



Kunsthalle Wien

YDESSA
HENDELES

Museumsquartier #DeathToPigs
28/2 – 27/5 2018

DEATH
TO PIGS

Exhibition
Kunsthalle Wien GmbH

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DER STANDARD



Ydessa Hendeles is a Canadian artist
whose practice is informed by her role
as a collector, curator, gallerist and
the founder of the Ydessa Hendeles
Art Foundation. Her work defies
prevalent definitions in the art system
and she employs the exhibition itself
as an artistic medium.

Hendeles creates complex and
extensive installations through the
compilation of historical and cultural
artefacts, as well as objects that present
independent narratives of historical
developments. Her innovative approach
is to bring diverse historical items into
dialogue with each other in order to
narrate a history of the 20th century that
reflects on how personal as well as
national identities have been established
over time. Her works consider processes
of integration as well as ostracism, and
in the same instance grapple with our
present era.

Hendeles's oeuvre is closely linked
to her own biography as the daughter
of Holocaust survivors who emigrated
to Canada in the early 1950s. In 1980,
she opened her gallery in Toronto,
which primarily represented Canadian
artists, helping to raise an international
awareness of their works. She closed
her gallery in 1988 and in the same
year established the Ydessa Hendeles
Art Foundation. She continued to
work on her own practice and with
the Foundation until its closing in 2012.
She has developed artistic projects
in cooperation with international
institutions since then. The gallery
Barbara Edwards Contemporary in
Toronto represents Ydessa Hendeles
as an artist today.

Hendeles's practice is characterized
by the fusion of experiences, accounts
and interpretations. Her installations
disclose unusual perspectives and
unconventional readings of the past as
the artist integrates historical artefacts
into unfamiliar contexts. This first
institutional retrospective in Europe
brings together significant complexes
of works the artist has created over
the past thirteen years into a multi-
layered dramaturgy.

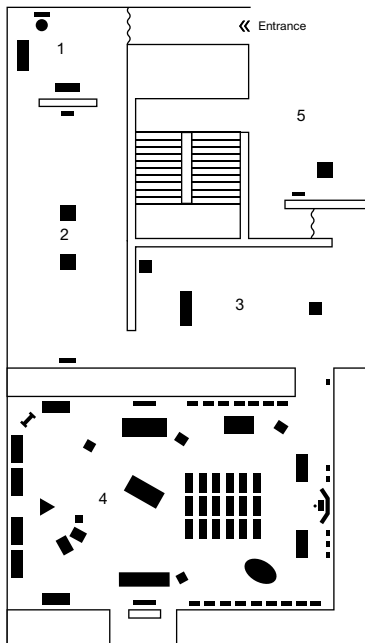
The installation *Death to Pigs* is
central to the eponymous exhibition and
addresses attributions, stigmatization and
power dynamics on a metaphorical level.

The other works are closely linked
and examine how people have been
marginalized throughout history by
representations, appropriations and
distortions of culture and identity.
The exhibition raises topics such as
uprooting, displacement and trauma,
which have not only shaped our past
world, but signify issues that are
also very much a part of our current
global reality. Hendeles's artistic
practice refers to her own life and
experiences and yet at the same time
always addresses universal notions of
belonging. She investigates mechanisms
of inclusion and exclusion, and how
they relate to social constructions
of otherness and difference.

In times when we are confronted
with regressive tendencies in politics
and society, ideas of "otherness" and
"strangeness" continue to be discussed.
Populist and conservative parties as
well as identitarian movements favour
rigid cultural identities for the purpose
of pursuing their own political and
economic agendas. Hendeles's works
remind us of the dialectics of social
developments and subtly encourage ways
to grasp lessons from history. Through
her works, she looks back in order to
comment on the future, a future that may
only be understood by considering global
connections.

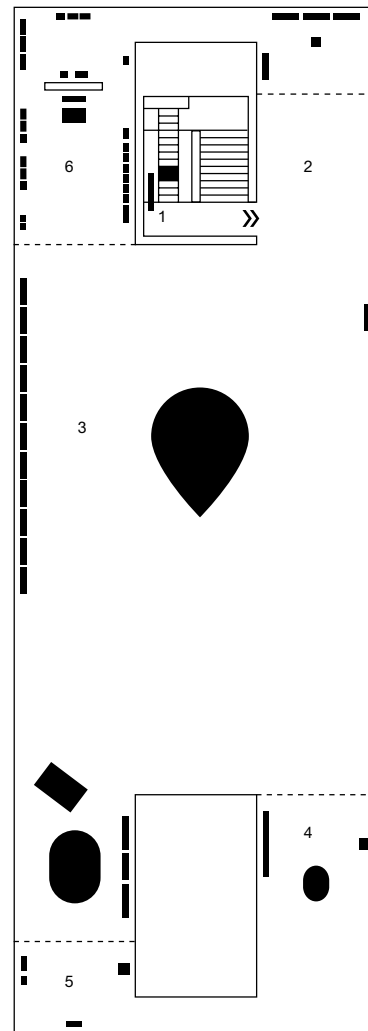
Nicolaus Schafhausen, Curator

Lower Floor (Exhibition Hall & Foyer)



1. *Veronica's Veil/Tigers' Tale*, 2016–2018
2. *Blue Beard*, 2016
3. *Crypt*, 2016
4. *From her wooden sleep...*, 2013
5. *Canadian Child*, 2009

Upper Floor



1. *The Eagle and the Hare*, 2017
2. *The Dead Jumbo.*, 2011
3. *THE BIRD THAT MADE THE BREEZE TO BLOW*, 2006–2011
4. *Predators & Prey (The Denslow's Mother Goose Project)*, 2005–2017
5. *Marburg! The Early Bird!*, 2008–2016
6. *Death to Pigs*, 2015–2016

In *Death to Pigs*, Ydessa Hendeles offers a multi-layered narrative about the power dynamics between insiders and outsiders. The title, which shares the name of an installation originally conceived between 2015 and 2016, is taken from events in the infamous Manson Family cult's murder spree in California in the summer of 1969. The original *Death to Pigs* installation has been reimagined and expanded for the show, recontextualizing all the other works on display.

Hendeles's art is about what binds people together in common belief systems and what sets them apart through perceptions of difference and diversity. Her signature approach to assembling objects and artefacts creates contemporary fables about the way representation and distortion, appropriation and assimilation can filter group and individual identities.

The entire exhibition unfolds with all the vivid imagination—and serious intent—of childhood fairy tales. On the lower floor, *From her wooden sleep...* (2013) is built around a group of wooden artists' manikins composed as an autonomous community whose intense focus and collective gaze challenge visitors to contemplate their relationship to them. Also exhibited on this floor are *Veronica's Veil/Tigers' Tale* (2016–2018), *Blue Beard* (2016), *Crypt* (2016) and *Canadian Child* (2009). On the upper floor are *The Eagle and the Hare* (2017), *The Dead Jumbo.* (2011), *THE BIRD THAT MADE THE BREEZE TO BLOW* (2006–2011), *Predators & Prey (The Denslow's Mother Goose Project)* (2005–2017), *Marburg! The Early Bird!* (2008–2016) and the aforementioned *Death to Pigs*.

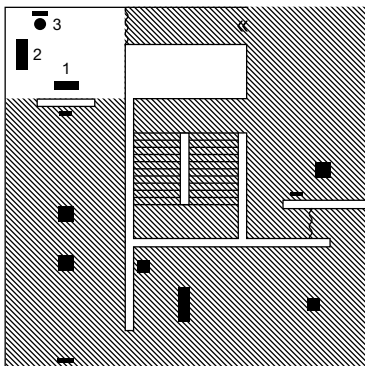
Blurring the lines between collector, curator and artist, Hendeles has fashioned a distinctive space in the contemporary art world as a pioneering exponent of curating as a creative artistic practice. Beginning in the early 1990s, she began to incorporate her artistic projects into the exhibition program of the Ydessa Hendeles Art Foundation in Toronto and continued to do so until the gallery closed in 2012. Since then, she has created exhibitions and new works for institutions in Berlin, London, Tel Aviv, New York and Toronto.

For further information and additional exhibition content, we provide QR-Codes in the booklet, the exhibition room, or via our homepage: www.kunsthallewien.at/en/ydessa-hendeles

We kindly ask you to follow general guidelines for museum visitors. Please do not touch any objects on display.



Lower Floor



Veronica's Veil/Tigers' Tale, 2016–2018

1. Tavern table, English, c. 1850; two carved ecclesiastical panels, South German, 17th century; oil painting on agate (*Jesus with Saint Veronica and her Veil*), European, 17th century
2. Tavern Table, English, c. 1740; child-form mask, English, c. 1870; oversize safety pin trade sign, English, c. 1920; pastry jigger, Swedish, c. 1800
3. Circular table, with bird-form tripod base, Swedish, c. 1830; two first-edition copies of *The Story of Little Black Sambo* by Helen Bannerman, Grant Richards, London, 1899; *After George Stubbs, "Tiger,"* c. 1769–1771, 2018, colour pigment print on canvas in gilt frame



The journey through the exhibition *Death to Pigs* begins with two tales conjuring the miraculous and the magical for adults and children. *The Story of Little Black Sambo*, written in 1899 by the wife of a British colonial administrator for her two young daughters, and the story of Saint Veronica's veil, the first references to which date from the 7th century.

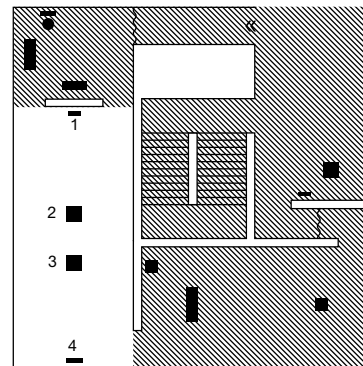
The story of Jesus leaving an imprint of his face on the veil offered by Saint Veronica on the Via Dolorosa is memorialized in the sixth of the 14 Stations of the Cross, the series of points for spiritual pilgrimage along Jesus's final path to crucifixion. The veil itself was already a revered object of veneration in the Catholic tradition by medieval times. Pilgrims and travellers have worshipped and followed this history to the present day; however, it remains a controversial Christian

reliquary that perhaps fills a fervent, ongoing need to put a human face on the abstraction of Christianity's Holy Trinity.

Little Black Sambo's walk through an Indian jungle full of threatening tigers is as real to young children, who will accept without question that animals can talk and hold umbrellas in their tails. Despite the book's innocent presumptions in extolling the virtue of resourcefulness, the demeaning treatment of race would turn it into a controversial portrait of inclusion and exclusion.

These uncertain narratives—one from a global belief system that has been a potent force of unity and division, acceptance and rejection throughout history, and the other from a once much-loved children's story in the English-speaking world that was blind to its own prejudicial world view—summon the willing suspension of disbelief as a frame for seeing in the exhibition *Death to Pigs*.

Lower Floor



Blue Beard, 2016

1. Six skeleton keys, Swedish, c. 1770–1800
2. Artist's articulated female manikin (holding severed head of male manikin) with skeleton key, French, late 19th century; custom-made display case
3. Artist's articulated male manikin, French, late 19th century; custom-made display case
4. *Blue Beard (After John Ferguson Weir: "His Favorite Model," 1880s)*, 2016, colour pigment print in gilt frame



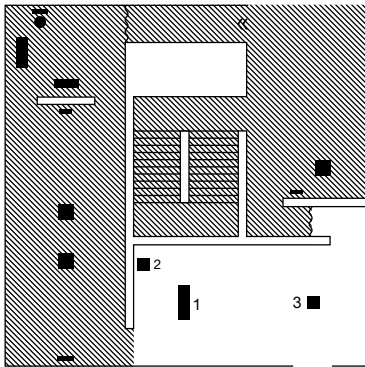
Blue Beard is a portal to a narrative journey with multiple perspectives on the dynamics of interpersonal relationships. Inspired by the French folktale of *Blue Beard*, the work opens a dialogue about a struggle for control. With its focus on male-female dynamics, *Blue Beard* is a darker counterpart to the tale of *Beauty and the Beast*, in which the love of the young heroine tames and redeems the beast and finds fulfilment for them both. In *Blue Beard*, the power of love is hardly a factor; the young bride's short marriage to the murderous title character is more akin to a physical and psychological test to establish her identity and independence. Though initially compliant, she is the victor in a power struggle that costs Blue Beard his life while she escapes from the relationship wiser, richer and in control of her destiny.

Though keys can access a repository for riches, a locked space may also be a hiding place for dark secrets. Keys may metaphorically unlock the future or serve as the means to achieve a deep desire.

Unlike the six keys Blue Beard encouraged his wife to use, the key to the forbidden room, filled with the corpses of his previous wives, "was bewitched." Once his wife yielded to curiosity and unlocked the chamber to discover his gruesome secret, blood that would not wash off the key revealed her actions, and she narrowly escaped the same fate as those before her.

The protagonists of *Blue Beard* here stand back-to-back. The female carries the disembodied head of another example of the same male manikin. The scenario offers a filmic sequence in which the female has, in fantasy if not in fact, decapitated the man.

Lower Floor



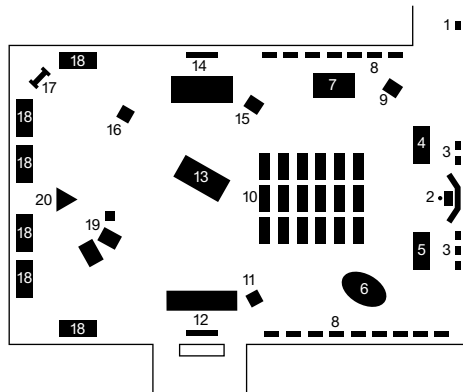
***Crypt* was originally made as a site-specific extension of *From her wooden sleep...* It has been reimagined to include a Santos figure holding a beeswax candle. Santos—sacred icons of religious figures usually hand carved in wood or ivory—have been created for centuries since the early Spanish Colonial era. The manikins lying in the vitrine and seated on the floor are life-size versions of smaller figures in *From her wooden sleep...* The figure on the floor, leaning against the wall and sharing the space with the viewer, has modernist, stylized shoulders, hands and feet. The futuristic figure also has no recognizable facial features.**



***Crypt*, 2016**

1. Artist's articulated manikin, French, 19th century; Christian rosary, French, mid-19th century; museum display case, English, 1880s
2. Artist's articulated manikin, French, early 20th century
3. Santos figure holding candle, Italian, 18th century; painted wooden plinth

Lower Floor



***From her wooden sleep...*, 2013**

1. *Untitled* [Girl doll reading], Morton Bartlett, c. 1950
2. Miniature piano, English, c. 1870; miniature piano stool, English, 19th century; three-panel haberdashery mirror, French, 19th century
3. Five mountain banjos, American, c. 1880–1920
4. Museum display case (ex-Victoria & Albert Museum, London), c. 1850; birdhouse, French, c. 1850; pair of Gliederpuppen figures, South German, c. 1520
5. Museum display case (ex-Victoria & Albert Museum, London), c. 1850; artist's articulated manikin with stand, French, c. 1880; collection of 19 milliner's head form lasts, French, c. 1850
6. *Marburg Madonna*, 2007–2008
7. Steel worktable, French, c. 1910; pair of Grödner Tal wooden dolls, German, 19th century; four copies of *The Adventures of Two Dutch Dolls* and a "*Golliwogg*", Bertha and Florence K. Upton, Longmans, Green & Co., London, 1895; curved glass haberdashery display case, French, c. 1910
8. Collection of 17 fairground distortion mirrors, English, c. 1900
9. Primitive Windsor armchair, English, c. 1835; artist's articulated manikin, Italian, c. 1800
10. The Audience: nine child's settles, designed by Charles Limbert (one original, eight reproductions) c. 1905; nine reproduction child's settles, designed by Gustav Stickley, c. 1904; 79 artists' articulated manikins, 17th–19th century

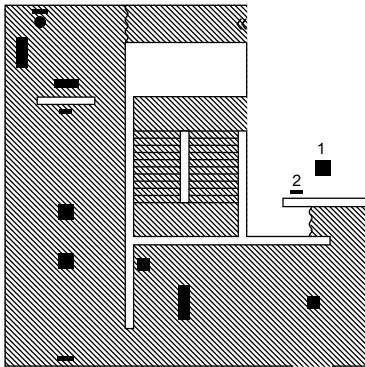
11. "Skeletal" armature for artist's articulated manikin, Italian, c. 1870; standing display case, English, c. 1875
12. Refectory table, English, c. 1620; twelve artists' articulated manikins and artist's manikin carrying case, 19th century; "Dutch doll", German, 19th century; Shaker child's armchair and Shaker miniature oval box, American, c. 1875; obstetric teaching manikin, 1860s; écorché figure, Franz Nissl, c. 1760; comic theatrical nose, Italian, c. 17th–18th century; child's correction chair, English, c. 1825; miniature cheval mirror, English, c. 1875; "highway" mirror, Belgian, c. 1880
13. Industrial cart, Czech, 1986; 31 artists' miniature articulated manikins, 19th century; twelve "Dutch Dolls" and "Dutch Doll" objects, early 20th century; anatomical demonstration model of a pregnant woman, German or Austrian, c. 1770; display case, English, c. 1910
14. Shaker tailor's worktable, American, c. 1860–1880; "skeletal" armature for artist's articulated manikin, Italian, c. 1850–1880; haberdashery display case, French, c. 1900; fairground distortion mirror, English, 19th century
15. Primitive industrial stand, French, c. 1900; artist's articulated female manikin, European, c. 1930
16. Model of a honeybee, German, c. 1930; sculptor's adjustable tripod stand, European, c. 1880–1920
17. Painter's easel, French, c. 1875; oil painting of a young soldier as sculptor's apprentice, French, 1916
18. Six reproduction butterfly-jointed hall settles, designed by Gustav Stickley, c. 1902; 20 artists' articulated manikins, 18th–20th century; Santos head, Italian, c. 1840
19. Child's table, Gustav Stickley, c. 1904; artist's articulated manikin, French, c. 1630; child's slatted folding chair, German, c. 1900, with artist's articulated putto manikin, Italian, 18th century; panel-back open armchair, English, 1809, with artist's articulated life-size manikin, Italian, c. 1770–1800
20. Standing artist's articulated manikin, with original supporting armature, base and locking key, Italian, c. 1800

***From her wooden sleep...* casts the viewer in the role of outsider—or, at least, bystander—in a closed society defined by characteristics the viewer does not share.**

The title is taken from Florence K. Upton's best-selling children's book of 1895, *The Adventures of Two Dutch Dolls and a "Golliwogg,"* about the nocturnal adventures of two wooden peg dolls on Christmas Eve. Created and named by Upton, "Golliwogg" was the first black protagonist in English picture books. His far-reaching popularity, superseded only by that of the teddy bear, would bridge the gap between popular culture and high art by inspiring "Golliwogg's Cakewalk," the most popular movement of Claude Debussy's *Children's Corner* suite of 1908. By the mid-20th century, however, the character had become a symbol of racism, his very name used as a racist slur. In *From her wooden sleep...*, the figure summons a pointed presentation of the way shared values and belief systems play out in cultural and social dynamics.



Lower Floor (Foyer)



Canadian Child, 2009

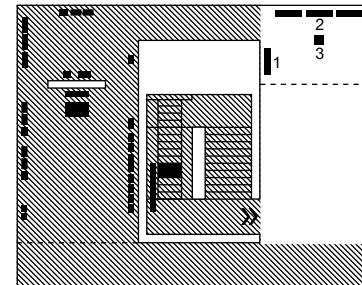
1. Oversize bicycle bell, French, c. 1925; painted wooden plinth
2. Family photograph, 1951

Canadian Child is comprised of a giant working bicycle bell with a rooster etched on its lever and a family-album photograph. The photograph of Ydessa Hendeles was posed and taken



by her father, Jacob Hendeles, shortly after her family emigrated to Toronto in the wake of the Holocaust to create a new identity in a new world. The snapshot shows a surface change in identity already, with the Union Jack flying on the tricycle's handlebar to celebrate the 1951 royal visit of The Princess Elizabeth and her husband, Philip, Duke of Edinburgh. The child in the photo has unconsciously embraced the trappings of the adopted, British-oriented culture in which she would grow up.

Upper Floor



The Dead Jumbo., 2011

1. *The Dead Jumbo.*, 2011: B/w pigment print (based on an original photograph by Scott & Hopkins, St. Thomas, Ontario, Canada, published in *Harper's Weekly*, Saturday, September 26, 1885)
2. *The Dead Jumbo.* ("Death of Jumbo." Obituary), 2011: Three b/w pigment prints (original uncredited text published in *Harper's Weekly*, Saturday, September 26, 1885)
3. *The Dead Jumbo.* (French Bulldog, c. 1950), 2011: Lithographed tin-plate, key-wind clockwork toy, Blomer & Schuler, Nuremberg, c. 1950; painted wooden pedestal

circus. On the 15th of September 1885, in the town of St. Thomas, Ontario, Canada, as the circus was packing to move on, the elephant was hit by a train and died. Jumbo is one of the earliest cultural icons, a creature of hyperactive marketing and blatant manipulation whose widespread fame shaped—and became a product of—emerging mass media. His name quickly entered the English language as an adjective to describe any super-sized object, and his image and name is still used to market and promote a wide variety of goods and services, from hotdogs to jet aircraft.

In this composition, the dog appears to be reading the obituary of Jumbo, though it carries the legacy of the elephant in the logos on the winding key and the dog-tag collar around its neck.

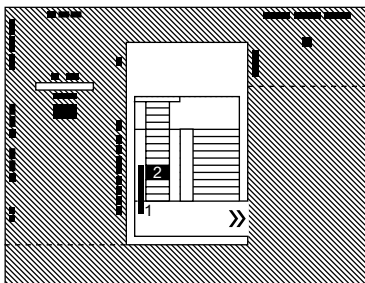
At a time when the term "Holocaust" is used by various other cultures as a comparison to describe extreme experiences of trauma, it loses its original meaning as a signifier of a singular event in the history of humankind. The story of Jumbo here serves as a means of talking about how something that is named has definitive roots, but mutates and changes over time and in use.



In her practice, Hendeles frequently takes imagery and objects from one historical context and reorients them to precipitate insight into another. *The Dead Jumbo.* references the largest systematic, state-organised extermination program in the history of the world. Originally made as a site-specific extension to *THE BIRD THAT MADE THE BREEZE TO BLOW*, it includes wall panels based on material published in *Harper's Weekly* in 1885, and a Blomer & Schuler clockwork tin toy of a French Bulldog (c. 1950) with the company's "Jumbo" logo on its collar tag.

The four wall components of this memorial allegory recreate in word and image the violent end of an animal that had galvanized attention everywhere. The African elephant named Jumbo was the first live animal superstar in popular culture, his celebrity equally great on both sides of the Atlantic and his influence global and enduring. After appearing in P. T. Barnum's "Greatest Show on Earth" at Madison Square Garden in New York, Jumbo went on tour with the travelling

Upper Floor (Staircase)



The Eagle and the Hare, 2017

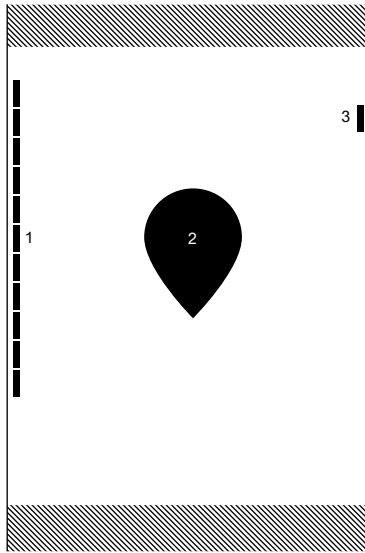
1. *Flying Eagle*, Alpine, 18th century, oil on canvas
2. *Wild hare* (model no. 077531), Margarete Steiff GmbH, Germany, c. 2000; doll's bed with original mattress, Charles Limbert, USA, c. 1904

The cultural history of the eagle in the human imagination embraces the divine and the demonic, appearing as much a symbol of soaring hope as one of swooping destruction. In this variation

on the eternal bond between predator and prey, the nightmare of an unseen danger strikes the same terror as a knock on the door in the dead of night.



Upper Floor



**THE BIRD THAT MADE THE BREEZE
TO BLOW, 2006–2011**

1. *THE BIRD THAT MADE THE BREEZE TO BLOW (PART ONE – PART ELEVEN)*, 2011: Eleven b/w pigment prints (source: *The Rime of the Ancient Mariner*, New York, Harper & Brothers, 1877)
2. *THE BIRD THAT MADE THE BREEZE TO BLOW (Aero-Car N°500)*, 2011: Automaton sculpture with key (based on a toy made in the U.S. Zone, Germany, 1945–1952); custom-made display case
3. *THE BIRD THAT MADE THE BREEZE TO BLOW (Hallowe'en Girl)*, 2006: LightJet photograph (enamel painted cast-iron doorstop, American, c. 1930)

THE BIRD THAT MADE THE BREEZE TO BLOW is a vivid expression of Hendeles's interest in the power dynamics of the group in relation to the individual. As in other works, her artistic decisions are inspired and informed by human gregariousness and our inclination to bond in pairs and in groups, defining ourselves by alliances made through design or by fate. The elements in the work conjure a deeply personal perspective on a postwar culture defined by high expectations and hopes for the future, but also laden with heavy responsibilities.

One aspect of Hendeles's practice is to choose narratives so deeply entrenched in culture that specific words or images have assumed iconic status as metaphors for the human condition. From Samuel Taylor Coleridge's poem, *The Rime of the Ancient Mariner*, we get the idiom of an "albatross around the neck," which designates a psychological, emotional or spiritual burden that hampers an individual's freedom to act, while also isolating or stigmatizing the individual among peers. The poem was illustrated by Gustave Doré in 1876. The selection of eleven enlarged, hyper-realistic prints of Doré's original suite of engravings have been resequenced by Hendeles to create an alternative narrative. Her retelling of the story is restricted to the bird and the sailor, and his subsequent isolation with the carcass of the albatross strung around his neck.

The *Aero-Car N°500* articulated automaton has a wingspan as wide as the albatross hanging from the neck of the doomed mariner. It tries to fly, but is trapped behind glass.

On the wall is a photograph of a doorstop in the form of a young girl in a Halloween ghost's costume carrying a traditional carved jack o'lantern. The pumpkin makes the child look pregnant, suggesting the ultimate fulfillment of her destiny to bear fruit. But her pregnancy is presented as perpetual, like her position of service as a doorstop.

The assemblage of elements intertwines three psychological conditions from which there may be no escape.



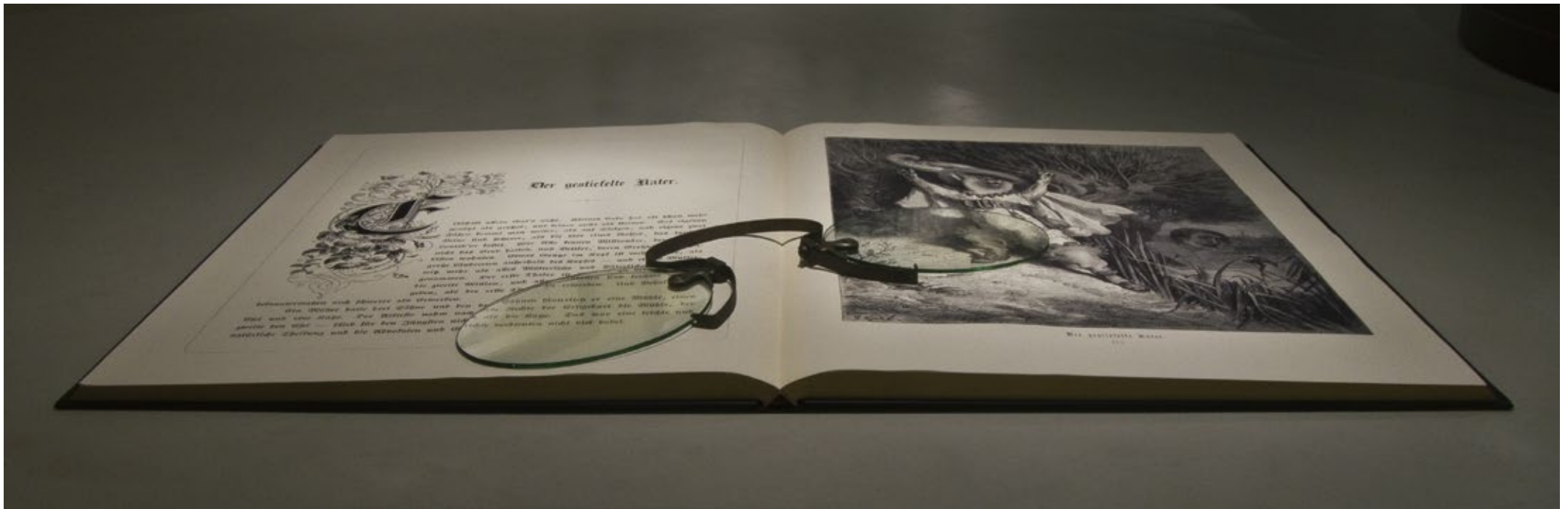
Detail from *Crypt*, 2016: *Santos figure holding beeswax candle*, Italian, c. 18th century. Installation view: The Power Plant, Toronto, 2017. Photo: Robert Keziere



From her wooden sleep..., 2013. Installation view: The Power Plant, Toronto, 2017. Photo: Robert Keziere



Detail from *THE BIRD THAT MADE THE BREEZE TO BLOW* (Aero-Car No. 500), 2011. Installation view: König Galerie, Berlin, 2012.
Photo: Robert Keziere

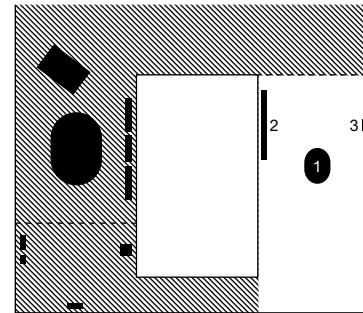


Detail from Marburg! *The Early Bird!* (Church & State), 2008: After Gustave Doré: *Der gestiefelte Kater* (1.). Installation view: The Power Plant, Toronto, 2017. Photo: Robert Keziere



Detail from *Predators & Prey (The Denslow's Mother Goose Project)*, 2005–2017. Installation view: Ydessa Hendeles Art Foundation, Toronto, 2006. Photo: Robert Keziere

Upper Floor



modified for this exhibition to develop further considerations of categorization, sameness and difference first addressed in the piece in 2005.



***Predators & Prey (The Denslow's Mother Goose Project)*, 2005–2017**

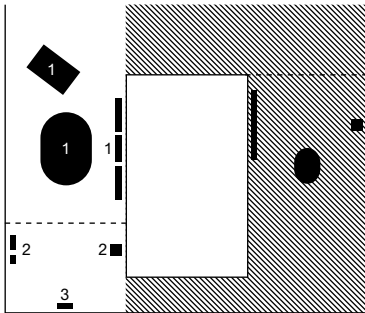
1. Automaton of *Denslow's Mother Goose*, American, 1901; *Jumeau Triste* doll, French, c. 1885; child's chair, Gustav Stickley, c. 1905; cobweb cards, German, c. 1840; *Denslow's Mother Goose*, first edition issue, 1901; handbag in form of French poodle, Belgium (for Walborg Corp., USA), c. 1950s; custom-made display case
2. *Denslow's Mother Goose*, McClure Philips, New York, first edition, 1901 (presented in a grid of 49 frames)
3. *Quelle Idole or Kelly Doll* purse, Hermès, Paris, 2000; painted wooden pedestal

***Predators & Prey (The Denslow's Mother Goose Project)* was Hendeles's first curved-glass diorama. The work includes two manikins. One is a 19th century, posable Jumeau bisque doll that depicts a child; and the other is an early 20th century, key-wind automaton of an anthropomorphized Mother Goose figure, as interpreted by illustrator William Wallace Denslow. The automaton was made as a store-display advertisement to promote his books.**

This is the departure point for all the other works in *Death to Pigs*. The work is made from collectibles and curated as a mise-en-scène. The child/manikin presents a paper cage with a trapped painted songbird to the Mother Goose automaton, as if to say: "This is a normal bird as I understand it. What in the world are you?"

With the recent addition of a vintage, beaded French poodle purse inside the vitrine and a vintage Hermès "Kelly Doll" purse outside, the work has been

Upper Floor



Marburg! The Early Bird!, 2008–2016

1. *Marburg! The Early Bird! (Church & State)*, 2008: *Puss in Boots* key-wind clockwork automaton, Roulet et Decamps, Paris, c. 1900; eagle lectern, German, 19th century; bisque-head manikin, French, c. 1885; truncheon pistol, English, c. 1830; armchair, Chinese, 20th century; *Märchen nach Perrault neu erzählt von Moritz Hartmann. Illustriert von Gustav Doré*, Eduard Hallberger, Stuttgart, c. 1870 (two copies); desk, English, c. 1880; four “canary songster” whistles, American, 1920s; folding spectacles, Chinese, c. 1850; oversize tortoiseshell pince-nez, early 20th century; ivory stirrup cup, British, c. 1840; ivory model of human eye, German, 18th century; oversize book-form model (*After Gustave Doré: Der gestiefelte Kater (1)*); three b/w pigment prints (*After Gustave Doré: Der gestiefelte Kater (2–4)*); oversize pince-nez, late 19th / early 20th century
2. *Marburg! The Early Bird!*, 2010: Earthenware child’s mug, Saturday Evening Girls, Boston, USA, 1909; lithographed tin-plate, key-wind clockwork toy, “Ludwigsbahn,” Karl Bub, Nuremberg, 1935, with key; wall-mounted display case; colour pigment print (*Marburger Schloss from the Rathaus, December 1st, 2010*)
3. *Marburg! The Early Bird! (The Milliner’s Daughter)*, 2016: Gustave Doré, *Puss in Boots*, c. 1870

Marburg! The Early Bird! is an imaginary children’s fable inspired by and made for Marburg, where Hendeles’s parents had settled to rebuild their lives after Auschwitz and where she was born.

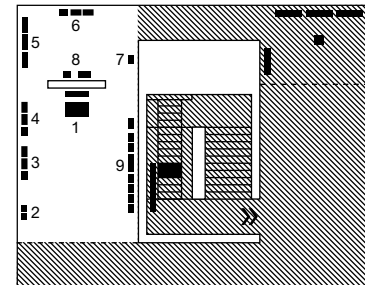
Identified by its castle on a hill, Gothic church and the cockerel on the town-hall clock tower, picturesque medieval Marburg is also renowned for its university and teaching hospital, school for the blind and, like German towns everywhere, its bakeries. One train stop from Kassel, it now sits on the “Fairy Tale Route” of German tourism, which celebrates the life and works of the Brothers Grimm.

The *Puss in Boots* fairy tale is about a low-born miller’s son whose only inheritance is a cat. But ever wily and willing to flaunt conventional rules of conduct to ensure its own survival, the cat’s resourcefulness and creativity will make the son’s fortune. Like artists who reimagine and reinvent themselves as truth-tellers through their work, the trickster cat of the story marks its own territory between the competing claims of materialism and idealism.

This work is about inheritance—not of money or material goods, but of what we each inherit from our surroundings and the people immediately around us. It is about how we find a place in the world and create an identity in the context of our personal histories, generation, culture and nationhood.



Upper Floor



Death to Pigs, 2015–2016

1. *Prize*, 2015: *Farmer with Prize Pig*, English Naïve School, c. 1860; anatomical teaching model of a domestic sow, German, c. 1930; child’s table, designed by Gustav Stickley, c. 1904
2. *Princess (1964)*, 2015: *Leslie Van Houten as Homecoming Princess*, b/w pigment print (source: 1964 Monrovia High School Yearbook, Monrovia, Calif.); first-edition copy of *Animal Farm: A Fairy Story*, George Orwell, Martin Secker & Warburg, London, 1945
3. *Hope*, 2015: Five colour pigment prints (lithographed tinplate, key-wind clockwork toy, *Paddy’s Pride*, Walter Stock, Germany, c. 1925)
4. *Mother*, 2015: Seven colour pigment prints (one of a ceramic figure of Alice holding a pig, English, c. 1894; six of an anatomical teaching model of a domestic sow, German, c. 1930)
5. *Sow (1904)*, 2015: One b/w and two colour pigment prints (source: *The Story of the Three Little Pigs with drawings by L. Leslie Brooke*, Frederick Warne & Co., London & New York, 1904)
6. *Nose*, 2015: Seven colour pigment prints (three of a cast-silver, key-wind clockwork bell in the form of a standing pig, English, 1912; two of a key-wind clockwork toy pig, Roulet & Decamps, France, c. 1890; two of a terracotta sow, Neapolitan, 18th century)
7. *Family*, 2015: Colour pigment print (three porcelain dolls, German, c. 1930), framed
8. *Three Little Pigs*, 2015: Video with sound in key-locked steel box; cast-bronze sculpture on wall-mounted steel shelf
9. *Pigs*, 2016: Nine colour pigment prints (butcher’s shop diorama, English, 19th century)

Death to Pigs continues Hendeles’s exploration of our social and political capacity to put constructive, sometimes utopian forces to destructive ends. This perverse duality runs through our history, turning hopefulness into hopelessness, empathy into apathy and the social outsider into a non-person. The central image in the show is that of the domestic pig, an animal figuring prominently in world culture in everything from sacred religious rituals to fairy tales and mass media. Though ranked higher in intelligence than dogs and cats, the pig stands as a metaphor for negative human qualities and for human groups considered beyond the pale of social norms. Working with a tightly choreographed assemblage of art, artefacts, photography and audio-visual material, *Death to Pigs* is a provocative, psychologically charged meditation on human nature.

For the original Toronto show, *The Milliner’s Daughter*, *Death to Pigs* was presented as a narrative in eight scenes. It has been reimaged and expanded with the addition of a ninth scene, *Pigs*, for installation at Kunsthalles Wien. The addition not only changes *Death to Pigs*, it also recontextualizes the other works as an exploration of the capacity of ordinary humans to discriminate against even their former neighbours to the point of killing them.



Program

Pay as you wish

Each Sunday, you decide on the admission fee and pay as much as you want for your exhibition visit.

Talk

Tue 27/2 2018, 6 pm

With Markus Müller & Gaëtane Verna

At the opening, Markus Müller (art historian, journalist and curator) will talk to Gaëtane Verna (Director, The Power Plant, Toronto) about the diverse practice of Ydessa Hendeles and her artistic approach to interweave personal experience with narrated and interpreted elements.

Free entrance!

TOURS

Rriot Festival x Kunsthalle Wien

Tue 6/3, 5 pm

With Michaela Schmidlechner

As part of the Rriot Festival 2018, Kunsthalle Wien offers a guided tour that places a special focus on the biography of Canadian artist Ydessa Hendeles. In her work Hendeles relates art, historical artefacts, photography and audiovisual media in complex, expansive installations.

Admission free!

Limited number of participants, please register at: vermittlung@kunsthallewien.at

The Rriot Festival (1/3–7/3, 2018) starts as a feminist program festival: together with various partners, different perspectives will be presented in more than 50 events.

Curator's tour

Fri 25/5 2018, 6 pm

With Nicolaus Schafhausen

The curator of the exhibition, Nicolaus Schafhausen, discusses topics addressed by the presented works and elaborates on the background of the compositions, which can be read as provocative, psychologically charged meditations on human nature.

Sunday tours

Every Sunday at 3 pm you can join our art educators on a guided tour to explore the anatomy of the exhibition. The tours focus on the presentation and the connections between the main themes in Ydessa Hendeles's rich body of work. (Guided tours in German).

With: Wolfgang Brunner,
Michaela Schmidlechner, Laura Schreiner,
Michael Simku.

Sun 4/3, 1/4, 29/4, 27/5 2018, 3 pm

In the Labyrinth of Manikins

Sun 11/3, 8/4, 6/5 2018, 3 pm

Distorting Mirror of Biography

Sun 18/3, 15/4, 13/5 2018, 3 pm

From the Hidden to the Uncanny – A Reconstruction

Sun 25/3, 22/4, 20/5 2018, 3 pm

In the Spider Web of Fictions

Sunday tours in Sign Language

Sun 11/3, 29/4, 3 pm, as part of

Integrationswoche 2018

With Eva Böhm, sign language interpreter

On two Sundays during the exhibition, the guided tour will be translated into Austrian sign language.

My View

In the series *My View*, we invite experts, amateurs and people of interest to present their personal perspectives on the exhibition. (Tours in German)

Thu 5/4, 6 pm

My View with Iris Stöckl

Art Historian, Journalist and Fine Art Risk Manager—court-certified expert in the art and design of the 20th and 21st Centuries

Thu 12/4, 6 pm

My View with Hannah M. Lessing

Secretary General of the National Fund, the General Settlement Fund and the Fund for the Restoration of the Jewish cemeteries in Austria

Sat 21/4, 4 pm

My View with Veza María Fernández Ramos

Choreographer and performance artist
As part of *Integrationswoche 2018*

Thu 26/4, 6 pm

My View with Birgit Lehner

Storyteller

All tours are free with admission!

KHM x Kunsthalle Wien

Old Masters meet contemporary art—selected works from the collection of the KHM

(Kunsthistorisches Museum Wien) and the exhibition *Ydessa Hendeles. Death to Pigs* are the basis for the guided tours, where visitors learn how the Old Masters thought about questions of existence and death, and what artists and institutions can tell about collections. (Tours in German)

Thu 3/5, 6.30 pm

Collections and Stories

With Andreas Zimmermann and Wolfgang Brunner

Thu 17/5, 6.30 pm

Repetition and Difference

With Daniel Uchtmann and Wolfgang Brunner

Thu 24/5, 6.30 pm

Existence and Death

With Daniel Uchtmann and Wolfgang Brunner

Meeting point: Kunsthistorisches Museum Wien (Museum of Fine Art in Vienna), Maria-Theresien-Platz, 1010 Vienna, Austria

The tours are free with admission!

Entry tickets and annual tickets are valid for both venues on the occasion of the guided tour.

Children's Workshop

Mon 26/3–Wed 28/3 2018, 11 am–1 pm

What a To-Do

Together we will build small stages for Puss in Boots, flying cars and other fellows whom we know from fairy-tales or have invented ourselves. What could these stages look like and what kind of story does your fairy-tale character tell? We are looking forward to your ideas!

Costs: EUR 2 / with Kinderaktivcard free

Pay as you wish for the accompanying adults

Registration via:

vermittlung@kunsthallewien.at

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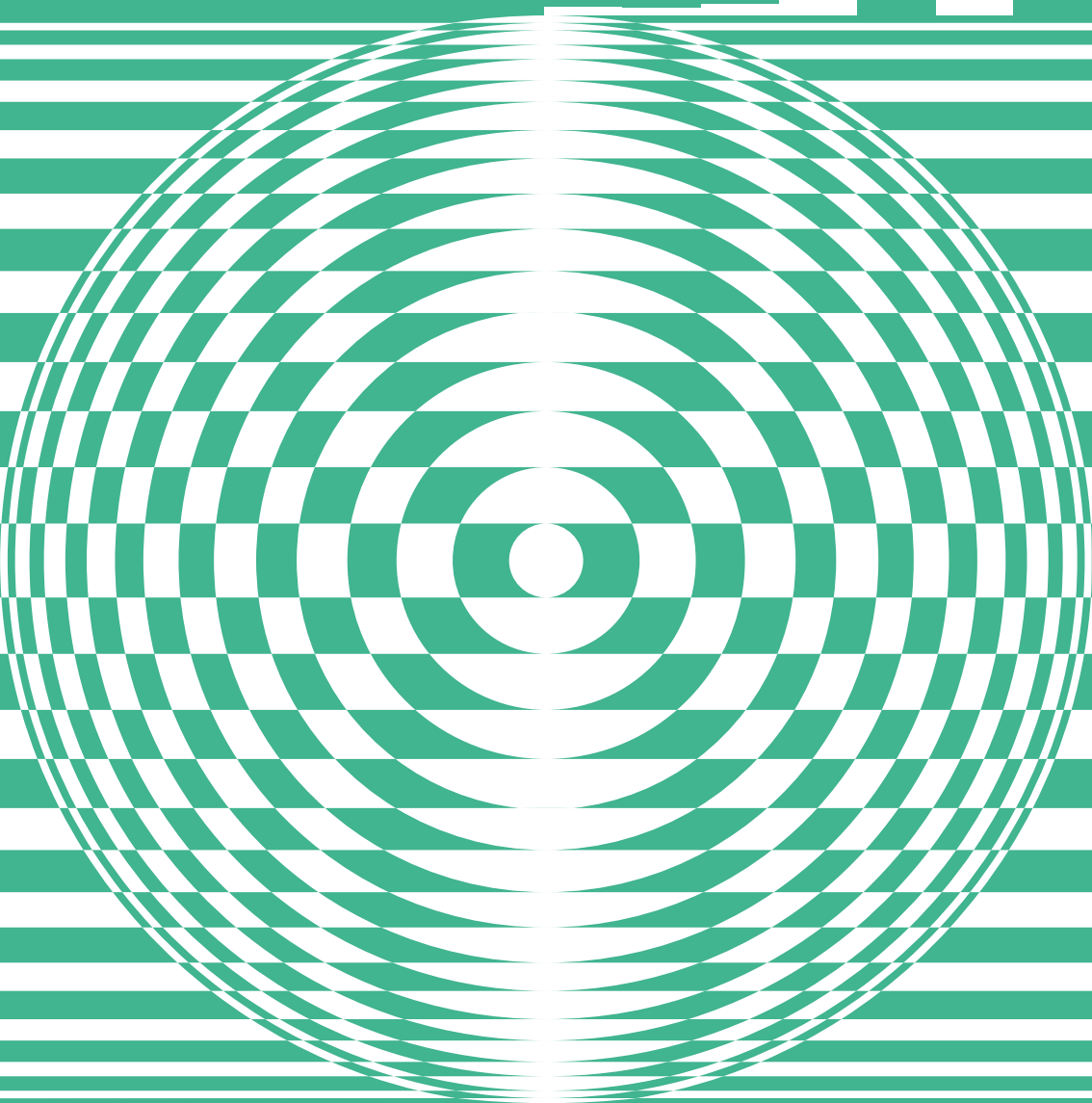


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#DeathToPigs

Pay as you wish

Each Sunday, you decide on the
admission fee and pay as much
as you want for your
exhibition visit.

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