

kunst
Halle
wien

KISS

summer
2020

eva egermann
thomas geiger
elke silvia krystufek
rade petrasevic
margot pilz
johanna tinzl
...

Exhibition kunsthalle wien GmbH

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küssen verboten

“We also need to mix our bugs and that is why we kiss and exchange fluids. Fluid exchange is disgusting but once you love, the evolution tricks you. [...] People who do not mix fluids, do not dream, and use hand sanitizer or mouthwash, will be extinct. Love is about mixing genes to compete with bacteria and viruses, and to dream together about conquering the cosmos in its various forms.”

— **Ben Marcus**, “First Love”

So what is this “investigation known as kissing”? Which secrets are we prying off each other? What happens when fluids, bugs, and viruses mix in an act of love? And how can we conquer the cosmos when kissing is no longer allowed or safe? *Küssen verboten? Bussi baba?* And if we are already at it: Who is allowed to kiss? And where? And when?

A kiss can betray. A kiss can bid farewell. A kiss can bestow peace. A kiss can seal a union. A kiss can cause death. A kiss can be stolen. A kiss can be blown. A kiss can be denied. A kiss can attract thousands of tourists daily. A kiss can be subversive. A kiss can change the law ...

But in times of physical distancing, all the power and potential embodied in the kiss seems to dissipate in awkwardness, insecurity, or even peril. Even if we are now once again permitted to mingle — albeit in a manner customized to our so-called new normality — legally we are not authorized to kiss anyone with whom we do not share a household. Or at least not in public.

The meaning of public space has been undergoing a complex transformation, shaping into an at times contradictory physical and psychological experience. We have seen public space become highly policed and restricted, providing fertile ground for abuse of authority, yet it is still perceived as safer than shared indoor spaces. Simultaneously, we have seen our city in a new light, free of the masses of tourists, with fewer cars, and it is evolving into a stage for social life of a sort previously unknown in these parts of Central Europe. Why not pretend to own Schönbrunn Palace and imagine the other odd visitors to be gardeners? Why not stroll to the first district and actually see it? Why not enjoy your after-work beer with the neighbors on the sidewalk at 5 pm sharp? But don't forget: no kissing.

Being in modern society clearly involves a kind of dissonance between one's private and one's public self. So how can we negotiate the newly grown Hydra heads caused by this split of the old dilemma?

In the era of video conferences, our most private interiors have become heavily exposed. For those privileged enough, this withdrawal has meant perfecting the art of “cocooning,” when the home office, home delivery, and homeschooling allow for a retreat from the harsh realities of the outside world while simultaneously facilitating disengagement from said world. For others, this forced withdrawal has been life-threatening, if not already deadly.

In any case, the current societal crisis has revealed that private space is in many ways just as policed as it is private, albeit perhaps more obliquely. In a matter of weeks, we've also seen a system that wants us to believe we have basically reached equality force women to turn into picture-perfect 1950s housewives: many-armed goddesses juggling childcare, teaching, cooking, and healthcare, all while happily Zooming away. And the accompanying political discourse — or lack thereof — has assumed a stance of complete normalization concerning this imposed regression into traditional gender roles and other heteronormative scenarios of family life.

Anyways, what is the capital's relationship to kissing?

In an actual incident some five years ago, two women were asked to leave a traditional Viennese coffeehouse simply for kissing. The incident sparked a loud uproar and a kissing demonstration was even organized in front of the café's premises. But to this day, discrimination in the service sector — whether going out for dinner or even when renting an apartment — on the grounds of sexual orientation is still completely and utterly legal.

A much less controversial kiss — or at least it is now, about a hundred years after its creation — is **Gustav Klimt's** blockbuster painting *Der Kuss* (1907–08), which attracts hundreds of thousands of viewers to the Upper Belvedere each year. Probably no other Austrian painting has achieved such global recognition — so much so that **Klimt's** work was even used in a WienTourismus campaign in which it was hidden behind a large red hashtag in order to spur people to actually experience Vienna irl and not through Instagram: “See Vienna. Not #vienna.”

Well, it seems 2020 might be the year that those who actually live in Vienna will get to experience Vienna — perhaps more intensely

and at the very least differently than they ever have before. Our cage, however, will not be the hashtag but rather the mask, and we will have to learn how to relate to each other even if we can't see anyone's beaming smile behind it, enjoy each other's embrace, or interlock our lips without thinking twice.

Denn küssen kann man nicht alleine.

KISS unfolds as a series of commissions in public space inviting those living and creating in Vienna, or visiting, to engage in an act of social and cultural intimacy in the city during the summer of 2020. Aiming to reduce the distance between contemporary art practices and their audiences, **KISS** presents a range of artistic projects developed by **Eva Egermann, Thomas Geiger, Elke Silvia Krystufek, Rade Petrasevic, Margot Pilz, Johanna Tinzl** ... The projects are presented in different urban situations and varying formats. By adding **stations** — existing sites, artifacts, and narratives of cultural significance to its parcours, **KISS** expands on the traditional exhibition narrative, encouraging viewers to set off on an exploration of art, culture, and history in public space. The realized projects are activated through an accompanying program that runs from beginning of July to end of September 2020. **KISS** is communicated and regularly updated on the Kunsthalle Wien website as well as on our social media channels.

xxx

kunsthalle wien curatorial team
(Laura Amann, Anne Faucheret, Aziza Harmel and WHW)
August, 2020

eva egermann

b. Vienna in 1979, lives and works in Vienna

“Hold off, but hold me” • 2020

Banners and posters with texts by **Ianina Ilitcheva** in various locations in Viennese public space

LOCATIONS AND DURATION

Karlsplatz, 1040 Wien, in cooperation with **Kaleidoskop** 2020.

Fragmente, July 15, 2020

Mariahilfer Straße 1b, 1060 Vienna, from July 15, 2020

Central Garden, 1020 Vienna, from July 24, 2020



Eva Egermann, “Hold off, but hold me” (with a text by Ianina Ilitcheva, ich sehe die einsamkeit vor mir und sie ist leicht, hochroth München 2018), 2020,

PHOTO Kunsthalle Wien

In her research-based and collaborative practice, **Eva Egermann** revisits activist movements, various subcultures, and diverse artistic expressions. In her works and interventions, **Egermann** dismisses binaries such as healthiness/illness, disability/ability or vulnerability/strength as constructions designed to shape life. Her engaged artistic practice persistently aims at renegotiating the real.

For **KISS**, **Eva Egermann** has created wall posters and banners for public space, which are displayed in several locations throughout the city. The works pop out of unexpected surfaces. They are designed using an unexpected font. The intriguing poetic slogans they feature expound on relationality, hedonist desire, and cosmic connection.

The texts are originally Twitter posts and passages of poetry by the Uzbek-Austrian author **Ianina Ilitcheva** (1983–2016). **Ilitcheva** (@blutundkaffee) went into self-isolation for half a year in 2015. Opportunity and curse at once, the self-isolation paradoxically became a space and time where she could explore touch, encounter, and interdependence. **Eva Egermann** puts these texts in dialogue with her own photographs, documenting her hospital visits and the Berlin Mad and Disability Pride Parade in 2019. The artist creates a zone of contact and association. She transfers words and images

from an intimate sphere to the public, from the screen to the street, from Times New Roman to Comic Sans — one of the few fonts that are easily readable for dyslexic people. Personal recordings, notes and thoughts appear as a mirror of shared desires and political utopias, which celebrate interdependence and reciprocal cautiousness.

With kind support of Central Garden & Le Salon du Smog



Eva Egermann, „Hold off, but hold me“ (with a text by Ianina Ilitcheva, 183 days, 2015), Central Garden, 2020, courtesy the artist, PHOTO Kunsthalle Wien

TEXT REFERENCES IANINA ILITCHEVA

„Halt dich fern, aber halt mich.“

Ianina Ilitcheva, @blutundkaffee (page 104), 2017 (Frohmann)

„ich sehe die einsamkeit vor mir und sie ist leicht.“

Ianina Ilitcheva, ich sehe die einsamkeit vor mir und sie ist leicht, 2018 (hochroth München)

„Ich will Berührung. Ich will, dass meine Hand sich verflüssigt und du sie trinkst. Ich will tun, was Regen tut.“

Ianina Ilitcheva, @blutundkaffee (95), 2017 (Frohmann)

„Halb Mensch, halb Mensch.“

Ianina Ilitcheva, @blutundkaffee (65), 2017 (Frohmann)

„Baby, halt mich jetzt ganz fest, denn ich habe eine Handgranate verschluckt.“

Ianina Ilitcheva, @blutundkaffee (3), 2017 (Frohmann)

„Nachtmeer, nightmare“

Ianina Ilitcheva, 183 Tage, 2015 (Kremayr & Scheriau)

„Wenn mich jetzt einfach jemand halten könnte. Mich festhalten, damit ich nicht explodiere. Die Spannung wie ein Blitzableiter von mir nehmen, meine Energie in den Boden lenken, damit ich frei durch die Wolken gehen kann.“

Ianina Ilitcheva, 183 Tage, 2015 (Kremayr & Scheriau)

PICTURE CREDITS EVA EGERMANN

WAGEN ZUM AUSRUHEN

NO ACCESS NO PEACE

DysLexics Untie

CURE ALL NEUROTYPICALS NOW!

Fresst Eure Pillen selber

WEGLAUFHAUS

(all: Mad Pride Parade Berlin 2019,

photos: Eva Egermann, 2019)

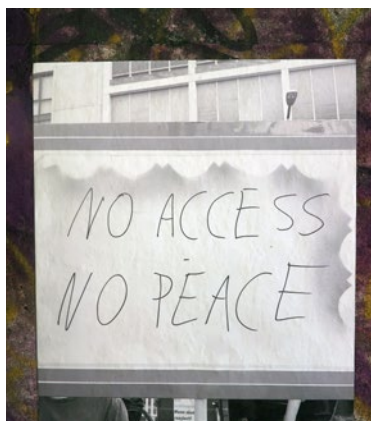
Krankenhausessen, Eva Egermann, 2019

Haltegriff, Eva Egermann, 2011

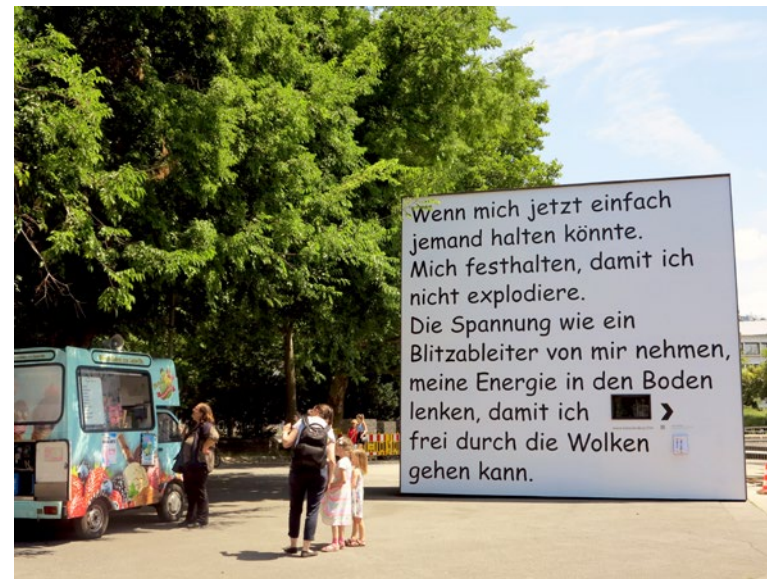
Wartezimmer, Eva Egermann, 2011



Eva Egermann, „Halt dich fern, aber halt mich“ (photos: Eva Egermann, *Krankenhausessen*, 2019; *Haltegriff*, 2011; *Wartezimmer*, 2011), Central Garden, 2020, courtesy the artist, PHOTO Eva Egermann



Eva Egermann, „Hold off, but hold me“ (photo: Eva Egermann, *NO ACCESS NO PEACE*, Mad Pride Parade Berlin 2019), Central Garden, 2020, courtesy the artist, PHOTO Eva Egermann



Eva Egermann, „Hold off, but hold me“ (with a text by Ianina Ilitcheva, 183 days, 2015), *Kaleidoskop. Fragmente*, 15. Juli 2020, courtesy the artist, PHOTO Eva Egermann



Eva Egermann, „Hold off, but hold me“ (photo: Eva Egermann, *WAGEN ZUM AUSRUHEN*, Mad Pride Parade Berlin 2019), Central Garden, 2020, courtesy the artist, PHOTO Eva Egermann

thomas geiger

b. Lörrach (Germany) in 1983, lives and works in Vienna

Festival of Minimal Actions • 2020

LOCATION AND DURATION

Reumannplatz, 1100 Vienna, July 15 until August 2, 2020



Thomas Geiger, *Festival of Minimal Actions: Jiří Kovanda, Kissing through glass*, 2020,
PHOTO Kunsthalle Wien

Thomas Geiger's practice makes use of performance, sculpture, and language in manifold combinations. Creating stage-like situations and playfully mediating between inanimate objects, deceased personalities, and historically charged places, he often suspends classical delineations of public, private, and institutional space. His works also deliberate on distribution strategies outside of the traditional art market and economic systems.

As part of **KISS**, **Thomas Geiger** realizes a new edition of his *Festival of Minimal Actions* (previously staged in Brussels, 2014; Paris, 2015; and San José (Costa Rica), 2018). In what could be considered a reawakening of performative works, **Geiger** creates situations that deal with the possibilities and impossibilities of physical interaction, affection, intimacy, and romance in public space during periods of pandemic.

Is a kiss through glass still a kiss? Or through a digital network, for that matter? And if you can't leave your apartment, can you at least leave your body? Is a genuine interpersonal exchange possible if you are paid for it? Who are we forgetting to thank? Will a statue kiss me back? And what if life were a romantic movie?

The festival — the main premise of which is a belief in the independence of performative works

from their authors — brings together a concise selection of works by other artists that **Geiger** reperforms at Reumannplatz located in Vienna's 10th district. Through the changed social, political, and temporal contexts between their original performances and this one, the works gain additional facets and shed some of their original aspects. Their reinterpretation also allows for the discovery of artworks that might have been conceived for a different audience and distribution mode, stretching the boundaries of accessibility, reproducibility, and authorship. In light of these particularly limiting times — be it in regard to gatherings or traveling — such a strategy gains yet another complexifying dimension.

Through the *Festival of Minimal Actions*, **Geiger** allows Viennese audiences to see performances from multiple geographies, from various points in history, and by a variety of authors, which they can take part in without the need to travel, cross borders, or get tested for a virus.

Please see our website and social media channels as well as www.minimalfestival.net for the detailed performance program.



Thomas Geiger, *Festival of Minimal Actions: Donna Kukama, Not Yet (And Nobody Knows Why Not)*, 2020, PHOTO Kunsthalle Wien

Thomas Geiger, *Festival of Minimal Actions: Igor Grubić, Bicycle and Flag (366 Liberation Rituals)*, 2020, PHOTO Kunsthalle Wien



Thomas Geiger, *Festival of Minimal Actions: Anetta Mona Chisa & Lucia Tkáčová, Memory without History (Memorial to Lida Clementisová)*, 2020, PHOTO Kunsthalle Wien



Thomas Geiger, *Festival of Minimal Actions: David Sherry, Just Popped Out, Back In Two Hours*, 2020, PHOTO Kunsthalle Wien

Thomas Geiger, *Festival of Minimal Actions: Annie Abrahams, The Big Kiss*, 2020, PHOTO Kunsthalle Wien



Thomas Geiger, *Festival of Minimal Actions: Breda Beban, Arte Viva (after Alberto Greco)*, 2020, PHOTO Kunsthalle Wien

elke silvia krystufek

b. Vienna in 1970

LOCATION AND DURATION

Artist's insert in *Augustin*, no. 510 (29/7 2020)

Skulpturenplatz Kunsthalle Wien, Karlsplatz, 1040 Vienna, from September 2020



Elke Silvia Krystufek, *SEID SAND, NICHT DAS ÖL IM GETRIEBE DER WELT*, 2020, visualization

Elke Silvia Krystufek has always employed a characteristically confrontational attitude as her core artistic strategy. At times in ways that are provokingly straightforward and at others more oblique, **Krystufek** regularly makes it her mission to touch upon current political, art historical, and personal topics from an emancipatory point of view without ever resorting to kid gloves. Portraits and other figurative elements often appear at the center of **Krystufek's** paintings, while the backgrounds quote fragments of poems and prose. These textual elements seem to directly address the viewer, making language an integral part of her painterly and also sculptural language. **Krystufek's** personal brand of feminism is furnished with confrontations and provocations that, at heart, reveal her preoccupation with the struggle of women to decide their own identity and politics, especially in public discourse.

For **KISS**, **Elke Silvia Krystufek** will erect a funerary monument at Karlsplatz to commemorate the involuntarily shaped, falsely chronicled, and misrepresented biographies and deaths of women in general and of her own mother, **Hedwig Krystufek**, in particular. Departing from a very personal and complex moment of grieving that involves a complicated family history, **Krystufek's** grave-cum-monument points a finger at the dis-

torted lives led by many women, the result of unchosen — and often externally made — decisions that manifest themselves even after their deaths. But **Krystufek's** monument is also meant as a celebration of her mother's life, her wishes, and those interweaving elements of life that connect three generations of women — **Krystufek's** mother, herself, and her daughter — through artistic expression.

BE AS SAND, NOT OIL
IN THE THIRSTY MACHINERY
OF THE WORLD!

No, don't sleep while the
arrangers of the world are busy!
Be suspicious of the power they
claim
to have to acquire on your
behalf!
Stay awake to be sure that your
hearts are not empty, when
others calculate on the
emptiness of your hearts!
Do what is unhelpful, sing songs
from out of your mouths
that go against expectation!
Be ornery, be as sand, not oil in
the thirsty machinery
of the world!

from Günter Eich, "Dreams", 1950
Translated by Michael Hofmann

rade petrasevic

b. Vienna in 1982, lives and works in Vienna

LOCATION AND DURATION
to be announced



Rade Petrasevic, *PLEASE DON'T ASK*, 2019,
courtesy the artist & Christine König Galerie

Rade Petrasevic's work inhabits a figurative space of pseudonarration, where classical painterly tradition — meaning oil and canvas, the still life genre, and the nude model — effortlessly mingle with marker-pen aesthetics, blunt stereotypes, easily readable commercial signifiers, and plastic shower curtains. Born out of impatience, **Petrasevic's** distinct style simultaneously denotes its painterly pedigree while also revealing a more humorous and laid-back approach to the big topics of art history.

The often deceptively simple and seemingly innocent scenes, as well as the use of stereotypes and clichés, allow **Petrasevic** to freely speak about sexuality, fetishes, bodily transformations, and the tensions between privacy and public. His bold colors, simple shapes, and cheeky titles create instant associations and numerous readings that also suggest approachability, warmth, and intimacy.

Within the framework of **KISS**, **Rade Petrasevic** will create a large-scale wall covering that plays on the traditional format of the mural. Loosely related to the politically charged history of the mural but taking on an idiosyncratic form true to **Petrasevic's** personal style, the work unapologetically drags painting and art history into public space.

margot pilz

b. Haarlem (The Netherlands) in 1936, lives and works in Vienna

Hausfrauendenkmal (Monument to Housewives) • 1979/2020

LOCATION AND DURATION

Karlsplatz / Resselpark, 1040 Vienna, July 30 until August 1, 2020,

11 AM – 9 PM

30/7, 6 PM Unveiling of the *Hausfrauendenkmal* through Margot Pilz followed by statements from invited speakers: Sabine Alena, Lena Freimüller, Katharina Mader, Gabriele Schor, Nina Schedlmayer, Petra Unger, and Dorothea Zeyringer & Tiina Sööt deliver comments on the artwork and its feminist dimension as well as around domestic work and the struggle for its recognition.

31/7, 5 PM *Bussi Baba: Send a Message to the World* Kids' workshop

1/8, 7 PM Collective dismantling of the Hausfrauendenkmal & procession

The reactivation of the monument concludes with the collective dismantling of the installation, followed by a procession carrying its parts to a waste container, hence performing the monument's – still utopian – obsolescence. With a musical intervention by artist and musician Hicran Ergen.



STEIRISCHER HERBST 1979 „HAUSFRAUENDENKMAL“ margot pilz
ERRICHTET DER UNGEWÜRDIGTEN LEISTUNG DER UNBEKANNTEN
HAUSFRAU

Margot Pilz is a photographer and a conceptual and media artist. Viennese people might remember her *Kaorle am Karlsplatz* from the early 1980s: a temporary installation taking the form of a public beach with sand, palm trees, and inflatable pool toys, and one of the first artworks to joyfully tackle the transformation of urban centers into commercialized playgrounds — at the same time offering leisure and a seaside atmosphere for free. As a member of IntAkt (Internationale Aktionsgesellschaft bildender Künstlerinnen — International Action Community of Women Artists), she has used her works and actions to fight for increased women's representation, right to self-determination, and collective emancipation.

For **KISS**, **Margot Pilz** restages — again at Karlsplatz — her *Hausfrauendenkmal* (Monument to Housewives) from 1979, originally presented as a sculpture-action in Graz. The work makes the domestic public, the personal political, and the invisible obvious. Made of several layers of white linen bedclothes that are overlapped, patched together, and fixed around a wooden pole, which is partly held up by a string tied to a tree, the installation looks like a giant fabric cloak enveloping ... a void. The used bedsheets represent the entirety of life, from reproduction and care activities to rituals that all humans perform

(birth, love, sleep, death). At the same time, they symbolize the reality faced by housewives, the gendered division of labor, and the misrecognition of domestic work. A note beneath the photographic documentation of *Hausfrauendenkmal* reads: “Tribute to the disregarded labor of the unknown housewife.” Sadly, its continued relevance today is undeniable.



Margot Pilz, *Hausfrauenkmal*, 1979/2020, courtesy the artist & Galerie 3, PHOTO Kunsthalle Wien



Inauguration of the *Hausfrauenkmal* by Margot Pilz, 1979/2020, courtesy the artist & Galerie 3, PHOTO Kunsthalle Wien



Kids' workshop at the *Hausfrauenkmal* by Margot Pilz, 2020, PHOTO Kunsthalle Wien

Margot Pilz at the inauguration of the *Hausfrauenkmal*, 2020, PHOTO Kunsthalle Wien



Multiple Margot Pilz, *Hausfrauenkmal*, 2020, PHOTO Kunsthalle Wien

johanna tinzl

b. Innsbruck in 1976, lives and works in Vienna

Back to Vienna — Body Adaptations • 2016/2020

For two years, twice a week: Waiting.

Horeischygasse, 1130 Vienna

My teacher was not a Nazi.

Friesgasse, 1150 Vienna

Today I am no longer afraid.

Schenkenstraße, 1010 Vienna

LOCATION AND DURATION

Three large-format posters in the inner courtyard of

Museumsquartier, 1070 Vienna, July 2 until August 9, 2020.

The entire nine-part series was published as an **artist's insert in *Augustin***, no. 509 (1/7 2020).



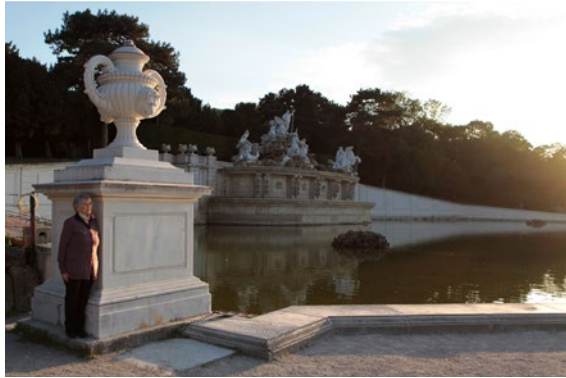
Johanna Tinzl, *Back to Vienna — Body Adaptations: For two years, twice a week: Waiting.* Horeischygasse, 1130 Vienna; *My teacher was not a Nazi.* Friesgasse, 1150 Vienna; *Today I am no longer afraid.* Schenkenstraße, 1010 Vienna, 2016/2020, courtesy the artist, © Bildrecht Wien, 2020, PHOTO Kunsthalle Wien

Johanna Tinzl's diverse practice, which employs a variety of mediums, is based on a sensitive and often collaborative examination of particular histories, which she connects to collective memories and to politically driven processes of representation. By doing so, she makes visible the infiltration of the political into every body and into everyday life. Using both fictional and documentary approaches and embracing polyphony, her work constantly rereads and contradicts monolithic fabrications of history.

For **KISS**, **Johanna Tinzl** presents in the main courtyard of Museumsquartier a triptych that excerpts three photographs from a series of nine realized in 2016 under the title *Back to Vienna — Body Adaptations*. The work portrays Holocaust survivor **Helga Pollak-Kinsky** in three Viennese places: The steps leading to her daughter's coach's office. The elementary school where she used to go as a young girl before she had to flee the country. The façade of her husband's former working place.

For the series, the ninety-year-old **Helga Pollak-Kinsky** chose nine locations in her hometown of Vienna that were meaningful to her, both before her flight from the country in 1938 and after her return in 1957. Together with the artist, she returned to these chosen places and performed reencounter rituals. Inspired by **VALIE EXPORT's** photo-

graphic series *Body Configurations* (1972–1976) — which reclaims presence and representation for the female body in urban public space and in society at large — **Helga Pollak-Kinsky** renegotiated her relation to her “own” places as a woman and as a survivor, to overcome estrangement and fear. She dove into her memories, translated strong feelings into gestures, and adapted her body to her surroundings — caring for herself and for the sites simultaneously. The figure of **Helga Pollak-Kinsky** standing, living, and laughing embodies aging as “being-in-the-world” and not as the abject and invisible solitude that capitalism, especially in times of pandemic crisis, has made it out to be.



Here the saying went: Do not talk about it.
Schlosspark Schönbrunn, 1130 Vienna



The school would have integrated the children, but the parents protested.
Waldschule in Speising, 1130 Vienna



Arrived. We became good friends.
Zuckerkindlgasse, 1190 Vienna



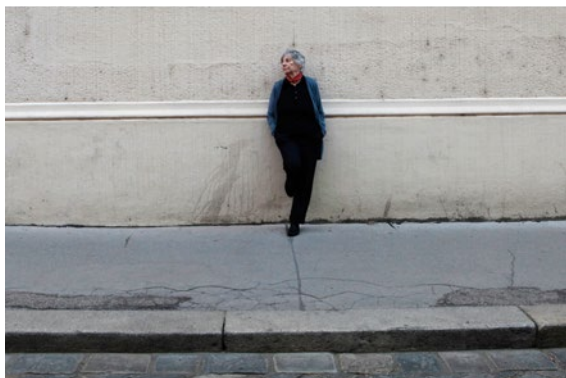
She was my friend, but politically there was also an alienation.
Schleifmühlgasse, 1040 Vienna



For two years, twice a week: Waiting.
Horeischygasse, 1130 Vienna



My teacher was not a Nazi.
Friesgasse, 1150 Vienna



Today I am no longer afraid.
Schenkenstraße, 1010 Vienna



If you want to stay, you have to speak German.
Roter Berg, 1130 Vienna



At my father's there was enough space for all of us.
Äußere Mariahilfer Straße, 1150 Vienna

FOR ALL IMAGES 2016/2020,
courtesy the artist, © Bildrecht
Wien, 2020

KISS Stations

With different sites spread across the city, KISS forms a parcours — but not a traditional one that leads from A to B: it is rather a parcours to be experienced while strolling around Vienna, setting off on an exploration of art, culture, and history in public space. The parcours includes existing sites, artifacts, and narratives of cultural significance related to the conceptual framework of KISS and its artworks. Walking around the city this summer is definitively different from other summers; in fact, everything we do is informed by this post-pandemic moment and everything we perceive happens through that filter. In this sense the parcours of KISS and its variety of stations is an invitation to look at and experience some constituting elements of the city — new and old alike — in a different way.

BURGGARTEN AND THE CITIZENS' MOVEMENT (1979–1981)

Today, groups of locals and tourists lounge in the meadows of Vienna's Burggarten as a matter of course. At the end of the 1970s, however, it was strictly forbidden to enter its green areas.

In spring 1979, groups of young activists spontaneously formed the so-called “Burggarten Bewegung” (Burggarten Movement) and fought — not only symbolically — for the right to use public space (and also for the creation of a self-managed youth and cultural center in Vienna). Under the motto “Freiheit für den Burggarten” (Freedom for the Burggarten), the activists simply sat down on the grass — and were deliberately “watered” by the guards. Their number reached 300 people in the summer of 1979. On September 15, 1979, the protesters were finally locked up in the Burggarten by the police and beaten off with nightsticks or arrested. Nevertheless, they continued with their action to sit and gather in the grass. Even punk icon Nina Hagen joined the activists once together with some of her fans.

Despite the occupation of Vienna City Hall in September 1979 by the protesters on the occasion of the open house day, and regardless of Mayor Leopold Gratz's promise to deal with the demands, no result came from the politicians. The movement remained active until spring 1981. It was not until 2007 that the City of Vienna lifted the absolute ban on trespassing on lawns in city parks. However, only a part of the Burggarten, which is now under federal supervision, is marked as a public lawn.



ERNST-KIRCHWEGER-HAUS (EKH)

On June 24, 2020, a feminist protest action took place in Vienna-Favoriten, organized by a Kurdish women's organization based in the Ernst-Kirchweger-Haus (EKH), an important anti-fascist self-managed social center in Vienna's 10th district, which is home to activists, migrants, and refugees as well as feminist and leftist cultural and political initiatives. A subsequent solidarity protest in front of the building led to a gathering of the far right-wing group called “Grey Wolves,” who then attacked the EKH, throwing stones, bottles, and firebombs and tried to enter the building by force.

The “Grey Wolves” are known supporters of the AKP (“Justice and Development Party”), the ruling party in Turkey, forged by the merger of several conservative, Islamist, and nationalist parties in 2001. These attacks on the EKH are linked to the repressive politics of Turkey and the persecution of the Kurdish population and bombing of Kurdish areas. Although the violence towards Kurds is without parallel in contemporary Europe, it is condoned by the silence of Western powers, who continue to equip Turkey with military and economic aid.

The coronavirus crisis shows us all the more that solidarity is a fundamental human need, which requires relationships, intentions, and actions grounded in explicit ethical and political commitment. Whether we are confronted by a pandemic or fascism, solidarity depends on how we mutually encounter and engage with one another.

FLEISCHMARKT II: INTAKT'S MEETING PLACE AND GALLERY (1977–1988)

In 1974, a number of female Austrian artists were invited by a jury composed exclusively of men to be part of an “exhibition of female artists,” which would take place at the Austrian Museum of Folk Life and Folk Art in 1975 — the International Women's Year. In protest against the selection procedure and the assigned location, a group of artists gathered around artist Christa Hauer and organized two press conferences (one in 1975 and one in 1976). They raised alternative proposals and prepared a list of demands to counter discrimination of women artists in academies and institutions, which were ignored by the politicians in charge. In January 1977, the Internationale Aktionsgemeinschaft bildender Künstlerinnen — IntAkt (International Action Community of Women Artists) was officially formed at Grita Insam's Modern Art Galerie in Vienna. The founding members were Linda Christanell, Christa Hauer, Hildegard Joos, Angelika Kaufmann, Doris Lötsch, Roswitha Lüder, Ingeborg Pluhar, Doris Reitter, Ise Schwartz, Edda Seidl-Reiter, and Gerlinde Wurth. Their aim was to improve the working conditions and institutional representation of



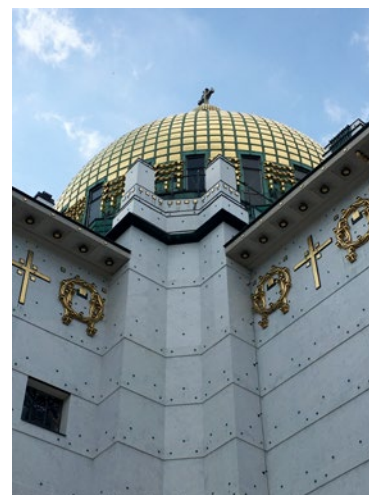
female artists in Austria. They especially fought for official pensions and maternity leaves, for the assignment of female teachers at the academies, and for equal purchasing policies and artwork prices.

In June 1977, they settled at Fleischmarkt 11, in a flat in the Griechenbeisl house, which was owned by Christa Hauer's family and used as a gallery space by the artist and her husband until 1971. This flat would be IntAkt's meeting place and exhibition space under the name "Galerie im Griechenbeisl" until 1988 before moving to the alternative cultural center WUK in the 9th district. Margot Pilz — who contributes to KISS with her *Hausfrauenkmal*, which is installed at Karlsplatz from July 30 until August 1 — joined IntAkt in 1978 and was an active member for ten years. At the Griechenbeisl, she staged and photographed the legendary performance *Das letzte Abendmahl. Hommage an Kremser Schmidt* in 1979 — a "women-only" re-enactment of an Austrian Baroque painting representing The Last Supper.

JEWISH MUSEUM VIENNA

Although the Jewish Museum Vienna was already founded in 1895 as the first of its kind in the world, it would have to wait until 1988 for its reopening after the closure by the National Socialists. Rather than focusing on the Holocaust, the museum is dedicated to the cultural, artistic, intellectual, and economic accomplishments of the Jewish community for the city of Vienna throughout the centuries.

Until September 18, 2020, the museum is hosting the exhibition *Let's Dance*, which tells the story of Otto Pollak, the owner of the legendary Café Palmhof. Located on Mariahilfer Straße 135 in Vienna's 15th district, the Palmhof was a popular Viennese meeting place, coffeehouse, and nightclub. Pollak lost his business under the Nazi regime; he and his family were eventually deported to Theresienstadt and his brother killed in Auschwitz. His daughter is Helga Pollak-Kinsky, who returned to Vienna in 1957. Her return to the city of her birth is the subject of the nine-part photographic series *Back to Vienna — Body Adaptations*, realized by artist Johanna Tinzl in collaboration with Helga Pollak-Kinsky in 2016, which is also Tinzl's contribution to KISS.



KIRCHE AM STEINHOF (ST. LEOPOLD CHURCH AT STEINHOF PSYCHIATRIC HOSPITAL)

"In terms of sanitation, Vienna ranks last among Europe's metropolises" reads the harsh introduction to the chapter "Hygiene" of Otto Wagner's 1893 general regulation plans for Vienna. Hence, it is perhaps of little surprise that his St. Leopold Church, built from 1904 to 1907 as the Roman Catholic oratory of the Steinhof Psychiatric Hospital, is not only a decorative jewel of *Jugendstil* architecture but also a manifestation of many modern principles of hygiene.

With the era of Enlightenment, a veritable hygienic discourse had been established, which conceived the modern body as an "irritable machine" (Philipp Sarasin) that had to be serviced. By the end of the nineteenth century, hygiene had seized most aspects of Central European life — not least because of catastrophic pandemics such as cholera, which last broke out during the 1873 World's Fair.

"An exclamation mark over the city": the monumental cupola of St. Leopold sits almost like a crown over the psychiatric ward down below — which later was to become a scene of horrendous eugenic crimes committed by the Nazis. But even if there is "no sentence leading up to it," as some architectural historians claim, the church is the first expression of early modernist principles of its kind in Europe.

Some architectural and merely decorative details are based on sanitary logics: the marble walls are easy to clean, the sloped floors as well, the rounded furniture prevents injury, and even the holy water drips from above onto expectant hands from a soap dispenser of sorts, instead of pooling in the customary basin "so as to avoid infection." Last but not least, the light-flooded sacred space itself should ensure "bacteria-free air."

Little did Wagner know that his radical hygiene aesthetic would not only usher in a period devout to rid itself of any dirt in the metropolis through a rigorous cleansing process, but also any historical rubbish that came along — namely, the ornament.



KONGRESSBAD

The Kongressbad outdoor swimming pool — called "Kongerl" or "Konge" by locals — is located on the border between the districts Hernals and Ottakring. It was built in 1928 in the framework of an extraordinary work program to reduce unemployment. At the same time, the Kongresspark was laid out in the immediate vicinity; both are named after the Vienna Congress of 1814–1815. In the 1920s, the neighborhood was primarily home to workers, many of whom lived in the nearby Sandeithof housing complex, Vienna's most populous *Gemeindebau* in the interwar period with more than 5,000 inhabitants.

The Kongressbad was part of a comprehensive municipal bathing pool concept, which was developed for the betterment of public health care. Besides the Kongressbad, the City of Vienna built five other indoor and outdoor swimming pools between 1923 and 1928. They were not intended as mere recreational areas, rather they should contribute to improving the general quality of life of workers, who partly lived under modest hygienic conditions.

The Kongressbad, designed by architect Erich Franz Leischner, was erected on the terrain of a former sand mine and landfill site, and today is a protected monument. In the course of time, the red and white façade, above all, has become iconic; a color concept one could find at other contemporary recreational facilities of Red Vienna, like Schweizergarten or Vogelweidplatz. Stylistically, the design is very functional; nevertheless, numerous playful architectural details were integrated into the building, as was the case with many of the *Gemeindebauten*. For example, flags and lighting elements cite designs of the Dutch *De Stijl* movement, or one can find ironic references to the pomp of Viennese palace architecture. The original had a gigantic 100-meter-long and 20-meter-wide pool, which was later transformed into two same sized pools. A special children's pool was built in 1928 as well, which was considered an exemplary urban project.

PLAGUE COLUMN VIENNA

In 1679, the bubonic plague broke out in Vienna — and swept across the city, claiming tens of thousands of lives. Leopold I, Holy Roman Emperor, swore an oath to build a monument once the plague was over.

In 1693, the Plague Column was finally inaugurated, displaying a complex baroque iconography and symbolizing the subsiding of the plague as well as the defeat of the Ottomans in the Second Siege of Vienna (1683), both of them considered punishments for sin. In the midsection of the sculpture, under the angels and the Holy Trinity, we see Emperor Leopold I praying to God as an intercessor, his gold-plated crown lying beside him.

Of course, this monument is as much a piece of political propaganda as it is a sacred memorial. The function of a monument as an object of historicist apparatuses is indeed to precipitate the displacement of the past to the past and to instrumentally reduce it to a time-bound and resolved event within a simplified timeline.

Standing in front of the Plague Column and its gold-finished ornamentations, on a hot summer day in 2020, a few months after the breakout of the coronavirus pandemic, surrounded by people armed with face masks, is a strange thing. Even



without a clear atmosphere of bereavement, something is hanging over us: it is the shift of temporalities created by collective mourning in two different and yet enfolded moments.

Coming back to a city after mandated confinement due to a pandemic is the slow return to the contingent temporalities of the living who are still seeking something. Among other things, we seek the continued presence of all the ghosts who dwell in the city we return to. Only those who know how to live with the city's ghosts can inhabit it with intensity over and over again. The omnipresence of those who linger in limbo states teach us how to tuck ourselves away within the dark heat of the cracks and crevices of the city's wall. May our mourning be far away from monuments!

ST. STEPHEN'S CATHEDRAL

When entering the impressive St. Stephen's Cathedral — a Romanesque Gothic cathedral and the mother church of the Roman Catholic Archdiocese of Vienna — you cross through a portal flanked by two columns. The one on your left is adorned with a sculpture of a phallus, and on the column to your right you'll find a leafy vagina sitting on top. Of course, these are not so explicitly carved that you would recognize them right away.

These features may seem unusual for a Christian house of worship, and even more so for a Catholic Church, however Christians have been making yonic art (that is, vulva-shaped art) since they built their first churches. For instance, the ichthys symbol, or "Jesus fish," was once a prominent pagan symbol representing almost every pre-Christian fertility goddess: Atargatis, Aphrodite, Artemis ...

To give another peculiar example, *Sheela-na-Gigs* are figurative carvings of naked women displaying an exaggerated vulva. These quasi-erotic carvings of females are usually found on Romanesque churches, castles, and other buildings, sometimes together with male figures. The labia, displayed held open, are meant to ward off death, evil, and demons — as if all this can be swallowed up inside. Isn't it known that Satan cowers before vaginas?

At the time of the construction of St. Stephen's Cathedral, between the twelfth and thirteenth centuries, the pagan imagery of the Middle Ages was still a common sight. Therefore, even though the exact meaning of these depictions has been lost to history, one can imagine that the vagina and phallus sculptures placed on the columns flanking the portal are related to the pagan cult of fertility. Flesh and water is where it all began. Before genitals were politicized and simultaneously hidden away, they were worshipped.



TRAM LINE 71

In Vienna, when one says somebody took the 71, it doesn't just mean a tram ride to the Central Cemetery, but literally the journey into the grave. This linguistic twist not only refers to the route — tram 71 runs from Vienna Stock Exchange on the Ringstrasse to the 3rd gate of the Central Cemetery, and since recently further on to Kaiserebersdorf — but also has historical roots. In 1918, when the Spanish Flu was raging in the city, three wagons on the line were transformed into hearses. At the time, coffins were typically transported with horse-drawn vehicles; however, with the spread of the pandemic and the resulting higher death rate, they were becoming scarce. Officially, the disease caused 4,500 deaths in the city. Today, experts estimate the number of victims at approximately 9,000.



To avoid causing a stir, the corpses were only transported at night — during the day the wagons were needed for their usual purpose. On the adapted tram wagons, wreaths hung in honor of the deceased from a fixture mounted specifically for this purpose. This addition remained intact after the pandemic. Line 71 was used for the transport of corpses until 1928, and then once again during the course of World War II. What almost took place in secret in 1918 was later practiced more openly: from 1939, the Viennese tram network had three special wagons for the transport of corpses, which were painted black or gray and could accommodate 20 coffins per unit. With the end of the war, this practice came to an end, too. But the 71 is still there today as the most frequented form of public transportation for visits to the Central Cemetery.

WEG ZUR ARBEIT — A SONG BY GEORG KREISLER

The first encounter the KISS curatorial team had with Georg Kreisler was at the Jewish Museum in Vienna. We listened to his “Weg zur Arbeit” (On the Way to Work), a satirical song he wrote about a man, on his way to work, somewhere and sometime in post-World War II Austria.

Everything has gone back to “normal,” or, as Kreisler sings, *For most people, that's the way life goes*. The beginning of the song feigns normality, but as the cabaret music drives us along, we hear him describe a man greeting his neighbors every single morning, most of them involved in the horrors of Nazism. They could be the same people who made Kreisler himself flee Vienna in 1938.

Georg Kreisler wrote the song in 1968, a year when Jewish youth, inspired by the May 1968 rebellion in France, started remaking Jewish institutions in Austria. Music cabaret artist Georg Kreisler is not associated with the 1968 movement, but his songs are all about revolt — and his weapon a

beautifully and tastefully conceived dark humor, devised as a way to bear the unbearable.

*Just as cheerfully I greet the barber's assistant Navratil
Who was also in the SS — or was it the SA?
Once he hinted, when he cut my hair
At what exactly happened to Rosenblatt in Dachau
He was just twenty, twelve years younger than Rosenblatt
Now he's fifty, and a most agreeable barber
“Good day, Herr Hauptmann” — Hauptmann is just his surname
He was a colonel, and in France transported a good few to their deaths
He still works in transport — nothing has changed*

https://www.youtube.com/watch?v=uVS_b64LPtg
(with English translation)

KISS

summer 2020

kunsthalle wien

artistic works and
additional stations

Artistic Works

- 1 Eva Egermann**
Central Garden,
Untere Donaustraße 41,
1020 Vienna
Balcony of kunsthalle
wien's office,
Mariahilfer Straße 1b,
1060 Vienna
- 2 Thomas Geiger**
Reumannplatz,
1100 Vienna
- 3 Elke Silvia Krystufek**
Skulpturenplatz
kunsthalle wien,
Karlsplatz, 1040 Vienna
- 4 Rade Petrusevic**
to be announced
- 5 Margot Pilz**
Resselpark at Karlsplatz,
1040 Vienna
- 6 Johanna Tinzl**
Facade of kunsthalle
wien & Halle E+G,
inner courtyard of
MuseumsQuartier Wien,
Museumsplatz 1,
1070 Vienna

KISS Stations

- 1 Burgarten**
Josefsplatz 1, 1010 Vienna
- 2 Ernst-Kirchweiger-Haus**
Wielandgasse 2/4,
1100 Vienna
- 3 IntAkt**
Fleischmarkt 11,
1010 Vienna
- 4 Jewish Museum Vienna**
Dorotheergasse 11,
1010 Vienna
- 5 Kirche am Steinhof**
Baumgartner Höhe 1,
1140 Vienna
- 6 Kongressbad**
Julius-Meini-Gasse 7,
1160 Vienna
- 7 St. Stephen's Cathedral**
Stephansplatz 3,
1010 Vienna
- Tram 71**
Börse, 1010 Vienna
— Kaiserebersdorf/
Zinnergasse, 1110 Vienna


Weg zur Arbeit

A song by Georg Kreisler
<https://www.youtube.com/watch?v=AaRCComwKkA>

- 1 Plague Column Vienna**
Graben 28, 1010 Vienna



kunsthalle wien

museumsquartier
museumsplatz 1 
1070 wien

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