

AKINCI Amsterdam

Elke Krystufek

Portfolio

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Österreich Pavillon / The Austrian Pavilion
Installation view
Venice Biennial 2009



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Elke Krystufek Tabou Taboo

Elke Krystufek condenses different themes in her installation Tabou Taboo (2009): Polynesia being regarded as a mythical place of liberated life and eroticism in European art, and the question of a 'female voyeurism', which Krystufek approaches by working with a male nude model selected according to aesthetic and gender-specific criteria - a reflection of the historically defined male gaze, a conflicting and contradictory desire to be viewed. The title TABOU TABOO is a reference to the film Tabu Totem und Tabu (1912-13), and the Polynesian origins of the word taboo. Krystufek replaces the word AUSTRIAQ on the exterior façade of the pavilion with the (German) word TABU: an attack on the identity of the building. Krystufek has depicted only men in her work for the pavilion. In addition to the erotically displayed male model on her large canvasses she produced portraits of important artists a part of whom has a tragic aspect in their biographies, such as Ernst Ludwig Kirchner, F.W. Murnau, or the Polish writer and artist Witkacy. As well presented are architect Josef Hoffmann and the filmmaker Jack Smith. In the video entitled 'TABOO TABOU – country of translations' also produced for the Biennial, Krystufek is extending her 'tabu' issue.

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One day
2009
Painting in glass
Installation view
Venice Biennial 2009

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TABOU TABOO
2009
Installation view
Venice Biennial 2009

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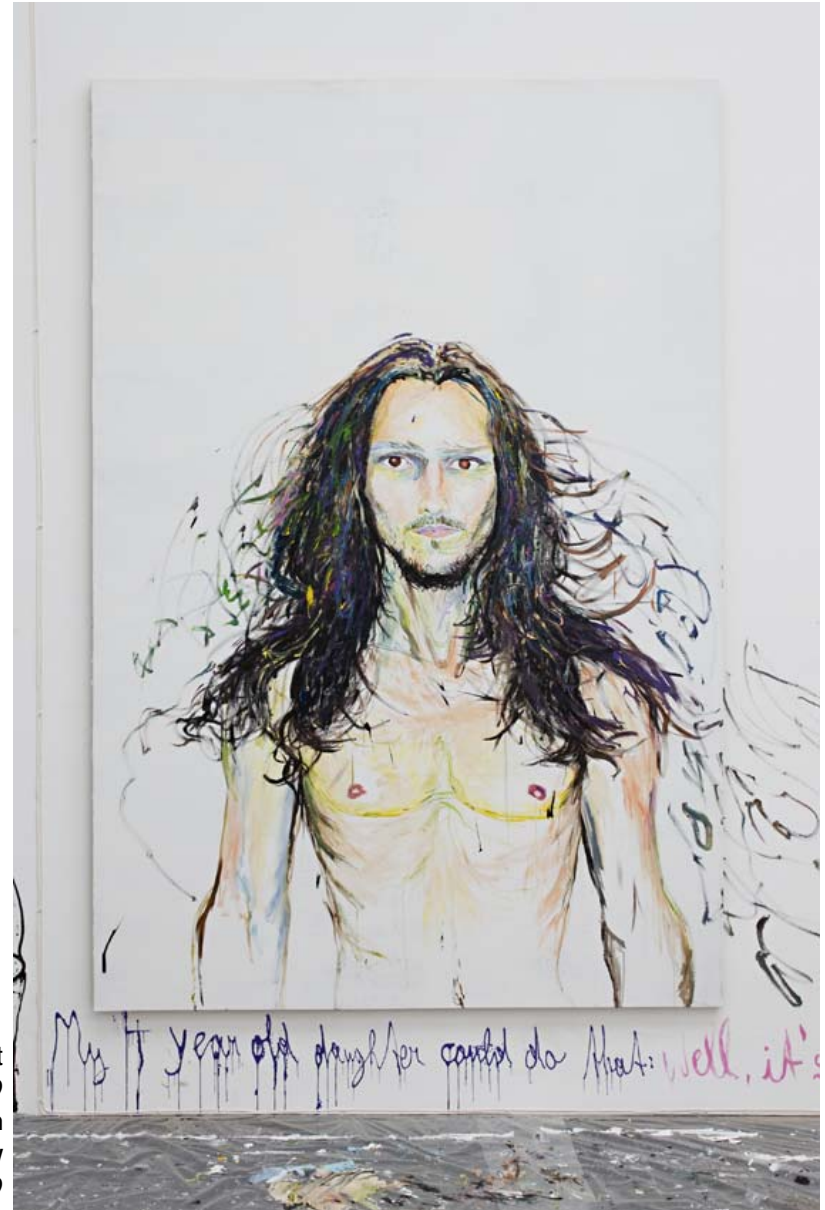
Culture against culture
2009
Installation view
Venice Biennial 2009

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Your childhood
2009
300x200 cm
Installation view
Venice Biennial 2009

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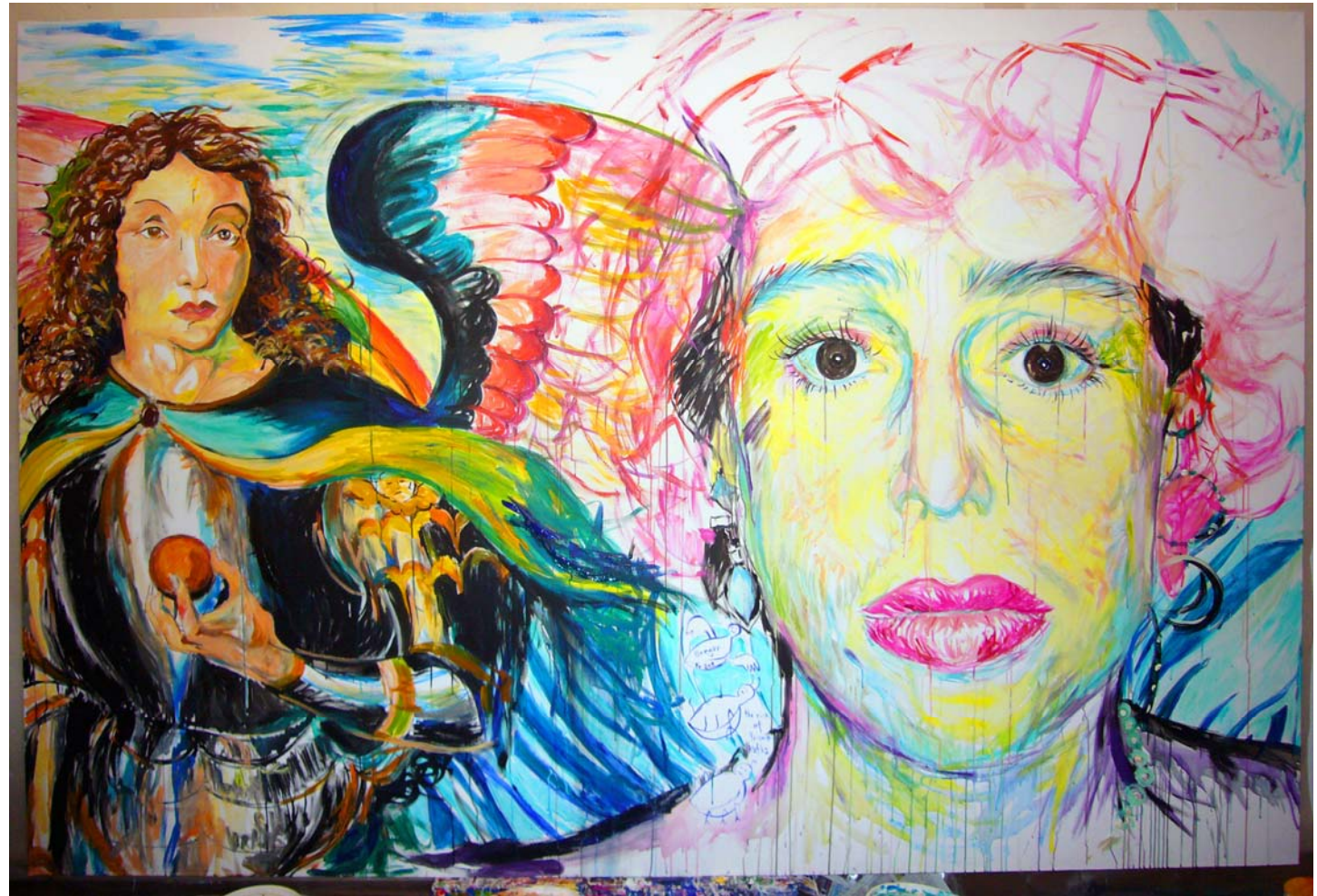
My 4 year old could do that
2009
300x 200 cm
Installation view
Venice Biennial 2009

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Virginia
2007
Acrylic on canvas
100 x 100 cm

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Septimus and Clarissa
2007
Acrylic on canvas
200 x 300 cm

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Chris Kraus - Aqua Viva
2004
Acrylic on canvas
100 x 100 cm

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Elke Krystufek

It was a pleasure to see Elke Krystufek break out of the stuffy confines of the studio with this show 'Liquid Logic'. Over the past 15 years, the artist has produced a staggering number of self-portraits. Recently, however, she had clearly wearied of her signature motif of using mirrors and remote shutter release. For many commentators, the successful brand that had been selling like hot cakes since the artist's masturbation performance, *Satisfaction*, in 1994, had run its course. At MAK, Krystufek utilized the objects and structures of the institution for the first time in her work, proving that her art need not accept accusations of narrow-minded narcissism, and that it goes beyond the identity debates of the 1990s.

For 'Liquid Logic', Krystufek spent a year searching the MAK archives, conducting interviews with curators, and accompanying conservation staff in their routine work. Unlike projects in institutional critique such as those by Andrea Fraser or Fred Wilson, however, this research was less interested in exposing dark sides or exclusions on the part of the museum. Instead, Krystufek relished a process of appropriation and re-evaluation culminating in an exhibition in a spiral layout, with vitrines containing archival items on the themes of 'religion', 'marriage', 'vagina', 'pearl necklace' and 'brain'. This curious mix alone made the show worth a visit. The exhibits were flanked by new painted self-portraits depicting the artist as a doll-like object, alongside photographs of her posing naked with museum artefacts – such as the figure of an Indian deity or a monstrosity – as if they were fittings in her boudoir. This reversal of public and private continued in Krystufek's untidy studio kitchen, which she transferred to the exhibition space: a reference to the hyper-functional 'Frankfurt kitchen' on show at MAK, which was designed by the architect Margarete Schütte-Lihotzky in 1926, to encourage maximum household efficiency in line with Taylorist economic theories.

The unifying theme of the show could be described as 'myth-making'. Artist legends were cleverly interwoven with enigmas of bygone cultures and archetypal gender narratives. At the centre of the exhibition, visitors were shown *Dr. Love on Easter Island* (2006), a video filmed in the Pacific. For this departure from familiar territory, Krystufek chose Bas Jan Ader as a kind of alter ego. What if, the video asks, the artist who disappeared during an Atlantic crossing in 1975 got stranded on Easter Island? As 'She-Bas', the artist roams the home of the famous moai stone giants. The tour is accompanied by a polemic that betrays Krystufek's literary talent and her lack of illusions about the art world. A male voice, alias 'Dr. Love', plays the cynical art functionary who is interested only in 'dead' works. The artist defiantly champions the vitality of production against the grabbing hands of the museum. Dr. Love, the sadistic artist-super-ego, caustically remarks: 'The archive is always winning'. In this light, the posthumous appreciation of Bas Jan Ader starts to look like grave-robbing.

Krystufek's video touches on the search by artists for exotic authenticity and on academic constructs of foreignness. Max Ernst's interest in Easter Island is hinted at. In the exhibition space, a raft referenced the voyages of discovery made by the anthropologist Thor Heyerdahl on such a craft, although Krystufek's vessel had a vagina painted on its sail. In this part of the show, genitalia abounded. A huge piece of silk cloth showed metre-long penises in batik. In self-portraits, fleshy vaginas gaped where Krystufek's nose or mouth should be – an unappetizing reference to Max Raphael's interpretation of the figures on Easter Island as phalluses with vaginal slits on their faces. But Krystufek also exhibited applied art of her own: her book holders in the shape of a swastika, a menorah and a brain are intended to examine the way the meanings of symbols change.

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While Krystufek's new paintings remain true to her expressive style, these large-format bad paintings of the moai (Moai, 2006) move in a seemingly scatological direction. Every empty space in her pictures is covered with text. These superficially banal chains of associations repeatedly inquire into the role of the artist. Since the beginning of her career, Krystufek has been more radical than Tracey Emin or Sarah Lucas in combining her provocative posture with reflections on the kind of projections she invites. Her art must be considered now more than ever as a strategic play on prejudices and stereotypes; as 'doing Feminism' in a way that has successfully staged a brilliant striptease of the museum.

From Frieze, Issue 105, March 2007 by Nicole Scheyerer, Translated by Nicholas Grindell

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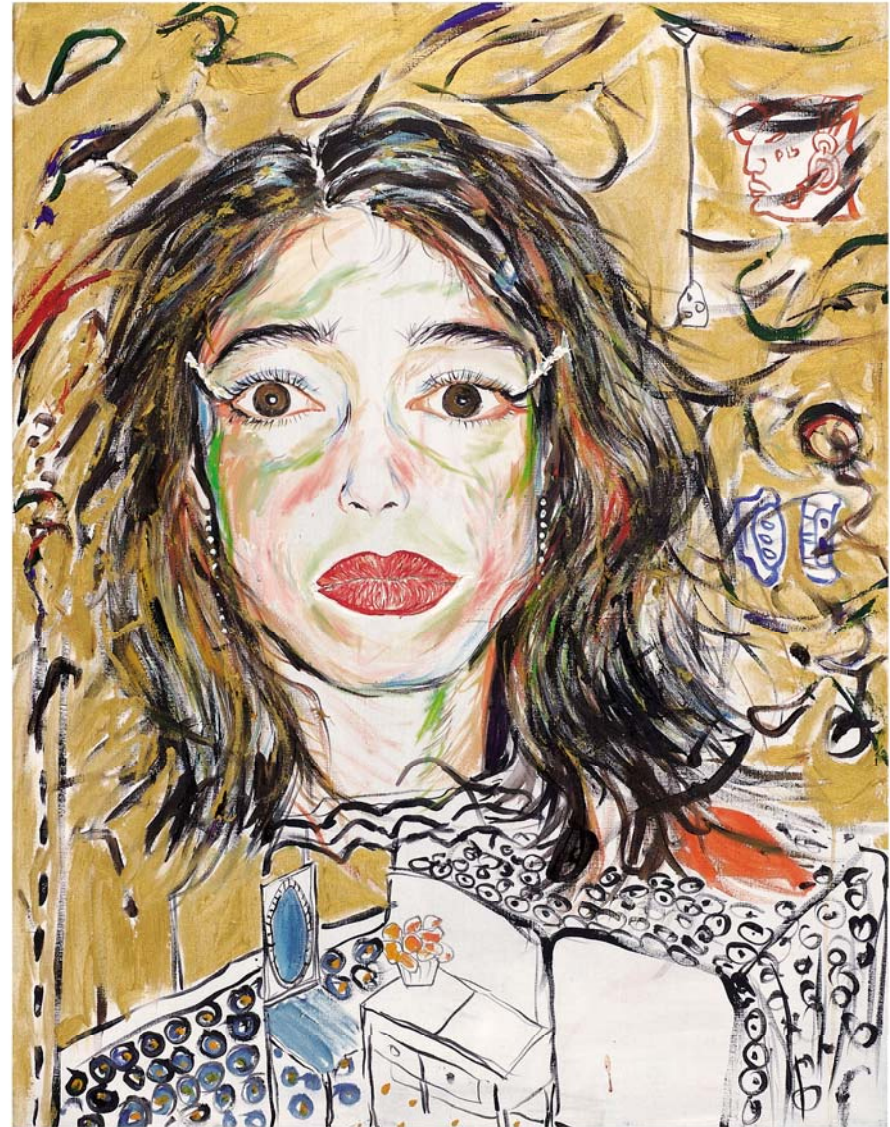
Liquid Logic
MAK Vienna 2006

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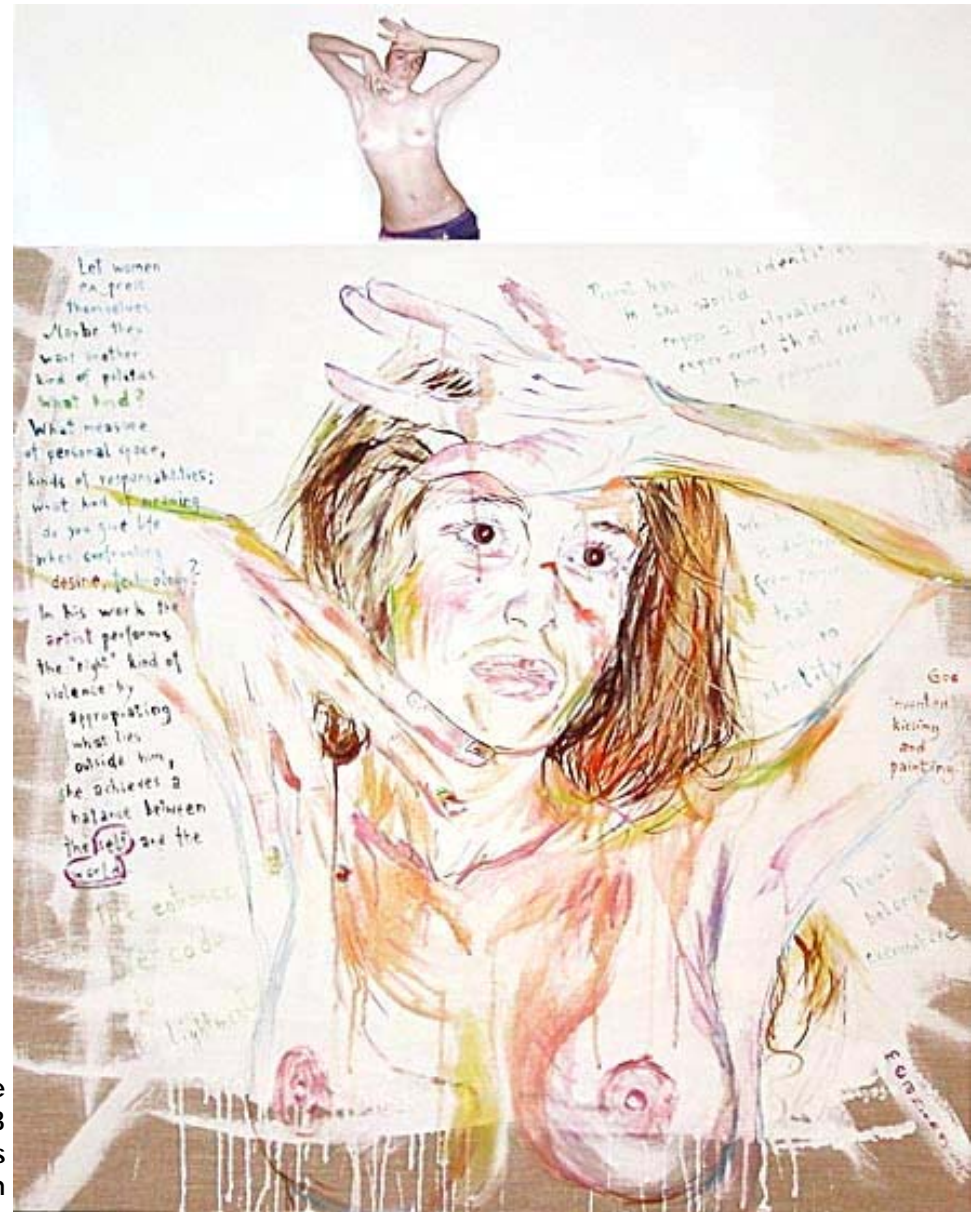
Jean Royere Sphere Coffee Table
In Liquid Logic, MAK Vienna 2006

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Schlafzimmer... (C.Deyer's
bedroom)
2005
Acrylic on canvas
90 x 70 cm

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Proust is everywhere
2003
Acrylic on canvas
100 x 100 cm

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Sir John Suckling
2004
Acrylic on canvas
100 x 100

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Curriculum Vitae

Elke Krystufek

born in 1970 lives and works in Vienna

Selected Solo Exhibitions

- 2012 Galerie Nicola von Senger, Zürich
Haus am Waldsee, Berlin
- 2011 „Locals and Immigrants“, Galerie Susanne Vielmetter, Los Angeles
The Box Gallery, Los Angeles
Le Confort Moderne, Poitiers
Vegas Gallery, London
- 2010 Galerie Susanne Vielmetter, Los Angeles
Galerie Akinci, Amsterdam
Galerie Barbara Thumm, Berlin
La Conservera, Murcia
- 2009 *Less art* Kestner Gesellschaft Hannover, Hannover
Der Sex ist im Text Galerie Nicola von Senger, Zurich
Galerie Meyer Kainer, Vienna
- 2008 *Mother Observing*, Galleria Il Capricorno, Venice
A FILM CALLED WOOD..., Transit Art Space, Stavanger
Bedeutungszuwachs, Galerie Barbara Thumm, Berlin
Power Change initiated by a woman, Ulmer Museum, Ulm
Responsible for a certain amount of Luck, Camera Austria, Graz
- 2006/07 *Liquid Logic – The height of knowledge and the speed of thought*, MAK - Österreichisches Museum für angewandte Kunst, Vienna
The Visible Woman, Nicola von Senger Galerie, Zurich
- 2005 *Futurology: L'état C'est moi – Das Geld bin ich*, Galerie Barbara Thumm, Berlin
Elke Krystufek Proper Use, MDD, Museum Dhondt-Dhaenens, Deurle
Needs, Georg Kargl Fine Arts, Vienna
Der soziographische Blick: Blick / View #6 – Elke Krystufek. The constant lover – Faster Than The Speed of Light, Kunstraum Innsbruck
- 2003 *Nackt und mobil*, GEM – Museum für Aktuelle Kunst, Den Haag, Sammlung Essl, Klosterneuburg
Communifrontationsilence, Galerie Akinci, Amsterdam
- 2002 *Silent scream*, Kenny Schachter

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- conTEMPorary, New York
He can't make babies, so he eats them, Emily Tsingou Gallery, London
- 2001 *I Am Your Man*, Ars Futura, Zurich
In the Arms of Luck, Galerie Drantmann, Brussels
- 2000 Gallery Side 2, Tokyo
Nobody has to know, Georg Kargl Fine Arts, Vienna, Portikus, Frankfurt/Main
- 1999 *In The Arms Of Luck*, Centre Genèveois de Gravure Contemporaine, Geneva
Like nothing you've ever seen, Georg Kargl Fine Arts, Vienna
- 1998 303 Gallery, New York
Emily Tsingou and Gallery, London
- 1997 *I am your mirror*, Secession Wien, Vienna
Galleri Nicolai Wallner, Copenhagen
- 1996 Galerie Drantmann, Brussels
- 1995 Galleria Il Capricorno, Venice
Contemporary Fine Arts, Berlin
303 Gallery, New York
- 1994 *Chambres d'Amis*, Vereniging vor het Museum vor Hedendaagse Kunst, Ghent
Migrateurs, ARC Musée d' Art Moderne de la Ville de Paris
- 1993 Galerie Metropol, Vienna
Le Principe de Réalité, Galerie Bruno Brunett, Berlin
- 1992 Galerie Metropol, Vienna (with Franz Graf)
- 1991 *Der Mörder steht vor meiner Tür*, Institut für Planungsgrundlagen und Gebäudeforschung, Akademie der bildenden Künste, Vienna
- 1990 *Aktion*, Institut für Gegenwartskunst, Akademie der bildenden Künste, Vienna

Selected Group Exhibitions

- 2010 "Fröhliche Gesellschaft", Parotta Contemporary Art, Stuttgart
„Lange nicht gesehen“, Haus der Kunst, Brunn
„Collection of Prints and Drawings-Photographs“, statens museum for kunst, kopenhagen
- 2009 Austrian Pavillion, Biennale Venedig (together with Dorit Margreiter and Franziska and Lois Weinberger)
Kunst im Park, Schloßpark Grafenegg
„elles@centre pompidou“, centre pompidou, Paris
"Eating the Universe-Vom Essen in der Kunst", Kunsthalle Düsseldorf
„Rebelle-Kunst&Feminism 1969-2009“, Museum voor Moderne Kunst Arnhem-MMKA, Arnhem
„Portraits, Faces & People“, Katz Contemporary, Zürich

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- „Kreuzungspunkte Linz, Junge Kunst und Meisterwerke-Lentos Kunstmuseum, Linz, Linz
„BRANDNEU-Ankäufe 2007-2008“, Essl Museum, Klosterneuburg
„LOVE DESIGN“, KlausEngelhorn Depot, Wien
„Take it easy“, KlausEngelhorn Depot, Wien
„Reaction-wieder handeln“, Galerie Eugen Lendl, Graz
- 2008
Nouvelle Collections III (Sammlung Jocelyne & Fabrice Petignat), Centre PasquArt, Biel
SchauM, Kunstverein Mannheim (curated by Jessica Beebone and Andrea Domesle)
Prague Triennale(curated by Pilvi Kalhama), Prague
„Sexism?“, (curated by Pavel Humhal), Galerie Václava Špály, Prague
Kunst im Park, Schloßpark Grafenegg
MATRIX, MUSA, Museum auf Abrufl, Vienna
- 2007
Hard Rock Walzer – Contemporary Austrian Sculpture, Villa Manin, Codroipo (Udine)
Kiss Kiss Bang Bang, Museo de Bellas Artes de Bilbao
Lange nicht gesehen, MUSA - Museum auf Abrufl und Startgalerie im Museum auf Abrufl, Vienna
Von Klimt bis Krystufek - Highlights aus der Sammlung, Museum der Moderne Salzburg
Global Feminism, Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum, New York, Davis Museum and Cultural Center, Wellesley College, Wellesley, Massachusetts
E-flux Video Rental, Centre culturel Suisse, Paris
Passion for Art – 35 Jahre Essl Museum, Sammlung Essl - Kunsthaus, Klosterneuburg
art_clips.ch.at.de - 90 Kurzvideos aus der Schweiz, Österreich und Deutschland, ZKM | Zentrum für Kunst und Medientechnologie Karlsruhe (Medienmuseum), Karlsruhe
Körper, Gesicht, Seele. Frauenbilder vom 16. bis ins 21. Jahrhundert, Leopold Museum, Vienna
Into me / out of me, KW - KUNST-WERKE BERLIN e.V - Institute for Contemporary Art, Berlin
Into me / out of me, P.S.1 – MoMA Contemporary Art Center, New York (curated by Klaus Biesenbach)
Women of Europe, Espace des Lices, Saint Tropez
50 JPG - 50 JOURS POUR LA PHOTOGRAPHIE À GENÈVE, Centre de la Photographie Genève
Österreichische Kunst am oberen Tassenrand, ikob Museum für zeitgenössische Kunst, Eupen, Belgium
simultan. Zwei Sammlungen österreichischer Fotografie aus den Beständen des Bundes und des Museum der Modernen Salzburg, Fotomuseum Winterthur
Para todos los públicos, Sala Rekalde, Bilbao
Österreichische Kunst von 1900 - 2000, Konfrontationen - Kontinuitäten, Sammlung Essl, Klosterneuburg
Face to Face, Ausstellungshalle zeitgenössische Kunst Münster
SURreal. Aspekte des Figuralen aus der Sammlung, Museum der Moderne Salzburg
Nach Rokytnik, die Sammlung der EVN, MUMOK Museum Moderner Kunst Stiftung Ludwig Wien, Vienna
Artists' Books, revisited, Art Metropole, Toronto (curated by Matthias Herrmann, Secession, Vienna)
SIMULTAN. Zwei Sammlungen Österreichischer Fotografie, Museum der Moderne, Salzburg

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- 2004 *Slices of Life*, Austrian Cultural Forum New York, New York
I am not a feminist. I am normal. Austrian Cultural Forum, London
Vienna Coffee Table, Galerie Bernhard Knaus, Mannheim
Clothing as Body, Museum of Contemporary Art, Zagreb
Porträts – Picasso, Bacon, Warhol..., MUMOK Museum Moderner Kunst Stiftung Ludwig, Vienna
Gegen-Position(en), Museum Moderner Kunst Stiftung Wörlen, Passau
- 2003 *Utopia Station*, 50th Venice Biennale
Girls don't cry, Parco Museum, Tokyo
Love/Hate, Kunsthalle Wien, Vienna
- 2002 *Mirroring evil*, Jewish Museum, New York
Shock and Show, Gruppo 78, Triest
My Marilyn, Liljevalchs Konsthall, Stockholm
De la représentation à l'action, Art Center Le Plateau, Paris
- 2001 *Table Top*, Galerie van Gelder, Amsterdam
My Generation, The Atlantis Gallery, London
Reisen ins Ich – Künstler/selbst/Bild, Sammlung Essl, Klosterneuburg
- 2000 *Lebt und arbeitet in Wien*, Kunsthalle Wien, Vienna
Protest & Survive, Whitechapel Art Gallery, London
Don't let it in, don't let it out, Knoll Galéria Budapest
Presumed Innocent, Childhood and Contemporary Art, capcMusée, Musée d'art contemporain de Bordeaux
- 1999 *Prepared*, Georg Kargl Fine Arts, Vienna
A Girl Like You, Galerie Praz-Delavallade, Paris
FunktionsSystemMensch, Museum Bochum
Generation Z, P.S.1 Contemporary Art Center, New York
- 1998 Biennale of São Paulo
Ein Jahrhundert künstlerischer Freiheit, Secession Wien, Vienna
Review, Georg Kargl Fine Arts, Vienna
Life is a bitch, De Appel Foundation, Amsterdam
- 1997 *:Engel :Engel*, Kunsthalle Wien, Vienna
Post-Production, EA-Generali Foundation, Vienna
- 1996 *Jahresmuseum*, kunsthaus muerz, Mürzzuschlag
(Antarctica) Brahma, Galerie nächst St. Stephan, Vienna
- 1995 *Oh boy, it's a girl!*, Kunstverein München, Munich
Murs du Son, Villa Arson, Nice
Feminin/Masculin X/Y, Centre Georges Pompidou, Paris
- 1994 *Eike Krystufek, Trudie Reiss, Julie Roberts*, Galerie Meile, Luzern

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- 1993 *Zwischenbilder/Zwischenräume*, Landesgalerie Linz
Urban Analysis, Barbara Braathen Gallery, New York
45th Venice Biennale
The Ebb Tide Shell Gathering, Centre d'Art Contemporain, Martigny
Elke Krystufek, Hanne Darboven, Sue Williams, Galerie Metropol, Vienna
- 1992 *Writings on the Wall*, 303 Gallery, New York
Under Thirty, Galerie Metropol, Vienna
- 1991 *Refleksy*, Zacheta Narodowa Galeria Sztuki, Warsaw
- 1990 *Nach der Natur*, Kunsthaus Horn
- 1989 *Sie betreten die Akademie*, Akademie der bildenden Künste, Vienna

Selected Catalogues

- 2007 *global feminisms – New Directions In Contemporary Art*, ed. Linda Nochlin, Maura Reilly, Brooklyn Museum, New York 2007, p.:213 (image)
KISS KISS BANG BANG, exhibition catalogue, Museo de Bellas Artes de Bilbao , p.:136-139, 292-293 (engl.)
Interviews, ed. Gerald Matt, Kunsthalle Wien, Vienna, p.:172-181
Elke Krystufek. Liquid Logic. The Height of Knowledge and the Speed of Thought. ed. Peter Noever, MAK Vienna
painting codes - I codici della pittura, ed. Andrea Bruciati and Alessandra Galasso, GC.AC. – Galleria Comunale d'Arte Contemporanea di Monfalcone, p.: 46-49
art_clips.ch.at.de - 90 Kurzvideos aus der Schweiz, Österreich und Deutschland, DVD-Publikation (in der Reihe zkm digital arts edition), ed. Gerhard Johann Lischka, ZKM | Zentrum für Kunst und Medientechnologie Karlsruhe, Hatje Cantz Verlag (3 DVDs with Booklet)
Para Todos Los Públicos - For All Audiences, exhibition catalogue, Sala Rekalde Erakustaretoa, Bilbao 2006, p.: 198-207
Bilder vom Vierwaldstättersee, ed. Peter Fischer, Christoph Lichtin, Kunstmuseum Luzern, p.: 25, fig. nr. 75
Der soziographische Blick, ed. Stefan Bidner, Kunstraum Innsbruck, Buchhandlung Walther König, Cologne, p.: 197-221
Art Works zeitgenössische Kunst: AKTION, ed. Jens Hoffmann, Joan Jonas, Gerstenberg Verlag 2005, p.: 79
Österreich - Konfrontationen und Kontinuitäten 1900-2000, Sammlung Essl Privatstiftung Klosterneuburg, p.: 337, 338
Elke Krystufek. The Rich Visit the Poor/The Poor Visit the Rich, ed. Christine Kintisch, Bawag Foundation Edition, Vienna
Lovers' mind wide open, exhibition catalogue, Statens Museum for Kunst, Copenhagen
- 2003 *Nackt & mobil – Elke Krystufek*, Sammlung Essl, Klosterneuburg
- 2000 *Elke Krystufek – Nobody has to know*, Portikus, Frankfurt/Main

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- 1999 *Sleepingbetterland*, Georg Kargl Fine Arts, Vienna and Galerie der Stadt Esslingen, Esslingen
I am dreaming my dreams with you, Contemporary Art Center, Vilnius
In the arms of luck, Centre Genèvois de Gravure Contemporaine, Geneva, Maison Levanneur, Centre National de L'Estampe et de l'Art Imprimée, Chatou
- 1998 *Economical Love. Elke Krystufek*, ed. Brigitte Huck, São Paulo
- 1997 *Elke Krystufek. I am your mirror*, Secession Wien, Vienna
- 1994 *Migrateurs*, ARC Musée d'Art Moderne de la Ville de Paris, Paris
- 1993 *Under Thirty*, Galerie Metropol, Vienna