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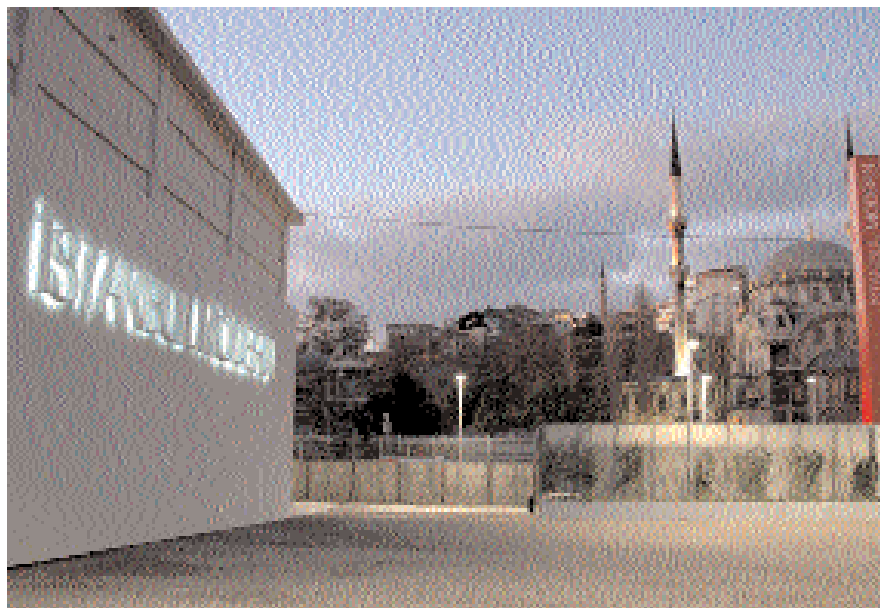
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Press Information

**HELD TOGETHER WITH WATER*
ART FROM THE SAMMLUNG VERBUND**

International presentation of the collection
at the Istanbul Museum of Modern Art

**İSTANBUL
MODERN**
İSTANBUL MODERN SANAT MÜZESİ
İSTANBUL MUSEUM OF MODERN ART



* Title of a work of Lawrence Weiner from 1993.

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HELD TOGETHER WITH WATER*

Art from the Sammlung Verbund

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Curated by

Gabriele Schor, Director Sammlung Verbund, Vienna

Levent Çalikoglu, Chief Curator of Istanbul Museum of Modern Art

Press Preview	September 9th, 2008, 11 am
Opening	September 9th, 2008, 8 pm
Exhibition Location	Istanbul Museum of Modern Art Meclis-i Mebusan Ave. Liman Isletmeleri Sahasi Antrepo No:4 Karaköy - ISTANBUL / TURKEY
Duration of Exhibition	September 10th, 2008 - January 11th, 2009
Opening hours	Tuesday through Sunday 10 am - 6 pm Thursdays 10 am - 8 pm (free admission) Closed on Mondays

Following the successful presentation of the Sammlung Verbund at the Museum of Applied Arts (MAK) in Vienna in 2007, the exhibition "HELD TOGETHER WITH WATER*. Art from the Sammlung Verbund" will be on view at the Istanbul Museum of Modern Art. HELD TOGETHER WITH WATER is a work by the New York artist Lawrence Weiner that gives the title to the show. Installed on the floor of the Istanbul Museum of Modern Art Entrée, HELD TOGETHER WITH WATER leads visitors into the central space of the Exhibition Hall.

The two paradigms "Performance" and "Spaces/Places" epitomize two principal orientations that are articulated in contemporary art. On the basis of these two thematic areas the exhibition HELD TOGETHER WITH WATER* shows specific genealogies of contact from 1970 until today. The show begins with the decade when many artists emancipated themselves from painting and shifted to completely new forms of expression, bringing such media as photography, video and spatial installations to the fore. Recent positions are brought together with these previous ones; evolutionary elements become tangible.

* Title of a work of Lawrence Weiner from 1993.

"PERFORMANCE"

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Cindy Sherman, Untitled Film Still # 17, 1978
© Cindy Sherman / Sammlung Verbund, Vienna
Courtesy Metro Pictures, New York

The discovery of the own body as a means of expression in the 1970s forces a discussion on essential issues such as questioning and constructing identities, the fragmentation of the 'subject', role playing, self-staging, emancipation and feminist rebellion.

Cindy Sherman's lesser known early works - on view in Istanbul for the first time on this scale - take up the struggle of women against the corset of conformity, are the beginning of a continuum that hasn't lost any of its relevance more than thirty years later and is echoed in more recent positions.

Exemplary Feminist Avantgarde works from artists such as Eleanor Antin, Suzy Lake, Birgit Jürgenssen, Francesca Woodman, Nil Yalter and Valie Export are set in the context of Cindy Sherman's work and more recent positions in feminist art. It's exciting to see how completely different aesthetic strategies of the past thirty years are used until today to address similar issues. Sarah Lucas, for instance, provocatively unmasks masculine and feminine stereotypes. Kate Gilmore, in her video "With Open Arms" (2005) stages the struggle for emancipation of women with a good sense of humor. In "Electrodoméstica" (2003 - 2004), Laura Ribeiro draws upon the role-play in Cindy Sherman's "Untitled Film Stills" (1977-1980) to focus on cliché representations of women in the media. The videos "Interiors" (2006) by Ursula Mayer and "1st Part Conditional" (2004) by Markus Schinwald complement and bring this focus to the present in a subtle and exciting way.

"Performance" demonstrates the Feminist Avantgarde's spirit of optimism, setting it in a productive dialogue with recent positions and also pointing to staged approaches: Rimbaud's thought "Je est un autre" accompanies the little known poetic cycle "Arthur Rimbaud in New York" (1978-1979) by David Wojnarowicz but also the early self-portraits by Urs Lüthi in their innocent travesty.

"SPACES/PLACES"

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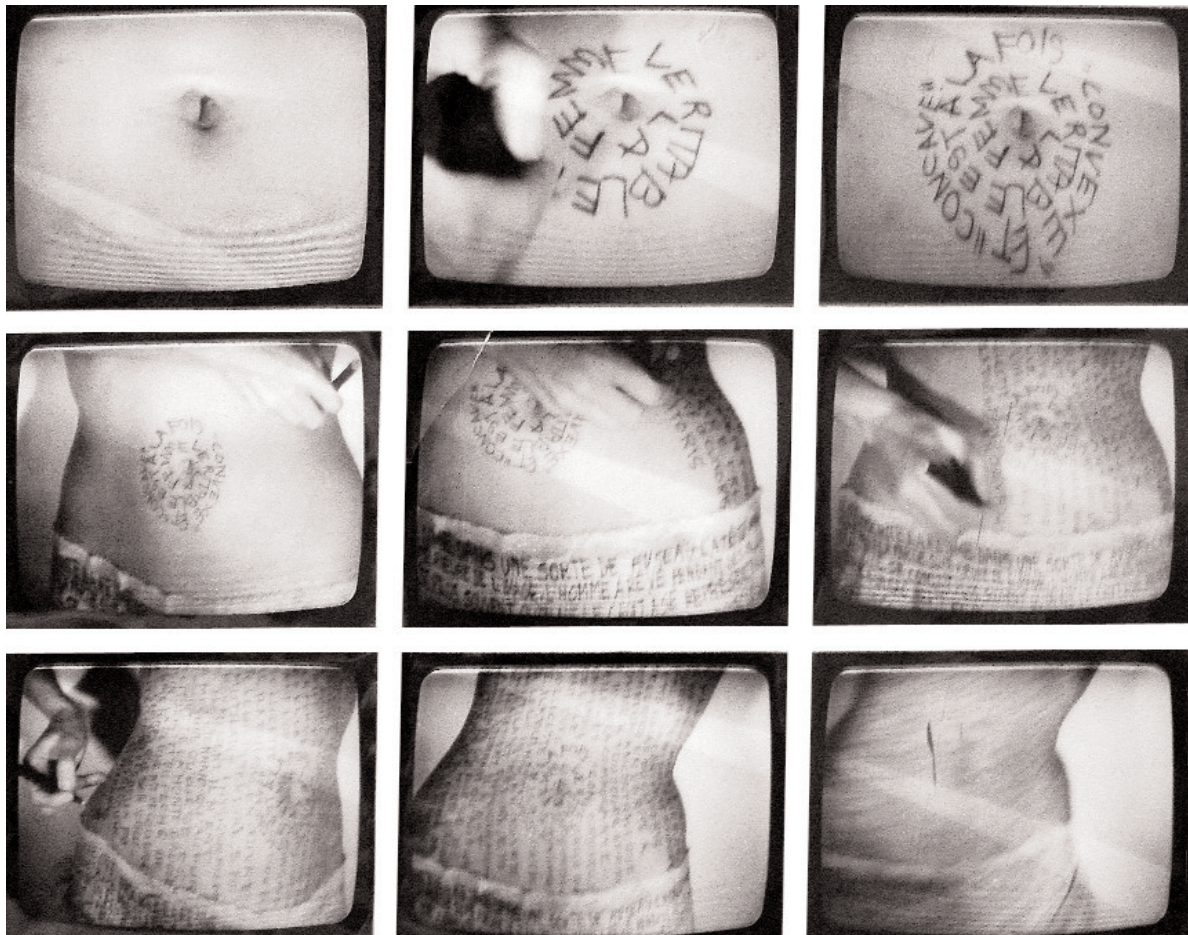


Gordon Matta-Clark, Splitting: Exterior, 1974, Excerpt
© VBK, Vienna, 2008 / Sammlung Verbund, Vienna

Parallel in time with the "performative turn" a new understanding of dealing with the phenomenon of space emerged. In "Splitting" (1974), Gordon Matta-Clark cut a building in two, or, in "Conical Intersect" (1975) cut a conical form through two houses, thus giving space a completely new identity. On the other hand, Fred Sandback approaches space in a contemplative mood and creates seemingly tangible surfaces with his thin acrylic yarn sculptures: an imaginary space. In his cage-like, organically shaped installation "Tractatus IDEuses" (2005) Ernesto Neto creates a completely different experience of space.

A further aspect of this part of the exhibition presents the various approaches to the phenomena of place, gestures and poses in photography. Jeff Wall is concerned with the "inofficial use of public places" while Loan Nguyen's recent photographs poetically demarcate the periphery and urban non-places. Teresa Hubbard's & Alexander Birchler's large-scale "Filmstills" (2000) show four decrepit cinema facades that emanate nowhere-ness. Louise Lawler directs her gaze at artworks and how they are dealt with in institutional and private contexts.

The slide and audio installation "Road Trip" (2004) by Janet Cardiff and George Bures Miller, as well as the video installation "Choques" (2005/2006) by Francis Alÿs, scattered on 9 monitors throughout the entire show, complement this part of the exhibition. In strict accordance with the motto of the Sammlung Verbund, "Depth, not Breadth", many facets of the theme "Spaces/Places" are presented that invite a discussion on the parallels in and divergence among artistic positions.



Nil Yalter, La Femme sans Tête ou La Danse du Ventre / The Headless Woman or the Belly Dance, 1974, stills from video
© Nil Yalter / Sammlung Verbund, Vienna

The Sammlung Verbund takes the occasion of its presentation in Istanbul as a welcome opportunity to open itself toward contemporary Turkish art and to take a deeper look into the work of artists of this particular cultural sphere. The video "The Meeting Or Bonjour Monsieur Courbet" (2004), by Sener Özmen and Cengiz Tekin, reconstructs a painting of Gustave Courbet from 1854. In the video of these two young Turkish artists, the scene of the meeting, which Courbet had painted, first degenerates into a fierce discussion over Realism in painting, and finally into a fight. The incident, originally located in 19th century France, is now placed in today's Turkey.

Nil Yalter's video "La Femme sans Tête" deepens the collection's focus on 'Performance'. The video, created in Paris in 1974, is the first Turkish video artwork and is also regarded as a milestone in French video art. The film represents an important link between feminist positions in art and Turkey's cultural sphere.

ISTANBUL MUSEUM OF MODERN ART



Istanbul Museum of Modern Art, the first private museum in Turkey dedicated to modern and contemporary art, has been founded on a 8.000 sq.ms area at the coast of the Istanbul Bosphorus, on December 11th, 2004.

Istanbul Museum of Modern Art hosts interdisciplinary events with the aim of conveying Turkey's artistic creativity to the public at large and sharing its cultural identity with the international art scene.

Using an international approach, the museum collects, preserves, exhibits and documents modern and contemporary artwork and makes it available to art lovers.

Istanbul Modern Arts Museum has achieved from 2004 until today to reach over 2 million visitors with 15 permanent and periodical exhibitions, 14 exhibitions of photography and 8 video programmes.

Some major international shows Istanbul Modern organized were a selection from the Venice Biennial, "Venice-Istanbul", Turkey by Magnum and Andreas Gursky exhibitions. Istanbul Modern has recently hosted a collaborative exhibition with London Design Museum, "Design Cities" which will travel to London afterwards. Another travelling international show entitled "In Praise of Shadows" will be shown in Athens and Dublin.

This special exhibition, HELD TOGETHER WITH WATER*, is expected to be viewed especially by young contemporary art audience and at the same time to bring a new aspect to Institutional Collecting in Turkey.

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The Sammlung Verbund, initiated in 2004 by Verbund, Austria's leading electricity corporation, represents a high-calibre corporate collection with a contemporary, international orientation. The corporation's open-minded attitude grants the advisory board the autonomy to make their decisions exclusively on the basis of art historic motivations. The collection is composed by Gabriele Schor, Director of the collection, Vienna, Philipp Kaiser, Curator at the Museum of Contemporary Art, Los Angeles and Marc-Olivier Wahler, Director Palais de Tokyo, Paris. The maxim of the Sammlung Verbund is "Depth, not Breadth". The collection's particular interest in academic publications is evident in a collection book, published in 2007, continued in the catalogue raisonné of Cindy Sherman's early works. High quality exhibitions and substantial art communication are the collection director's specific goals.

Verbund is pleased to show its art collection for the first time outside of Austria in cooperation with the renowned Istanbul Museum of Modern Art. The Istanbul Museum of Modern Art was founded - as was the Sammlung Verbund - in 2004 and presents contemporary art of international format.

VERBUND IN TURKEY

ENERJISA

Since 2007, Verbund, Austria's leading energy corporation, is engaged in EnerjiSA Joint Venture with the Turkish Sabanci Holding. Sabanci and Verbund, who each hold 50% of EnerjiSA, joined to cover the entire chain from electricity generation up to the end consumer and to become a leading player in the Turkish electricity sector. The partners aim to have an installed generation capacity of at least 5,000 MW by 2015 and to actively engage in the privatization processes of distribution grids and generation capacities. On July 1st 2008 the consortium Verbund/Sabanci won the bid to buy 100% of the shares of Baskent EDAS, the electricity distributor in the Ankara region, bringing the partners one step closer to their declared objective of holding at least 10% of the entire Turkish energy market by 2015.

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