

Information Sheet

VALIE EXPORT

The Archive as a Place of Artistic Research

10 November 2017 until 28 January 2018

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Exhibition Facts

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| Exhibition Title | VALIE EXPORT The Archive as a Place of Artistic Research |
| Exhibition Period | 10 November 2017 until 28 January 2018 |
| Opening | Thursday, 9 November 2017, 7 pm |
| Press Conference | Wednesday, 8 November 2017, 11:00 am |
| Exhibition Venue | LENTOS Kunstmuseum Linz, lower level |
| Curator | Sabine Folie |
| Exhibition graphics | Salome Schmucki |
| Exhibits | 17 display cases with documents, autographs, sketches, drafts, letters, poems, photos and notes from the VALIE EXPORT archive acquired by the City of Linz in 2015; Studies on the work series Body Configurations and on digital photography; Graphical presentations: poster wall, archive diagram, library, historical timeline, prose-poems; Films and Videos |
| Contact | Ernst-Koref-Promenade 1, 4020 Linz, Tel. +43(0)732/7070-3600; info@lentos.at, www.lentos.at |
| Opening Hours | Tue–Sun 10 am to 6 pm, Thur 10 am to 9 pm, Mon closed |
| Admission | € 8; concessions € 6 |
| Press Contact | Clarissa Ujvari, T +43(0)732.7070.3603, clarissa.ujvari@lentos.at |

Available at the Press Conference:

Doris Lang-Mayerhofer, Commissioner of Cultural Affairs for the City of Linz

Hemma Schmutz, Artistic Director LENTOS Kunstmuseum Linz

Sabine Folie, Curator

VALIE EXPORT, Artist

Press Text

The exhibition curated by Sabine Folie will offer initial insights into the extensive material of the VALIE EXPORT Archive. Linz has acquired the Archive in 2015. The exhibition and a symposium are accompanying the opening of the VALIE EXPORT Center in the Tabakfabrik on 10 November.

First Insights into the VALIE EXPORT Archiv

The exhibition space in the lower level of LENTOS will temporarily become the VALIE EXPORT Archive and provide insights into the artist's thinking, research and development of ideas. In this way she becomes comprehensible as a public person, theorist, and teacher through an abundance of documents, autographs, sketches, and drafts, and also as a private person in letters, poems, photos and notes. In addition, what has been collected and "preserved" opens up a view of the artistic network and collective memory of a period of over fifty years.

The exhibition approaches the artist's extensive archive using an experimental mode of presentation and conveys impressions of the scope of VALIE EXPORT's artistic research and processes of production based on selected examples. Artists' archives are increasingly becoming a subject of public and academic interest. They provide information about the path from finding ideas all the way to the detailed formulation of a work and also about the cultural climate of an era. They often even form the central subject of the work.

An exhibition of the LENTOS Kunstmuseum Linz in collaboration with the Neuer Berliner Kunstverein (n.b.k.).

VALIE EXPORT Archive and VALIE EXPORT Center Linz

Linz has acquired the VALIE EXPORT Archive on the basis of a decision passed by a large majority in Linz's City Council on 23 April 2015. Work has been carried out intensively since then on cataloging and digitalizing the material.

The living bequest comprises works of art, sketches, drafts, negatives and extensive archival material related to the work of the Linz born artist. The Archive will become part of the holdings of the LENTOS Kunstmuseum and constitutes the most substantial addition since the acquisition of the Gurlitt Collection in the 1950s.

Using the VALIE EXPORT Archive as a basis, the City of Linz and its partner institute, the University of Arts and Industrial Design Linz, have agreed to operate an international research center, the VALIE EXPORT Center. Forschungszentrum für Medien- und Performancekunst.

The research center aims to create a professional environment of the kind required for the scholarly analysis and appraisal of the VALIE EXPORT Archive, the publication of its contents and its public accessibility.

The VALIE EXPORT Center Linz opens its doors in the Tabakfabrik with a festive celebration on 10 November 2017.



VALIE EXPORT Center Linz

Tabakfabrik Linz

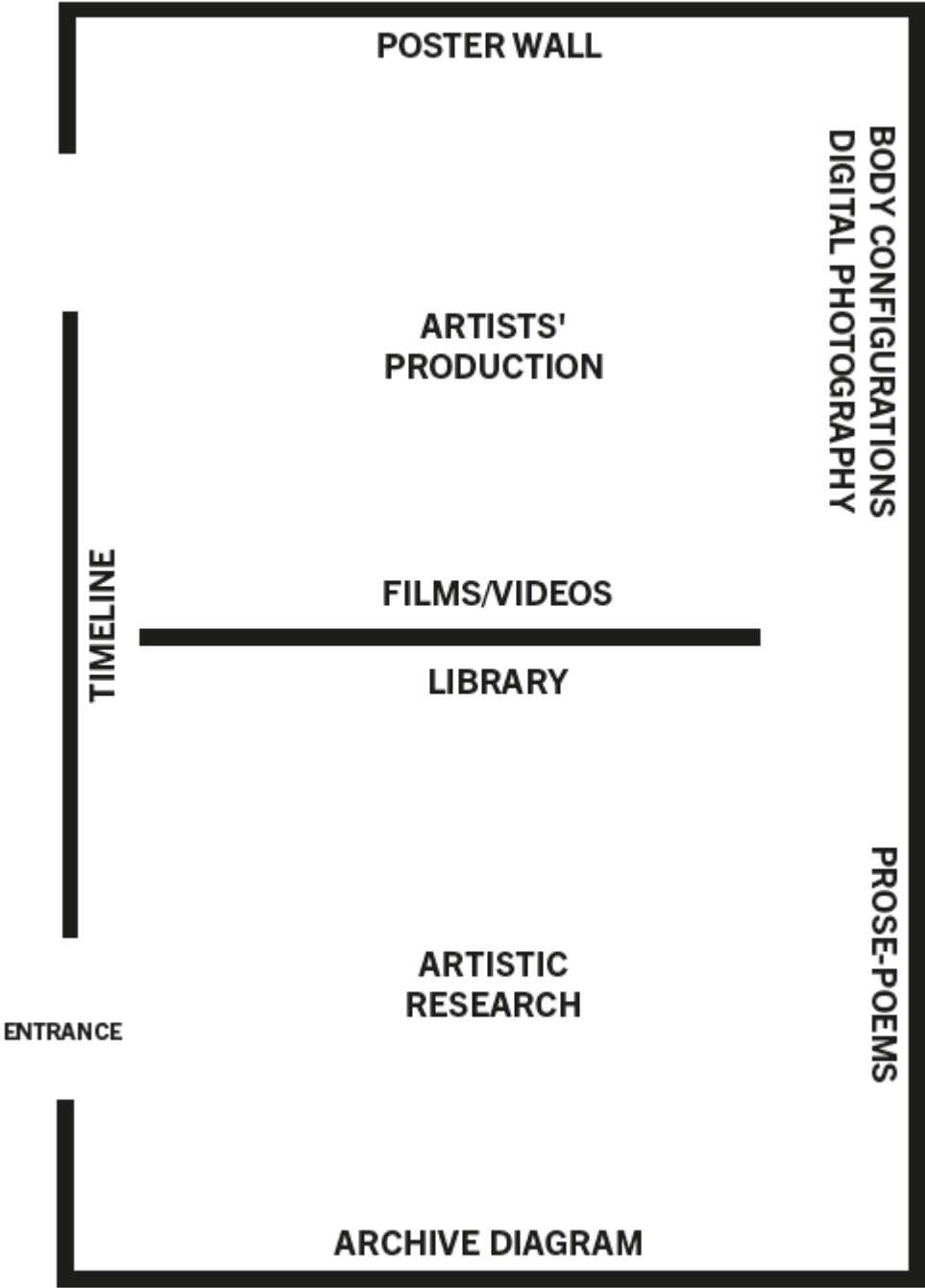
Peter-Behrens-Platz 9

Bau 1, 1. Obergeschoß

4020 Linz

office@valieexportcenter.at

Exhibition Plan



Art Education Programme and Events

EVENTS

EXHIBITION OPENING

Thursday, 9 November, 7 p.m., LENTOS

VALIE EXPORT. The Archive as a Place of Artistic Research

Free admission

OPENING VALIE EXPORT Center Linz

Friday 10 November 2017, 11 a.m., Tabakfabrik Linz

The international research center for media and performance art opens with a ceremony and a symposium on the topic of *Unruly Archives. Art and its Paper Trails*.

GUIDED TOURS

PUBLIC GUIDED TOUR

EVERY THURSDAY, 7 PM

Duration 1 hour, costs € 3, exclusive admission, German only

The guided tours combine the two exhibitions VALIE EXPORT and The Collection.

TOUR WITH THE CURATOR

SAT 11 NOVEMBER, 4 PM

with Sabine Folie

Duration 1 hour, costs € 3, exclusive admission, German only

The Artist VALIE EXPORT

VALIE EXPORT was born in Linz in 1940 as Waltraud Lehner and attended the school of arts and crafts there. In 1964 she graduated from the higher technical school for the textile industry, HBLVA für Textilindustrie, in Vienna. Since 1967 she has used the name VALIE EXPORT as an artistic concept and logo.

For decades, VALIE EXPORT has been considered one of the most internationally significant artists from Austria. Her career took off in the late 1960s, when she launched a series of performances in public space that generated extraordinary publicity. Firmly anchored in performance and media art, these performances were marked by a powerful feminist perspective. Her participation in documenta 6 in Kassel (1977) and the Venice Biennale (1980) won official recognition for her work in Austria and it has never been outside the canon of contemporary artistic practice since.

Chairs at the University of Wisconsin-Milwaukee (1989–1992), the Hochschule der Künste Berlin (1991–1995) and the Kunsthochschule für Medien Cologne (1995–2005) gave her a significant role in the arts-centered field of academia.

The award of an honorary doctorate by the University of Arts and Industrial Design Linz in 2009 – the first honorary doctorate to be awarded by that university – and the retrospective Zeit und Gegenzeit at the LENTOS Kunstmuseum, put on in collaboration with the Belvedere Wien in autumn 2010, testified to the recognition and appreciation of her oeuvre in her home town. In 2010 she was awarded the Austrian Republic's Grand Decoration of Honor in Gold for Services to the Republic of Austria (Großes Goldenes Ehrenzeichen für Verdienste um die Republik Österreich), which was followed by the City of Linz's own Grand Decoration of Honor in Gold (Großes Goldenes Ehrenzeichen der Stadt Linz) in 2015.

Further information on the artist VALIE EXPORT, on exhibitions, lectures, and curatorial projects: www.valieexport.at

EXHIBITING AN ARCHIVE

Exhibiting an archive initially seems like a contradiction. An archive is a hidden place, a vast place, not something that can be fully shown in an exhibition. An experimental display (exhibition design) creates an overview and helps to manage the proliferating system of the “wild” order of an artist’s archive.

What helps is a systematic order of the various rooms. The rectangular room on the right, the first you enter, is dedicated to artistic research: it represents a cognitive, analytical “territory” of thinking, which unfolds through reading, writing, and conceptualizing.

The room on the left is focused on artistic practices and the concrete production of certain pieces, thereby representing a “territory” of emotional, sensual, and visual levels.

Both aspects mirror the functions of the cerebral hemispheres, yet inversely so in the exhibition itself, and are superimposed on the exhibition as a mental grid. This schema is complemented by a second horizontal (display cases) and vertical (displays on the walls) order in the way content is conveyed.

The layers of information in the space thereby provide a sense of orientation in the face of the abundance of documents and, at the same time, the absence of all that is not shown.

I. WRITING ROOM. EXPLORATORY THINKING

The room on the right side of the exhibition focuses on the aspect of analysis and thinking and on the aspect of creating knowledge and collecting material. Also that of project conception and communication. The specially designed displays and “surfaces” tend to be kept in black-and-white and graphically designed, while documents in display cases convey the information.

Display Cases

The display cases are the horizontal axis in the exhibition space. The vertical axes will be discussed in the following sections. The display cases distributed over both spaces represent the level of a deepening of thought processes, of research and communication/correspondence. They contain a selection of documents such as autographs (handwritten documents), sketches of ideas, notes, drafts, critiques, scripts, letters, contact prints, and more. They offer an insight into the thought and working process of the artist, as well as into the network that the artist was and is part of. They show her in her manifold roles as an artist, a film maker, a performer, a theoretician, a teacher, a curator, or simply as a political subject.

In the following section you will find a discussion of the vertical presentation forms in the exhibition:

Archive Diagram

The large diagram on the wall provides information about the principle of the archive, about artists' archives in general, and about VALIE EXPORT's archive in particular. It is intended to show the abstract, hidden, and multilayered dimensions of the contents of the archive, and to illustrate the artist's personal thoughts on the archive as part of artistic practice.

The diagram as a scientific-artistic form is used, as it was a popular technique in the Conceptual Art of the 1960s, in order to create an atmosphere of "pseudo-science", which playfully permeates many of the works, and to make what is abstract more concrete at the same time.

Library

The VALIE EXPORT library is a highly specialized and well-stocked library from various different fields, such as psychoanalysis, feminism, media studies, film, philosophy, anthropology, and architecture, as well as a rich selection of literary works and magazines.

The library is a fundamentally unrepresentable reservoir of knowledge. For this reason, a graphic representation of the many titles was chosen for the exhibition, rather than a list, such as in a book, in order to show this important part of the archive. It was also important not to fetishize the objects with their physical presence, in order to enhance concentration and enable distance to take in the essential information.

Prose-Poems

The impression and the spirit of VALIE EXPORT's art tend to be characterized as analytical and scientific. Yet there is also a strong focus on the aspect of emotion and feeling. This can be seen most clearly in a self-exploratory treatment of the past, and in societal diagnoses that are often manifested on the artist's body. That is why the early poems by VALIE EXPORT are shown in this "thought room", as they highlight this aspect. They represent the connection between the space of artistic research (writing room) and that of production (picture room).

II. PICTURE ROOM: EXPLORATORY DESIGNING AND REALIZING

Timeline

A "historical" timeline of VALIE EXPORT's work archive, which she prepared together with an assistant, Sigrid Adorf, in the late 1990s to provide an overview of her work. Once again takes up the form of a diagram. In order to fully present all the information on the timeline, it is shown here as an enlarged facsimile.

It shows the "activity curve" of the artist and provides an insight into when the artist worked on which specific project.

Body Configurations

In the years 1972-1982 VALIE EXPORT created a series of conceptual photographs known as the *Body Configurations*. The archive includes the entirety of studies, contact prints, negatives and, in some cases, final prints relating to this thematic complex. Some of the *Body Configurations* can be seen in her film *Syntagma* from 1983.

The *Body Configurations* are the result of VALIE EXPORT's studies on the relationship of human beings in general and women in particular to their surroundings /the urban environment/architecture. Figuratively she poses questions about how human beings are disciplined and put in their place in society. The *Body Configurations* of the 1970s are strongly influenced by the way a subject is made to adapt to the societal body (metaphorically this can be seen through the relationship of the body and architecture), something that is articulated in titles such as *Einfügung (Insertion)*, *Einpassung (Fit in)*, *Ich/Selbst*, and *Zuhockung (Squat Within)*. In contrast to this, the second cycle of the *Body Configurations* from 1982 deals with public institutions of representation and knowledge culture, such as the Palace of Justice or the public library, and their specific disciplinary effects on people.

Digital Photography

In the late 1980s VALIE EXPORT was one of the first artists to explore the possibilities and effects of new technologies, the computer, and the consequences of digitalization for society. The possibilities that were available in film through montage effects, which EXPORT had already been using in her videos, feature films, and other film work, could now be used in a new and experimental way. In terms of content, the photographs that were digitally processed can be traced back to the analog *Body Configurations* from the 1970s and early 1980s. However, the topic of how living conditions change for humans in the post-industrial age could now be presented in a new way due to digital manipulation: a fragmented individual, more and more veritably assembled from different parts of identity, whose body evinces the effects and the conflicts of the modern, urban, and technological "achievements" of civilization. Expressive titles like *Woman with High-rise Arm*, 1989, *Self-portrait with Stairs and High-rise*, 1989, or *Dual Duel*, 1989/90, provide information about this.

Poster Wall

A selection of posters, arranged according to graphical and aesthetic principles, from the areas of film, literature and fine art, solo and group exhibitions, give an impression of the range of VALIE EXPORT's "appearances".

Film/Videos

Since 1967 EXPORT has been making films and videos, and is justifiably known as a pioneer of experimental film in Austria with an international impact. Some of her videos are documentations of her performances, which can be seen as independent works as well, for example *Hyperbulia*, *Asemia*, *Visual Text: Finger Poem*, among others. Sometimes the videos are part of larger installations, which she already started in the 1960s. On the next page you will find more detailed information.

Feature Films

In the mid-1970s VALIE EXPORT completed three feature-length films: *Invisible Adversaries*, *Humanwomen*, and *The Practice of Love*. More detailed information about the films you will find in the display cases.

Invisible Adversaries, 1976, 110'

Humanwomen, 1978, 116'

The Practice of Love, 1984, 90'

Cooperation with Television

In the 1980s VALIE EXPORT worked with public television multiple times in the context of its educational role in presenting avant-garde art movements. She produced programs for the ORF (Austrian Broadcasting Corporation), the three-part series *The Armed Eye·VALIE EXPORT in Dialog with the Film Avant-garde* in 1984 (screened in November the same year), and *Action Art International* in 1989. The script for *The Virtual Body* (1999) could not be realized.

***The Armed Eye·VALIE EXPORT in Dialog with the Film Avant-garde*, 1984, 3x45'**

The three-part series *The Armed Eye·VALIE EXPORT in Dialog with the Film Avant-garde* is intended to convey an understanding of film history and theory. The series consisted of Part 1: Produced Space – Produced Time; Part 2: Real Movement – Movable Reality, and Part 3: Structural Film. It was commissioned by the ORF/Kunst-Stücke.

***Action Art International, Documents on International Actionism*, 1989, 73'**

The film is a television documentary commissioned by the ORF/Kunst-Stücke. It gathers documents on international actionist-performative art, and weaves them together into a cinematographic essay. The film was broadcast in March 1989.

Films/Videos

Various individual works are named below with some additional information. In the video DVD edition *Metanoia*, in 2011 EXPORT made a compilation from her work with avant-garde films, structural filmic work, performance videos, video poems, documentation from video and body actions, and experimental films from 1968 to 2010.

***01 Adjungt Dislocations II*, 1973/1978**

video performance, closed circuit installation, closed circuit performance

video 1978, 17'18"

Documentation of her video performance for the "Pro Musica Nova" in Bremen 1978

Filmed by Joseph Somogyi / Radio Bremen, Editing: VALIE EXPORT

In *Adjungt Dislocations II* EXPORT films with two 8mm cameras that are attached on her upper body: one on her back, the other on her chest. The films are then shown in parallel and are thereby "adjungiert", brought together.

***02 Anagrammatic Composition with Dice (after W. A. Mozart, piano) for soprano saxophone, by VALIE EXPORT*, 2010**

digital video, 5'48"

***03 ASEMIA – The Inability of Expressing Oneself through Facial Expressions*, 1973**

body action, body-material interaction

video, 7'12"

Asemie is about the inability to fully grasp signs for communicating with other people, or to be able to send out signs. The hardening wax in the performance becomes a symbol for the solidification of expressiveness.

***04 Moving Pictures about Moving People*, 1973**

experimental film, structural film

16mm film, 4'44"

05 Body Politics, 1974

video, 2'16

06 BODY TAPE, 1970

video, 4'3"

07 DELTA. A Piece, 1976/1977

persona performance

video 1977, 16'32"

In the performance *Delta*, which was shown at the international Kölner Kunstmarkt in 1977, EXPORT deals with the symbolism of the shoulder and the hand as historical body language in the context of gender.

08 the sweet number: an experience of consumption, 1968/69

action-text, consumption-literature, action texts from 1968 –

Video 1969, 6'10"

09 The Duality of Nature, 1986

video, 2'10"

10 FACING A FAMILY, 1971

expanded movie, TV action, imaginary screen

video, 4'37"

In *Facing A Family* two families sit across from each other: one in the television set, the other in an apartment. The film warns how communication within the family is increasingly lost through watching television.

11 Fragments: Burgenland, 1970

16 mm film 1970, video DVD 2011, 2'32"

12 Poems, 1966 –

video, 7'48"

13 Breath Text: Love Poem, 1970/1973

video poem, action texts 1968 –

video 1973, 2'24"

14 HYPERBULIA, 1973

body performance, body action

video, 6'25

In the performance *Hyperbulie* EXPORT moves through a corridor of electrically charged wires, and painfully comes in contact with them.

15 I (BEAT (IT)), 1978

performance

video, 39'25"

bonus track, 4'13"

On the floor between three monitors showing barking dogs, which symbolize father state, mother nature, or (masculine) ideology, there is a photo of a reclining woman on the floor. From an audiotape we can hear the words "Sea" (German: "Meer") and "more" (German: "mehr"). EXPORT moves between the monitors, hindered by lead cuffs on her arms and legs, and pours out oil. The artist herself says: "The role of the oil is ambivalent: it smooths the sea, solidifies it, yet on land it makes you slip."

16 INTERRUPTED LINE, 1971/1972

time and space film, structural film

16mm Film 1972, 5'37"

17 "I turn over the pictures of my voice in my head", 2008

video 2007, 11'38"

18 Man & Women & Animal, 1973

avant-garde film, film action

16mm film, 8'16"

19 SEEING SPACE and HEARING SPACE, 1973/1974

picture video, time sculpture – space sculpture

time sculpture – space sculpture – melody,

closed circuit performance

video 1974, 6'21"

20 Remote ... Remote ..., 1973

avant-garde film, film action

16mm Film, 9'49"

For minutes at a time the artist remotely works on the tips of her fingers with a scalpel. She repeatedly dips her bleeding fingers into a bowl of milk.

21 Restricted Code, 1979

video performance, closed circuit performance

video 1979, 30'39"

"Restringieren" means "to restrict". The title of the performance indicates that our body language is strongly influenced by society. In the performance, in which EXPORT aims to find out whether there even is such a thing as a natural

Press Images

Press Images available for download at www.lentos.at.

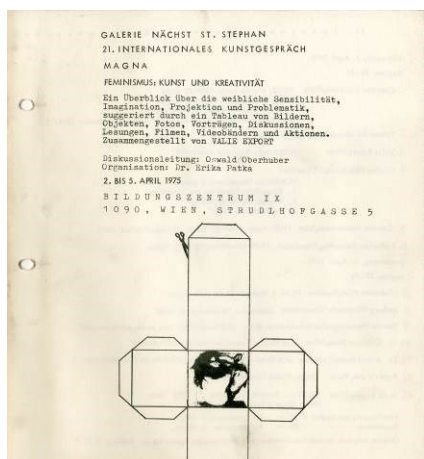
Free use of press images only in conjunction with the exhibition or the opening of the VALIE EXPORT Center Linz.



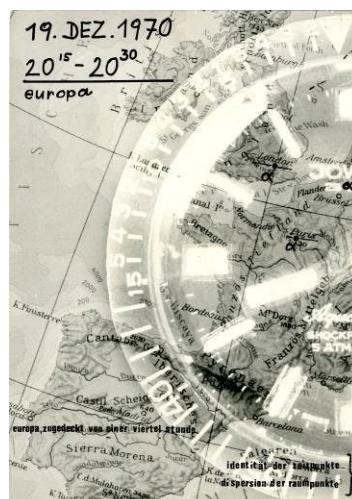
VALIE EXPORT
Woman with High-rise Arm, 1989
(draft)
LENTOS Kunstmuseum / VALIE
EXPORT Center Linz
© Bildrecht Vienna, 2017



VALIE EXPORT
Self-portrait with Stairs and High-rise,
1989
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Invitation to a discussion in conjunction with
the exhibition *Magna Feminism: Art and
Creativity*
Galerie nächst St. Stephan, Vienna, 7 March
to 5 April 1975, brought together by VALIE
EXPORT
LENTOS Kunstmuseum / VALIE EXPORT
Center Linz



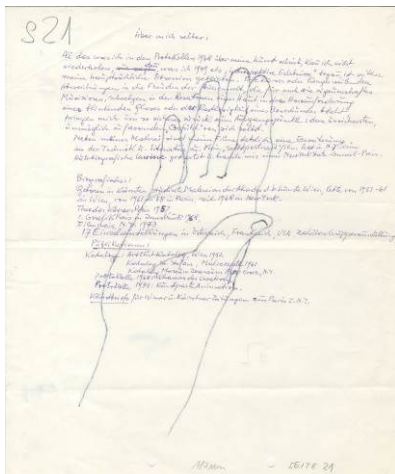
VALIE EXPORT
Acta Occidentia Scientia. Project Study a)
Time Structure: Identity, 1971 (draft)
LENTOS Kunstmuseum / VALIE EXPORT
Center Linz
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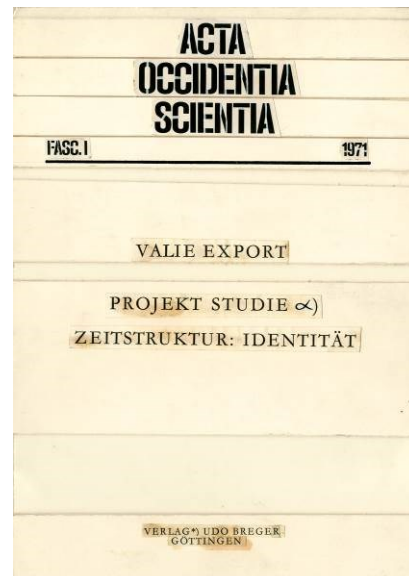
VALIE EXPORT
Stand up. Sit down, 1989 (draft)
 LENTOS Kunstmuseum / VALIE EXPORT
 Center Linz
 © Bildrecht Vienna, 2017



VALIE EXPORT
Human as Ornament, 1976
 LENTOS Kunstmuseum / VALIE EXPORT
 Center Linz
 © Bildrecht Vienna, 2017



Maria Lassing
"About Myself", 1975, contribution to the publication Magna. Feminism: Art and Creativity, Galerie nächst St. Stephan, Vienna, 7 March to 5 April 1975, brought together by VALIE EXPORT
 LENTOS Kunstmuseum / VALIE EXPORT
 Center Linz



VALIE EXPORT
Acta Occidentia Scientia. Project Study a) Time Structure: Identity, 1971 (draft)
 LENTOS Kunstmuseum / VALIE EXPORT
 Center Linz



VALIE EXPORT
Dual Duels, 1989/1990 (draft)
 LENTOS Kunstmuseum / VALIE
 EXPORT Center Linz
 © Bildrecht Vienna, 2017



VALIE EXPORT
 Portrait
 Photo: Violetta Wakolbinger
 VALIE EXPORT Center Linz



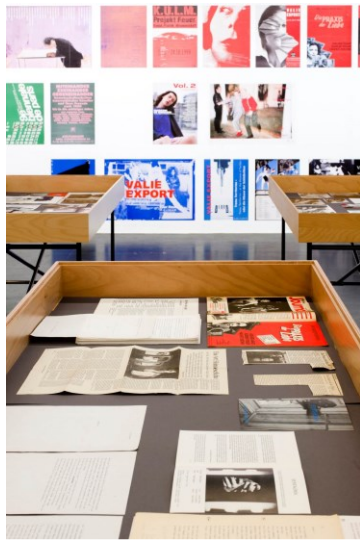
VALIE EXPORT
 Portrait
 Photo: Violetta Wakolbinger
 VALIE EXPORT Center Linz



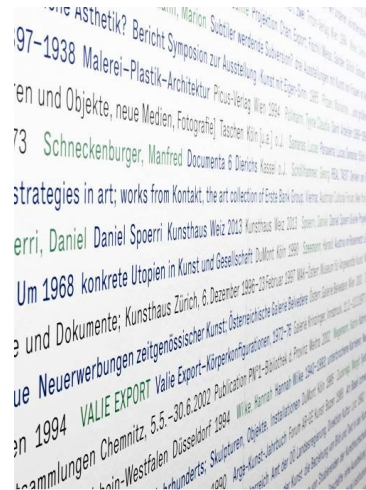
Exhibition view VALIE EXPORT. *The Archive as a
 Place of Artistic Research*
 LENTOS Kunstmuseum Linz, 2017
 Photo: maschekS.



Exhibition view VALIE EXPORT. *The Archive as a
 Place of Artistic Research*
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 Photo: maschekS.



Exhibition view *VALIE EXPORT. The Archive as a Place of Artistic Research*
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