Created in 1987, this photo series records a performance by Brus in which he builds on his actions of the 1960s in combining an expressive graphic gesture and performative elements.

6 / 19



6



19

JULIA HAUGENEDER

At first glance, Julia Haugeneder's objects are reminiscent of blankets, pillows, and cushions casually piled up or put aside by an overnight guest. Carefully made folds, which give the works their titles (*Faltung*, engl. fold), and the arrangement of individual parts stacked or wrapped around each other, as well as a certain minimalist look, lend the shapes their decidedly artistic object-like quality. At the same time, Haugeneder misleads the viewer about the materiality of her sculptures: the supposedly textile and soft surface texture turns out to be a rubbery thin skin made of bookbinder's glue and pigments, which the artist first pours

out onto her studio floor to then build fold after fold in a purely associative, undirected process into a three-dimensional object.

Haugeneder belongs to the group of emerging artists (artists under 40) whose development the Museum der Moderne Salzburg follows closely. Acquisitions of works by these young artists through the federal gallery funding program are made following in-depth research into artistic practices, assessment of the works in galleries and/or the artists' studios and internal alignment with the museum's collection policy.

7 / 8



7



8

LOIS WEINBERGER

Lois Weinberger's versatile work of notes, drawings, photos, objects, texts, films, and public artworks forms a poetic, political network that draws attention to the peripheral and calls hierarchies into question. He does not distinguish between natural and civilizational space; his "field research" and interventions in public space also reflect his careful observations of our society and its inherent systemic cause-effect relationships. In addition to a large body of work in which he examined ruderal plants in performative, photographic, and installation form, he created an extensive group of objects whose everyday appearance he transferred—through unusual combinations of things and defamiliarizing interventions—into a surreal realm where in a kind of reality shift they appear at once familiar and strange. There is a disturb-

ing incongruity in Weinberger's way of presenting objects that appear in a seemingly wrong context or have been stripped of their function, meaning they no longer function or appear out of place. Weinberger not only provokes reflections on the concept of art alone. More than this, the dig is aimed at the ideal of things perfectly fulfilling their purpose or being suitable, which can also be applied to the human realm. The core group of works by Weinberger in the museum's holdings consists primarily of photographs, which came into the collections of the Museum der Moderne Salzburg via the Austrian Federal Photography Collection. To complement these, the museum has acquired four objects/installations since 2001, with the most recent acquisitions from 2020 being displayed here for the first time.



9

LUIZA MARGAN

Luiza Margan's photo series *Restaging Monument* is a follow-up to her two-day public action *Eye to Eye with Freedom* (2014), where she invited the people of Rijeka to "look freedom in the eye." This was a reference to the Allegory of Freedom, the central part of a sculpture group representing partisans by sculptor Vinko Matković atop the 22-meter-high Social-Realist Monument to the Liberation that was erected in 1955 to mark the tenth anniversary of the liberation from fascism. With the aid of a crane, Margan had participants lifted to eye level with the sculpture so that they could look straight into the face of "Freedom." Building directly on this, the *Restaging Monument* series is based on black-and-white photographs

in Matković' historical photo archive, which document the different stages in the process of creating the sculpture group. Using montage, Margan combines the old photographs with color photos showing her performing physical exercises.

In both the public action and the photo series, Margan addresses the socialist past of the former Yugoslavia—especially the mythologization of the partisans and their role in post-war Yugoslavia—that was formative for socialist identity. Through the performative elements, which bear upon the historical images in a confrontational manner, Margan opens up a reconciliatory dialogue between past and present, ideology and reality.



10

ANGELIKA LODERER

The sculptress Angelika Loderer reflects on the medium of sculpture and its conditions and limitations in her installation objects. In *Pretend to Be Fine* she alludes to her 2017 solo exhibition at the Secession in Vienna and the chicken eggs presented there in a wall display case. The appropriation of a found form is a recurring principle, as is the question of the distinction between art work and display. *Pretend to Be Fine* takes up these gestures again, as the artist puts together an unusual collection of eggs: bizarre rejects for which there is no place in the standardized food industry. Loderer fills the empty forms with dust from her studio and a concrete mixture, thereby transforming the fragile shells into stable and idiosyncratic sculptures. As

in the Japanese tradition of *kintsugi* (a method of repairing ceramics by filling in cracks with lacquer and gold dust), the focus here is on imperfection and simplicity. In this way, Loderer questions how value is attributed to noble versus base materials as well as to durability versus ephemerality. With support from the federal gallery funding program, three works of the series *Untitled (Secession)* (2017), which had also been on view at the Secession, were already acquired for the collection of the Museum der Moderne Salzburg in 2018 and 2019 and exhibited in 2019. Loderer's most recently acquired work presented here has meaningfully raised the artist's presence in the museum's collection.

11 / 12



11



12

MARINA FAUST

The Vienna-based artist Marina Faust has been working with photography, video, performance, and collage for five decades, taking a focused look at the language of things, their materials and use. Faust began her career as a photojournalist in the late 1960s, working in interior and fashion design and dealing with portraiture in various ways. This resulted in an extensive photo and film archive, which now serves as the basis for her most recent work: inconspicuous things, comestibles, performative appearances involving people with objects, portrait series, haute couture, and everyday things come together to form a pictorial world without hierarchies and of wonderful indifference.

Faust was awarded the “Otto Breicha Prize for Photographic Art—Museum

der Moderne Salzburg” in 2019 and honored with a major exhibition at the Rupertinum the following year. The *Traveling Chairs* were first used during the shooting of her film *Gallerande* (2004), when they still consisted of chairs mounted on mobile wooden boards. Faust continued to develop the mobile chairs and they became an important component of her work. She uses vintage chairs, including design classics by Arne Jacobsen, Philippe Starck, and Hermann Czech. The *Traveling Chairs* allow you to embark on a journey through the exhibition galleries. But you do need an escort for this because travelers cannot move around without the help of others: two are needed to make the journey on these chairs of modernity work.

13



13

SIGALIT LANDAU

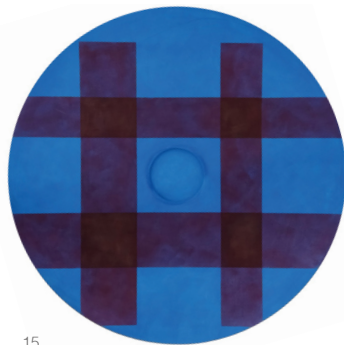
Sigalit Landau is one of Israel's most prominent contemporary artists. For over twenty years she has been using the Dead Sea and the Mediterranean coast as a source of inspiration and laboratory for her video works, photo series, and salt sculptures. In addition to issues of female identity and physicality, Landau also addresses the political situation in Israel. Existential and ambivalent liminal and borderline experiences are explored with great intensity and sometimes shocking symbolism and poetry. Created in one of the most conflict-ridden regions of the world, Landau's works reflect the vision of a common, peaceful coexistence of different people, religions, cultures, and worldviews, making them universally relevant.

The artist describes the story behind her 2011 video work *Azkelon* as follows: “I filmed actors playing the ‘knife game.’ Azkelon is a hybrid of Aza (Gaza) and Ashkelon. These two neighboring towns share a beach but are separated by a border. The Gaza Strip is one of the most crowded areas in the world, populated mostly by refugees; Ashkelon was built by Jewish immigrants, mostly from North African and Arab countries. From my point of view, youth on both sides play this game. Where there is play, there is life. It is an agreement to simple rules: they may win, they may lose in games; real interaction across this boarder is unfortunately unlikely.”

14 / 15



14



15

MELANIE EBENHOCH

Melanie Ebenhoch's conceptual works are hybrids between painting, sculpture, and installation. Her roundel painting-reliefs present themselves as wall objects and are reminiscent of large hats of the kind the artist imagines a diva would wear for a dramatic performance—though they also resemble oversized nipples, lenses, or light switches. Underlying the play with associations is a network of references that lead viewers into the realms of art and film history. The title and subject of *After Scottie's Nightmare (Vertigo)*, for instance, are a cineastic allusion to the famous dream sequence of John "Scottie" Ferguson, the protagonist of Alfred Hitchcock's 1958 film *Vertigo*,

which achieved cult status because of its at the time unusual editing and montage techniques. By contrast, *Screening* rejects a narrative system of reference or attribution; instead, it is an examination of painting and abstraction.

Ebenhoch's works found their way into the collection of the Museum der Moderne Salzburg in 2021 through the federal gallery funding program. She is part of the cohort of emerging artists (artists under 40), several of whom are included in this collection presentation. The Austrian Republic supports the acquisition of these young artists' work by museums.



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16

17

YINKA SHONIBARE CBE RA

Over the past three decades, British-Nigerian artist Yinka Shonibare CBE RA has developed a multifaceted body of work in which he examines the legacy of the former British Empire and Western colonialism.

A group of hand-painted sculptures after classical models serves to rectify the Western cultural ideal of the alleged "whiteness" of classical sculpture. Shonibare's *Wounded Amazon (after Sosikles)* (2019) is based on a mid-second-century AD marble statue. It is attributed to the Roman sculptor Sosikles, who in turn modeled the Amazon after a statue attributed to a Greek master.

In *Alien Flag Drawings* (2011) Shonibare focuses on the idea of the foreign or Other based on the example of Australia's immigration history and questionable refugee policy. In 2001 the container ship Tampa was asked to take boat refugees on board off the

coast of Western Australia—but was denied permission to land the rescued refugees. The events marked a turning point in the country's refugee policy: the existing government's tougher stance helped it win reelection and raised questions internationally about the humanitarian approach to dealing with refugees. Shonibare used accounts of the Tampa affair, locations of refugee detention centers, passenger lists of English ships bound for Australia, and extracts from court records of the former British colony as source material. In a tribute to Australia's indigenous population, the colored frames hint at the Aboriginal Australian flag. Shonibare adds alien and science fiction figures to the collages as symbols of foreignness. In this way, he creates a humoristic pop aesthetic and makes exclusion in a globalized world seem odd.



18

NOT VITAL

Not Vital is considered an artist nomad with a strong passion to keep developing new living and production facilities for himself in different parts of the world. This obsessive urge for global artistic localization and his fascination with other cultures and ways of life have led him to explore the whole world for about fifty years. In recent years, Vital has set up studios in Brazil, Chile, China, Italy, and Niger; he lives and works on site for a few months at a time with local craftsmen, drawing on their culture and tradition. Drawing on these foreign cultural contexts, Vital has created an extensive body of sculptural work that stands out for its conceptual stringency. By his account, Vital only takes up in his work

what is around him. His art is characterized by impressive formal clarity and precision, not least because of its reduced formal language and smooth, often reflective surfaces. Minimalism and ultimate technical perfection on the one hand and found visual signs and surreal symbols on the other combine to form an individual mythology in which art has become a way of life. For his major solo exhibition in 2020 at the Museum der Moderne Salzburg, Vital created fifty *Small Tongues* based on ten different original sheep's tongues, so that only five bronze casts each are identical to one another in the edition. The museum acquired No. 1 of this edition for its own collection.



21

ESMERALDA KOSMATOPOULOS

Esmeralda Kosmatopoulos belongs to a new generation of nomadic European artists who realize their projects in different parts of the world, thereby responding to a globalized world. Born in Greece and raised in Paris, the artist now lives and works in Paris, Cairo, and New York.

Light and language are two key media in her work. This is exemplified in *Permutations* (2014), an installation examining the connection between memory and forgetting. What the two have in common is that they do not submit to our will: I neither remember everything I want to remember, nor can I forget what I absolutely want to forget. The sudden memory triggered by a place or experience has its counterpart in the blackout, the equally sudden

forgetting. Kosmatopoulos' conceptual work *Permutations* emphasizes the possible role reversal between remembering and forgetting. "The right to be forgotten" refers to a 2014 decision of the European Court of Justice, which strengthened the rights of Internet users vis-à-vis providers and established the right to be digitally forgotten. On the other hand, "the duty to remember" refers to the cataclysm of the Shoah and the resulting obligation to remember truthfully. The ambivalence of the work results from its combinatorics, which also permits phrases such as "the duty to be forgotten" and "the right to remember."

22



22

JOJO GRONOSTAY

Jojo Gronostay is a young German artist with Ghanaian roots who focuses on issues of postcolonial hybridity, the scandalous asymmetries of European-African relations, fashion, recycling, and appropriation in his work. His 2021 film *(RE-)Creation*, shot on the coast of Accra, the capital of the West African country of Ghana, shows a soccer match against a sea backdrop. Young men play in the jerseys of top European clubs, and various close-ups of the players reveal that their soccer jerseys are branded with the label DWMC (for “Dead White Men’s Clothes”). When Western second-hand fashion arrived in Ghana in the 1970s, the local population referred to it as the clothes of dead white men—and it is

precisely this asymmetric circulation of goods and people that Gronostay addresses in his film. The Kantamanto Market in Accra is by now one of the largest hubs for second-hand clothing from Asia, Europe, North America, and Australia.

Right by the sea, a game takes place of young black men who carry their hopes on their skin, as it were, yet at the same time there seems to be no real escape from this global game plan. The beach of Accra looks like industrial wasteland, and in the background the Independence Arch, built in 1957 to mark Ghana’s independence, rises as a disillusionistic architectural icon.

23



23

ANA HOFFNER EX-PRVULOVIC*

Claude Cahun (1894–1954) belonged to the avant-garde movement of (women) artists in the 1920s who rejected patriarchal and anti-Semitic views through androgynous self-staging. She is considered a forerunner of artists who critically analyze gender, identity, and anti-Semitism as well as related social heteronormative structures and power mechanisms. Her surrealist photographic portraits and montages, created from 1925 on in collaboration with Marcel Moore (born Suzanne Malherbe), have attained iconic status. In 1930 Cahun published her book *Aveux non avenues*, whose English title, *Disavowals or cancelled confessions*, Ana Hoffner ex-Prvulovic* borrowed for her eponymous photographic series. Using the artistic strategy of appropri-

tion, Hoffner ex-Prvulovic* had two models recreate some of Cahun’s most famous portraits, and in these as in the pre-figurations, identity and gender take on a fluid character, pointing to a queer-feminist meta-level. More than a mere homage to Cahun, however, the restaging performs important memory work regarding Marcel Moore’s forgotten artistic contribution and co-authorship—we now see two bodies rather than one. *Disavowals or cancelled confessions* is part of the larger *Non-aligned Relatives* project, which establishes a connection between collection policies from the perspective of so-called “non-alignment,” or non-adaptation to political and aesthetic norms, and the strategy of non-biological “queer kinship.”



24

ASHLEY HANS SCHEIRL

In the installation *eyeball Cinema* (Augapfelkino 1), Ashley Hans Scheirl reflects on the construction of gender identity, transgender existence, and multimedia artistic work. The “eyeball” sculpture featuring kaleidoscopically arranged self-portraits houses a built-in miniature cinema that screens Scheirl’s video *Narziss und Goldarsch: Meine Baustelle 1*, 2008 (Narcissus and Goldass. My Construction Site 1)—a work peppered with sexual innuendo in which Scheirl performs with shifting identities.

Scheirl was born “Angela” Scheirl, changed the first name to “Hans” at age 40 and started taking the hormone testosterone. “I had always suffered from being considered inferior as a woman. I experienced sexism and

noticed that men were treated differently.” On the sixtieth birthday, Scheirl decided to stop taking hormones and to change the first name into “Ashley Hans”. The series of *Photographic Self-Portraits* (1974–2012) displayed in the showcase shows the physical transformations. Not only the first name, but also the work titles refer to the importance of language in Scheirl’s works: *Narcissus + Goldass* is a tongue-in-cheek homage to Hermann Hesse’s 1930 novel *Narcissus and Goldmund* and a reference to the mythological figure of Narcissus, who fell in love with his own reflection and died of unfulfilled longing. For Ashley Hans Scheirl, art is “an opportunity to try out identities and things” and to break through gender roles and attributions.



25

G.R.A.M.

The group G.R.A.M. was founded in 1987 by Martin Behr, Günther Holler-Schuster, Armin Ranner, and Ronald Walter. Behr and Holler-Schuster continue to be active as artists. They work primarily in the media of photography, installation, film, and video, frequently employing the artistic strategy of reenactment. The starting point of these restagings, which can be recognized as such, are often media images that have inscribed themselves into collective memory and provide the frame of reference for G.R.A.M.’s astute observations and resulting visual reenactments.

The central theme and object of the investigation is the power of media images, the way they operate and their manipulative potential as a mass medium—be it in the form of the by now iconic photograph taken by photojournalist Eddie Adams, who managed to capture the surprise killing of Nguyễn

Văn Lém on a street in Saigon, or in that of the sophisticated and powerful stagings of autocratic power as in Heinrich Hoffmann’s famous portraits of Hitler. Such images serve as the source for G.R.A.M.’s reenactments, which are intended to bring about a more conscious perception of images and realization of their power. Thus, the eight-part series shown here with the ironic-sounding title “Der Coup der tadellosen Männer” (The Coup of the Impeccable Men) might actually consist of photos of the international political arena that did not make it into the selection of press photos: the people are portrayed too unfavorably, and too often the right moment to press the shutter was missed. The moment of recording seems to be consistently before or after the moment when exceptional images of power are created.



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27

NILBAR GÜREŞ

In her work, Nilbar Güreş combines performative elements with video, photography, collage, and object art. She often uses textiles and everyday objects from the domestic sphere in her installations, thereby referring to cultural—specifically female or queer—identity codes. Her work takes a strong political stance and often addresses sexism and gender inequality. In doing so, her narrative presentations show ways out of patriarchal structures with a subtle, subversive sense of humor, but without denying social reality. *Rose of Sapatão* (2014) was created for the 31st São Paulo Biennial and was acquired in 2015 along with three other works by the artist. *Sapatão* means “big shoe” in Portuguese but is also used as a derogatory term for

queer women. Here a rose grows out of this shoe and bends over a dildo to give it a kiss. The scene is rounded off by a traditional low Anatolian table with a crocheted cloth from Güreş’ dowry chest, which serves as a small stage for the installation. In 2020, another work by Güreş was acquired for the museum’s collection: the textile sculpture *Under the Skin* (2019) shows two amorphous figures who turn to each other as if for a heartfelt kiss. They are made from the kind of pillows that are given to bridal couples in Turkey and stand for the wish *Bir yastıkta kocasınlar* (May they grow old on a pillow), but at the same time refuse a heteronormative identification as “man” and “woman.”



28

KARA WALKER

The work of Kara Walker has been attracting international attention since the mid-1990s and quickly gained widespread recognition. She defines her art as resistance to the impact colonialism, slavery, and racism have had on our perception. Walker is known for her “historic” shadow plays relating to the dark history of the American South before the Civil War (1861–1865) and the Black liberation struggle. Walker’s works reflect on structures that were created to stigmatize and suppress Blacks. They are invariably also visual traps. For all the delicacy of her silhouettes and playfulness of her puppet animations, she addresses common racist stereotypes with caustic irony. Walker created the film *National Archives Microfilm M999 Roll 34: Bureau of*

Refugees, Freedmen and Abandoned Lands: Lucy of Pulaski (2009) based on her research in the archives of the agency that was established in 1865 to help formerly enslaved people. It kept records of the senseless violence the freedmen and women were subjected to in the aftermath of the Civil War. The film chronicles a specific incident of racial unrest in Pulaski, Tennessee. Even though it gives a detailed report on how the violent confrontation came about, the agency itself takes a male, sexist, and racist view: it describes the stereotype of a black woman whose allegedly loose morals are said to have triggered the riots—without there being any proof that she was in fact involved in the incident.



30 / 32



31

ANNA BOGHIGUIAN

In one-of-a-kind artist's books, collages, and spectacular installations, Anna Boghiguian creates poetic narrative spaces in which she opens up critical perspectives on global history by showing the consequences of colonization and migration in the present. The Cairo-born Egyptian-Canadian artist of Armenian origin has received international acclaim and accolades, including the Golden Lion for her contribution to the Armenian Pavilion at the 56th Venice Biennale (2015). Boghiguian develops her works based on the exploration of places and cultures on her many travels. Her installation *A Play to Play* (2013) refers to the independence movement in India and the Indian poet and Nobel Prize laureate Rabindranath Tagore (1861–1941). In *The Post Office*, a play written in

1912, Tagore tells the story of Amal, a sick boy who cannot leave the house and only learns about the outside world through stories. Boghiguian's work is a multi-part, stage-like installation featuring a podium on which she arranges figures and objects. To research this work, the artist traveled to the Bengalese city of Shantiniketan where Tagore had founded a university. Hand-painted notebooks and artist's books are a core part of Boghiguian's artistic practice. In the context of her solo exhibition at the Museum der Moderne Salzburg in 2018, the artist donated a selection of this major body of work to the museum. Her work exemplifies a multiperspective worldview and therefore occupies a central place in the collection of the Museum der Moderne Salzburg.

Works in the exhibition

Works are listed by the artists' names and in chronological order. Authorized official titles are set in italics. Dimensions are given as height by width by depth.

ANNA BOGHIGUIAN

1946 Cairo, EG

- 30 ***A Play to Play***, 2013–2014
Installation, consisting of several parts
Paint, pencil, paper, fabric and wood
2 birds made of paint, plaster and wax, on wire
Total dimension variable
Museum der Moderne Salzburg Collection—Acquired with funding from the friends and patrons of the Museum der Moderne Salzburg in honor of Sabine Breitwieser
BAS 17282
- 33 ***Untitled***, 2012–2013
Notebook, 178 pages
Color on paper, leather book cover
dimensions: 20.7 x 17.2 x 3.2 cm
Paper dimensions: 20.2 x 15.1 cm
Museum der Moderne Salzburg

Collection
BS 17291

- 33 ***Untitled***, 2013
Notebook, 130 pages
Color on paper
Overall dimensions: 30.5 x 15.5 x 2.6 cm
Paper dimensions: 29.9 x 15.1 cm
Museum der Moderne Salzburg Collection
BS 17296
- 29 ***Peasant Art***, 2018
2 objects
Mixed media
Museum der Moderne Salzburg Collection
BS 17298_1-2

- 31 ***Tagore's Post Office (Mobile)***, 2013
20 cutouts
Mixed media and colour on paper
Total dimension variable
Museum der Moderne Salzburg

Collection—Purchased with funds by Generali Foundation and the Museum der Moderne Salzburg
BA 17283_1-20

- 32 ***Untitled (Tagore's Post Office)***, 2013
28 photographs and colour on cardboard
Photo (17 each): 15.2 x 10.4 cm
Photo (5 each): 10.4 x 15.2 cm
Photo (2 each): 15.1 x 40.1 cm
Museum der Moderne Salzburg Collection—Acquisition from Federal Gallery Funds
BA 17284_1-28

GÜNTER BRUS

1938 Ardning AT—Graz, AT

- 5 ***Der Selbstmensch***, 1987
Portfolio with 18 chromogenic prints
Each 45 x 33 cm
Photographer: Lillian Birnbaum

Published by: Gallery Heike
Curtze and Petra Seiser
Edition: 22/35
Museum der Moderne Salzburg
Collection—Acquisition from
Federal Gallery Funds
F 2147_1-8

MELANIE EBENHOCH

1985 Feldkirch, AT—Vienna, AT

14 After Scottie's Nightmare (Vertigo), 2021

Oil on synthetic resin, Ø 60 cm
Museum der Moderne Salzburg
Collection—Acquisition from
Federal Gallery Funds
BA 17317

15 Screening, 2021
Oil on synthetic resin
Ø 110 cm
Museum der Moderne Salzburg
Collection—Acquisition from
Federal Gallery Funds
BA 17316

MARINA FAUST

1950 Vienna, AT—Paris, FR and
Vienna, AT

11 Traveling Chair Vinyl one,
2020
Vintage chair, white, vinyl, on
black casters
100 x 80 x 50 cm
Museum der Moderne Salzburg
Collection—Acquisition from
Federal Gallery Funds
BA 17319

12 Traveling Chair Vinyl two,
2010/20
Vintage chair, white, vinyl, on
orange and brown casters
105 x 86 x 65 cm
Museum der Moderne Salzburg
Collection—Acquisition from
Federal Gallery Funds
BA 17320

G.R.A.M.

Founded 1987 Graz, AT

25 Der Coup der tadellosen
Männer, 2016
8-part series
Newspaper print
Each 57 x 79 cm,
framed: 80.5 x 103 cm
Edition: 1 + 2 A.P.
Austrian Federal Photography
Collection at the Museum der
Moderne Salzburg
DLF 2229_1-8

NILBAR GÜRES

1977 Istanbul, TR—Vienna, AT und
Istanbul, TR

26 Rose of Sapatão, 2014
Men's shoe, size 41, soil, gla-
zed ceramic, plastic leaves,
wire, paper tape, modeling clay,
crocheted lace work, wooden
table
Rose: length: 150 cm, Ø 14 cm
Ceramic: 17 x 7.8 x 6.5 cm
Lace work: Ø 85 cm
wooden table: height: 9 cm,
Ø 85 cm

Edition: 1 of 2 versions
Museum der Moderne Salzburg
Collection—Acquisition from
Federal Gallery Funds
BA 17169

27 Under the Skin, 2019
Embroidered fabric, aluminum
frame, filling
2 parts
Part 1: 184 x 66 x 29 cm
Part 2: 165 x 85 x 29 cm
Edition: 1 of 2 versions
Museum der Moderne Salzburg
Collection—Acquisition from
Federal Gallery Funds
BA 17308

JOJO GRONOSTAY

1988 Hamburg, DE—Vienna, AT

22 (RE-)CREATION, 2021
Ultra-high-definition video
(color, stereosound)
12:27 min. (loop)
Edition: 1/5 + 2 A.P.
Museum der Moderne Salzburg
Collection—Acquisition from
Federal Gallery Funds
MA 154

JULIA HAUGENEDER

1987 Vienna, AT

6 Faltung 103 (Heizung), 2020
Bookbinding glue, pigment,
PU foam
110 x 25 x 90 cm
Museum der Moderne Salzburg
Collection—Acquisition from

Federal Gallery Funds
BA 17306

19 Faltung 187, 2020
Bookbinding glue, pigment,
bubble wrap
347 x 44 x 21 cm
Museum der Moderne Salzburg
Collection—Acquisition from
Federal Gallery Funds
BA 17307

ANA HOFFNER EX-PRVULOVIC*

1980 Paraćin, RS—Vienna, AT

23 Disavowals or cancelled
confessions, 2016
12-part series
12 pigment prints, each on
baryta paper
Each 30 x 22 cm
Edition: 1/5 + 2 A.P.
Austrian Federal Photography
Collection at the Museum der
Moderne Salzburg
DLF 2238_1-12

HANNAH IMHOFF

1997 Munich, DE—Salzburg, AT

1 Visitenkarten (Erinnerung an
mich selbst), 2020–2021
Business cards
Digital print on linen paper
5.5 x 8.5 cm
Purchase in process

ESMERALDA KOSMATOPOULOS

1981 Thessaloniki, GR—Cairo,
EG, Paris, FR and New York, NY,
US

21 Permutations, 2014
8 parts
Acrylic glass, LED lights
2 boxes at 27 x 27 x 14 cm –
“to”
2 boxes at 27 x 36 x 14 cm –
“the”
1 box at 27 x 125 x 14 cm –
“be forgotten”
1 box at 27 x 47 x 14 cm –
“duty”
1 box at 27 x 104 x 14 cm –
“remember”
1 box at 27 x 50 x 14 cm –
“right”
Museum der Moderne Salzburg
Collection—Purchased with
funds by Generali Foundation
BA 17315

SIGALIT LANDAU

1969 Jerusalem, IL—Tel Aviv, IL

13 Azkelon, 2011
High definition video (color,
sound)
16:46 min. (loop)
Performers: Arthur Astman,
Vadim Dumesh, Alon Levi
Photography: Amnon Zlayet
Editing: Miki Shalom
Edition: 5/9 + 2 A.P.
Museum der Moderne Salzburg
Collection—Purchased with
funds by Generali Foundation
MA 151

ANGELIKA LODERER

1984 Feldbach, AT—Vienna, AT

10 Pretend to be fine, 2019
Eggshells, dust and cement in
wooden cabinet on wheels,
25 eggs
Display: 200 x 250 x 100 cm
Museum der Moderne Salzburg
Collection
BA 17299

LUIZA MARGAN

1983 Rijeka, HR—Vienna, AT

9 Restaging Monument, 2014
3 chromogenic prints
Photograph 1: 42 x 21.9 cm
Photograph 2, 3: 21.9 x 42 cm
Edition: 2/3
Austrian Federal Photography
Collection at the Museum der
Moderne Salzburg
DLF 2207_1-3

9 Restaging Monument, 2014
6 chromogenic prints
Photograph 1, 5, 6: 42 x 27.4
Photograph 2, 3, 4: 27.4 x 42
Edition: 2/3 + 2 A.P.
Museum der Moderne Salzburg
Collection—Acquisition from
Federal Gallery Funds
F 2138_1-6

WALTER MARTIN & PALOMA MUÑOZ

1953 Norfolk, VA, US—Milford, PA,
US | 1965 Madrid, ES—Milford,
PA, US

- 4 **Utopia Work Station**, 1998–2019
Custom-made life-size snow dome, PVC
Desk with chair, typewriter, pile of white paper, waste paper basket
Ø 350 cm, entrance 200 cm
Museum der Moderne Salzburg Collection
BS 17321

- 20 **Wish and Weight**, 2017
From the series "Cold Front", 2017
Chromogenic print mounted on aluminum dibond
79 x 182 cm
Edition: 2/2 A.P. of 9 + 2 A.P.
Museum der Moderne Salzburg Collection—Purchased with funds by Generali Foundation
F 2146

ASHLEY HANS SCHEIRL

1956 Salzburg, AT—Vienna, AT

- 24 **Augapfelkino 1 zeigt: „Narziss + Goldarsch“**, 2014
Sculpture with built-in miniature cinema
Photo collage on paper mache, mini projector, 2 speakers, fan with transistor, steel, acrylic paint on power cable, remote control, white wooden pedestal
Sculpture: 186 x 50 x 50 cm
Wooden pedestal: 35 x 35 x 20
Museum der Moderne Salzburg Collection—Acquisition from Federal Gallery Funds
F 2137_1-73

YINKA SHONIBARE CBE

1962 London, GB

- 16 **Alien Flag Drawings**, 2011
24 framed drawings and collage on paper
Ink, Dutch wax batik printed cotton textile, found paper, and 22-carat gold leaf
Each approx. 54 x 74.5 cm, framed each 76 x 95 cm
Overall dimensions: 310 x 580 cm
Generali Foundation Collection—Permanent Loan to the Museum der Moderne Salzburg
GF0031834.00.0-2021

- 17 **Wounded Amazon (after Sosikles)**, 2019
Sculpture, hand-painted fiberglass with Dutch wax batik, and hand-colored globe
Sculpture: 145 x 49 x 42 cm
Plinth: 65 x 55 x 50 cm
Dimensions: 214 x 59 x 50 cm
Stephen Friedman Gallery, London
Purchase in process

LAURENCE STURLA

1992 Swindon, UK—Vienna, AT

- 2 **But all they found were tide lines I**, 2020
Unglazed stoneware ceramic
Raw clay, salt, bone meal, wood, PVC, water, metal
60 x 155 x 75 cm
Unique, variation from a limited series of 4
Museum der Moderne Salzburg

Collection—Acquisition from Federal Gallery Funds
BA 17309

- 2 **But all they found were tide lines II**, 2020
Unglazed stoneware ceramic
Raw clay, salt, bone meal, wood, PVC, water, metal
60 x 155 x 75 cm
Unique, variation from a limited series of 4
Museum der Moderne Salzburg Collection—Acquisition from Federal Gallery Funds
BA 17310

- 3 **Past ones preserved I**, 2020
Glazed stoneware ceramic
24.5 x 20 x 12 cm
Unique, variation from a limited series of 12
Museum der Moderne Salzburg Collection—Acquisition from Federal Gallery Funds
BA 17311

- 3 **Past ones preserved IV**, 2020
Glazed stoneware ceramic
22 x 24 x 15 cm
Unique, variation from a limited series of 12
Museum der Moderne Salzburg Collection—Acquisition from Federal Gallery Funds
BA 17312

- 3 **Past ones preserved XI**, 2020
Glazed stoneware ceramic
17 x 26 x 10 cm
Unique, variation from a limited series of 12
Museum der Moderne Salzburg Collection—Acquisition from

Federal Gallery Funds
BA 17313

NOT VITAL

1948 Sent, CH—Unterengadin, CH

- 18 **Leua**, 2020
Brass
Overall dimensions vary, up to 5 x 14 x 5 cm
Edition: 1/50
Museum der Moderne Salzburg Collection—Purchased with funds by Generali Foundation
BA 17322

KARA WALKER

1969 Stockton, CA, US—New York, NY, US

- 28 **National Archives Microfilm M999 Roll 34: Bureau of Refugees, Freedmen and Abandoned Lands: Lucy of Pulaski**, 2009
Video (color, sound)
12:08 min.
Edition: 1/5 + 2 A.P.
Generali Foundation Collection—Permanent Loan to the Museum der Moderne Salzburg
GF0031836.00.0-2021

LOIS WEINBERGER

1947 Stams, AT—2020 Vienna, AT

- 7 **Ohne Titel**, 1992
Wood, straw, glass, varnish

Broom, height: 135 cm
Glass, height: 30 cm
Museum der Moderne Salzburg Collection—Acquisition from Federal Gallery Funds
BA 17104

- 8 **Ohne Titel**, 1997
Bicycle basket, paving stone
41.5 x 30.5 x 20.5 cm
Museum der Moderne Salzburg Collection—Acquisition from Federal Gallery Funds
BA 17105

COLOPHON

Short guide published in conjunction with the exhibition

Collecting Policy. New Works in the Museum der Moderne Salzburg

Museum der Moderne Salzburg

Mönchsberg [2]

July 2 – November 6, 2023

Curators: Christina Penetsdorfer, Thorsten Sadowsky

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Publication

Edited by Thorsten Sadowsky for the

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Translations and Copy-editing: Bram Opstelten

Booklet design: Annja Krautgasser

Production: Museum der Moderne Salzburg

Print: Druckerei Roser, Hallwang

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Cover:

Nilbar Güreş, *Under the Skin*, 2019, embroidered fabric, aluminum frame, filling, Museum der Moderne Salzburg Collection—Acquisition from Federal Gallery Funds, © Nilbar Güreş, photo: Anna Konrath / Courtesy Galerie Martin Janda, Vienna



Museum der Moderne
Salzburg



GENERALI
FOUNDATION

 Federal Ministry
Republic of Austria
Arts, Culture,
Civil Service and Sport



Gedruckt nach der Richtlinie "Druckerzeugnisse"
des österreichischen Umweltzeichens,
Druckerei Roser Gesellschaft m.b.H., UW-Nr. 1037

 **Klimaneutral**
Druckprodukt
ClimatePartner.com/11616-2206-1003

