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Museum am
Münchberg

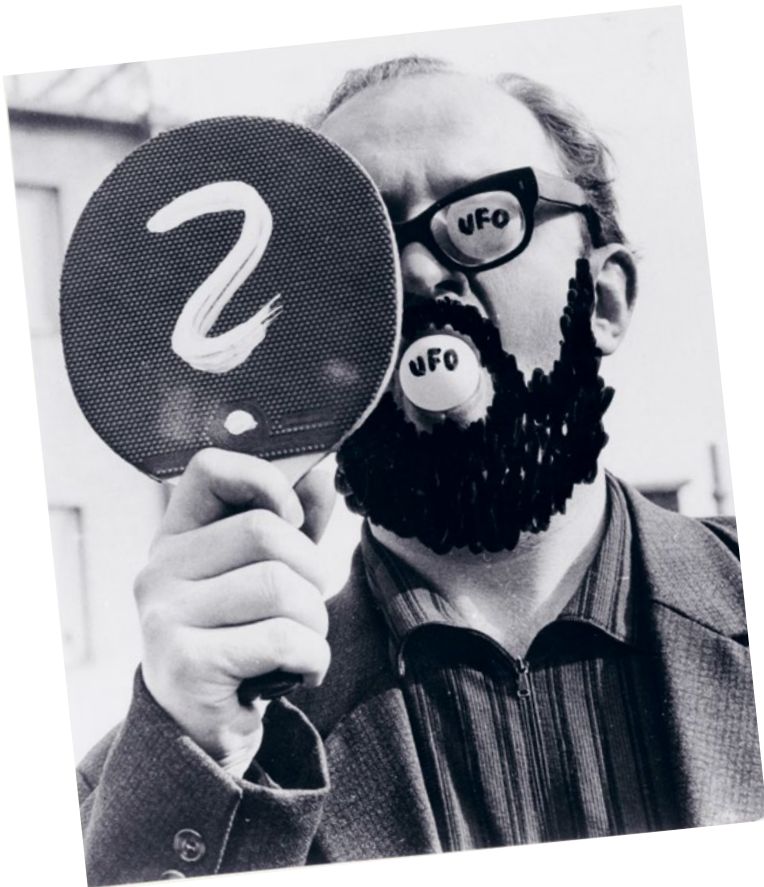


Museum der Moderne
Salzburg

THE COLLECTIONS

March 15—October 9, 2024

PLAYING RULES!



● THE COLLECTIONS

Museum der Moderne Salzburg—
Graphic Collection, Paintings and Sculptures

Museum der Moderne Salzburg—
Photography and Media Art Collection

Austrian Federal Photography Collection at the Museum der
Moderne Salzburg

Generali Foundation Collection—
Permanent Loan to the Museum der Moderne Salzburg

Collection Land Salzburg / Kunstförderung

THE COLLECTIONS PLAYING RULES!

Play is a special way of experiencing the world. It is a metaphor for social coexistence and a driver of cultural transformation. Enjoyable play helps us discover ourselves, our individual qualities, and abilities. Free play, meanwhile, can often turn bitterly serious. Playful contests let us experience social cooperation and competition. We learn how rules and systems operate and what it means to bend and break them.

The exhibition *Playing Rules!* centers on the theme of play in art. From nature, the body, and sport to communication and media imagery, these are just some of the areas artists explore through play, transforming them through interaction and improvisation. They show how art uses imagination to expand the limits of the possible and the potential of play in representing and, not infrequently, subverting social relationships.

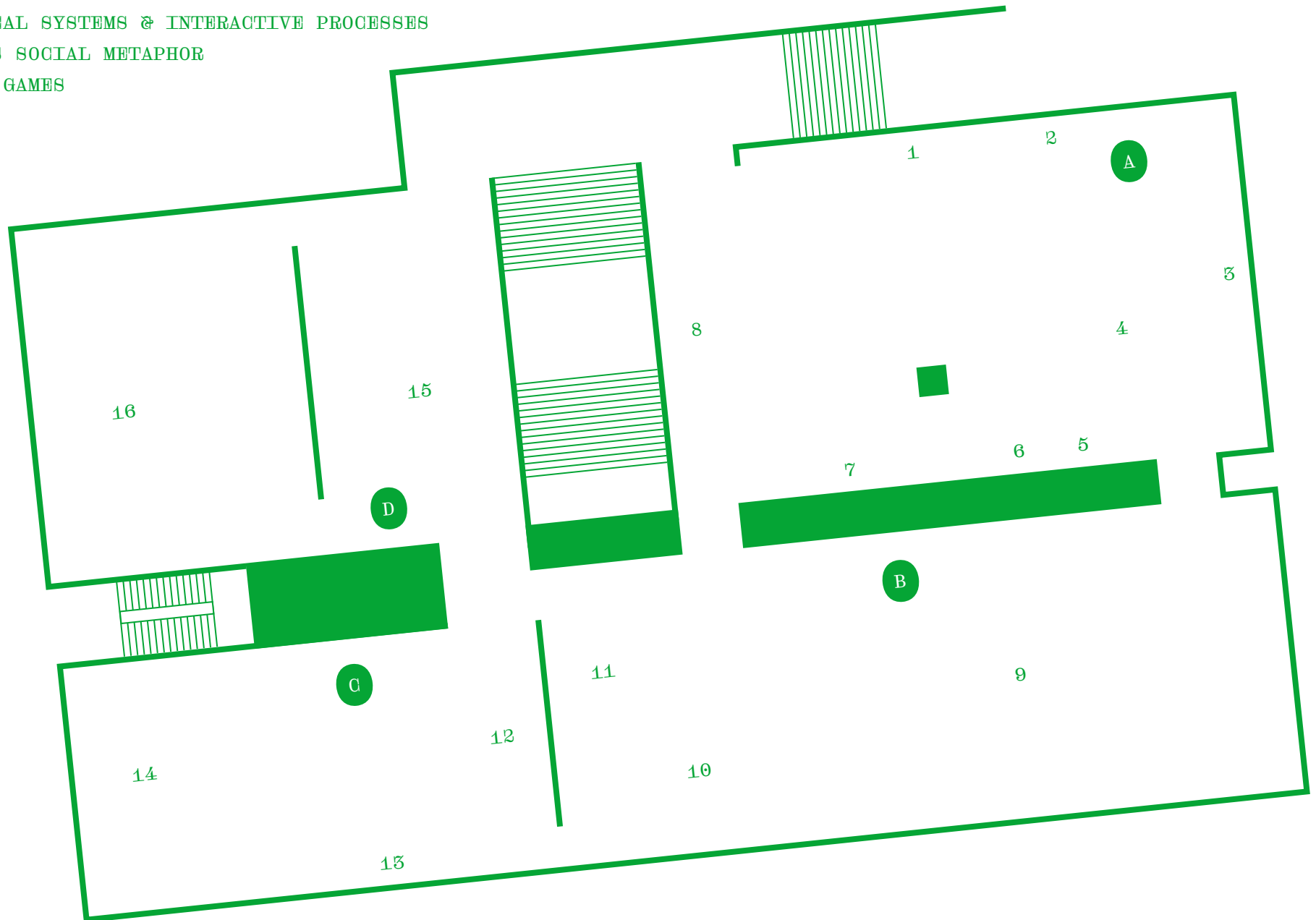
The year 2024 brings major anniversaries for the Museum der Moderne Salzburg. Twenty years ago, the extraordinary site on the Mönchsberg was opened and became a new landmark for the State and City of Salzburg. Ten years ago, one of Austria's most significant private art collections with

an international focus, the Generali Foundation Collection, came to Salzburg on permanent loan and has since then remained a productive stakeholder at the museum.

To mark these anniversaries, we are presenting a series of exhibitions that will bring together the outstanding art collections that are preserved here and are the subject of research. The spectrum ranges from works of Classical Modernism to new media, from work with historical references to work that thematizes the pressing issues of our day. What connects these collections? What social and cultural perspectives does this artistic spectrum open up?

LEVEL 1

- A OPEN SCORE
- B ECOLOGICAL SYSTEMS & INTERACTIVE PROCESSES
- C SPORT AS SOCIAL METAPHOR
- D SERIOUS GAMES



OPEN SCORE

By interacting freely with objects, bodies, language, movements, and perceptions, artists can create new spaces for art. They design open systems in which artist, object and material, performer and observer actively collaborate to create an artwork. In music, there is the term “open score”, which is also known in sport. The open score provides a framework within which performers can act with relative freedom. They act out particular processes and motifs without needing to orient themselves by fixed compositional guidelines.

In the visual arts, the open score becomes a compositional principle incorporating chance, variation, and (re)combination, moments of interaction and participation, improvisation and experimentation, loss of control and rule breaking to elicit the tension of an open score in sport. Open scores also include a sociopolitical aspect, as they invite us to consider how entrenched patterns, defined roles, and strict hierarchies can be identified and broken open to achieve equality in our society.

1

ROBERT RAUSCHENBERG

1925 Port Arthur, TX, US—2008 Captiva Island, FL, US

In 1966, Robert Rauschenberg staged the legendary multimedia performance *Open Score*. The performance opens with a tennis match. The sound of the ball being hit is amplified inside the space; on every contact with the ball, a light in the auditorium goes out until it's completely dark. In the darkness, a crowd of around 500 people imperceptibly takes over the tennis court, acting out a series of predetermined activities. The choreography is only visible to the audience on an overhead screen and is projected onto it with infrared cameras. In the performance, Rauschenberg combines a selection of activities and media in contexts completely unrelated to their typical use, creating space for new sensory perceptions and associations. The piece is based on the principle of the open score: Rauschenberg uses instructions to define a framework, within which the participants improvise freely and develop their game.

Open Score, 1966/1997

Performance on October 14 and 23, 1966 as part of *9 Evenings: Theatre and Engineering*, Armory, New York City, October 13–23, 1966

Performance documentation

Film, 16 mm (black-and-white, sound) by Alfons Schilling, transferred to digital video, edited by Barbro Schultz Lundestam, courtesy of Experiments in Art and Technology, 1997, 12 min.

Performance engineer: Jim McGee, Performers: Frank Stella, Mimi Kanarek, Christine Williams, Christopher Rauschenberg, Simone Whitman [Forti], Robert Rauschenberg, 500 people

Museum der Moderne Salzburg—Purchased with funds by Generali Foundation, 2018
MA 156_1-10_4

DÓRA MAURER
1937 Budapest, HU—Vienna, AT and Budapest, HU

Dóra Maurer's films and videos are like experimental set-ups used to measure space, time, and movement and are characterized by formal rigor and their integration of chance events and unpredictable elements. They are performative works featuring the artist herself and capturing a sequence of motions governed by simple, clearly defined rules. *Időmérés* (Timing) shows the artist's hands folding a white cloth in front of a black background—repeatedly and always following the same folding pattern. The repetition of the sequence and, above all, the editing of each individual sequence into a montage using a special camera masking technique highlight deviations in the flow of movement and slips of the hand. They open a space of possibility between strict experimental set-up and random variation, demonstrating the impossibility of reproducing human actions exactly. In *Arányok* (Proportions), Dóra Maurer measures the same strip of paper in different ways using her own body. The choreography follows a simple theory of proportions and creates a unique poetry of corporeality between the poles of repetition and variation.

Időmérés, 1973/1980
(Timing)

Video, transferred from 16 mm film (black-and-white, no sound), 10 min.
Performer: Dóra Maurer, Camera: Janos Gulyas, Karoly Stocker, Production: SUMUS Vienna/Budapest
Edition: 3/10
Generali Foundation Collection—Permanent Loan to the Museum der Moderne Salzburg, Acquisition, 2005
GF0030461.00.0-2005

Arányok, 1979
(Proportions)

Video (black-and-white, no sound), 10 min.
Performer: Dóra Maurer, Camera: Theo Droste, Production: Hedendaagse Kunst, Utrecht
Edition: 3/10
Generali Foundation Collection—Permanent Loan to the Museum der Moderne Salzburg, Acquisition, 2005
GF0030463.00.0-2005

EDWARD KRASIŃSKI
1925 Łuzk, now UA—2004 Warsaw, PL

The photographs show Edward Krasiński grappling with a mass of tangled cables, which the artist appears to have lost control of. With humor and irony, the action *J'AI PERDU LA FIN!!!* illustrates the attempt to overcome anxiety with laughter and turn worry into play. In a flyer, Krasiński makes the following appeal to the public: He “has lost the end” and whoever finds it should contact the Galeria Foksal in Warsaw. Krasiński was the cofounder of the exhibition space, which became Poland's most important contemporary art venue, however, during the socialist era, was subjected to the constant threat of political censorship.

In 1968, Edward Krasiński discovered a blue commercial Scotch tape, which, from that point on, became the signature of his art. He applies the tape at a fixed height of 130 cm to objects, walls, and even people. The photographs show situations in Krasiński's garden, unified into a whole by the blue tape. Thus, the (playing) rules of the line turn everything into art. The action is exemplary of Krasiński's method, which employs simple means and gestures to create an awareness of the interconnectedness of world and art.

J'AI PERDU LA FIN!!!, 1969/2006
(I lost the end!!!)

12 gelatin silver prints on baryta paper, 30 × 24 cm each
Action by Edward Krasiński, photographs by Eustachy Kossakowski, prints 2006 by Jerzy Łapiński, verso: signed, dated and stamped (EKO) by Anka Ptaszowska, signed and numbered by Jerzy Łapiński
Edition: 7/30
Generali Foundation Collection—Permanent Loan to the Museum der Moderne Salzburg, Acquisition, 2006
GF0030208.00.0-2006

Untitled (Blue tape, actions in Zalesie Górne, Poland), 1968/2006

8 gelatin silver prints on baryta paper, 30 × 24 cm each
Action by Edward Krasiński, photographs by Eustachy Kossakowski, prints 2006 by Jerzy Łapiński, verso: signed, dated and stamped by Anka Ptaszowska, signed and numbered by Jerzy Łapiński
Edition: 7/30
Generali Foundation Collection—Permanent Loan to the Museum der Moderne Salzburg, Acquisition, 2006
WG0030820.00.0-2006

4

DORIT MARGREITER CHOY
1967 Vienna, AT

As we change our position in the space, the shape of the mobile shifts from a two-dimensional image to a three-dimensional sculpture right before our eyes. Together, the individual elements of abstracted letters form the word “cinema,” originating from the Greek word “kinēma” (movement). Playful experimentation with perception and optical illusion has inspired many artistic media and techniques, including the development 130 years ago of film and cinema, whose “moving pictures” fascinate us to this day.

zentrum (cinéma), 2016
(center [cinema])
9 aluminum plates, paint, 4 iron rods, steel cables, overall dimensions approx.
350 × 230 × 230 cm
Museum der Moderne Salzburg Acquisition from Federal Gallery Funds, 2016
BA 17177

N..., (*Interwencja 4, Zyg Zag*), ca. 1970/2007
(N ... [intervention 4, zigzag])
9 gelatin silver prints on baryta paper, 30 × 24 cm each
Action by Edward Krasiński, photographs by Eustachy Kossakowski, prints 2007 by Jerzy Łapiński, verso: signed, dated and stamped (EKO) by Anka Ptaszowska, signed and some numbered by Jerzy Łapiński
Edition: 7/30
Generali Foundation Collection—Permanent Loan to the Museum der Moderne Salzburg, Acquisition, 2006
WG0030833.00.0-2006

5

MARC ADRIAN
1930—2008 Vienna, AT

Marc Adrian is interested in perceptual phenomena, the relationship between space, time, and movement, regularity, and public participation. In addition, his “Hinterglasmontage” (Montages behind glass)—produced by the artist since 1955—attest to the idea of an open artwork created solely through the interplay of object and observer. Geometrically abstract fields of color ground, mounted behind industrial glass, follow particular optical rules and must be viewed from different angles to be set in motion, thus requiring our active interaction. Adrian himself calls it the “optimal integration of the observer in the creation of the artwork.”

Q1, 1963
„Hinterglasmontage“ (Montage behind glass)
Collage behind cross-ribbed glass, 31.8 × 32.2 cm
Museum der Moderne Salzburg, Acquisition, 1981
BA 2769

Q2, 1963
„Hinterglasmontage“ (Montage behind glass)
Collage behind cross-ribbed glass, 32 × 32 cm
Museum der Moderne Salzburg, Acquisition, 1981
BA 2768

K10, 1964
„Hinterglasmontage“ (Montage behind glass)
Relief behind cross-ribbed glass, 65 × 70.8 cm
Museum der Moderne Salzburg—Permanent loan from Artothek des Bundes, 1993
BDA 209

6

JÜRGEN KLAUKE
1943 Kliding, DE—Cologne, DE

Jürgen Klauke is the protagonist and director of a pictorial world spanning the melancholic to the uncanny, threaded through with subtle self-irony. Existential questions of transience, sexuality, identity, isolation, desire, and fear form the focus of his performances and precision choreographed photograph series. In his series “Sonntagsneurosen” (Sunday neuroses), the artist is shown interacting with a world of things that lives a life of its own: Walking sticks, tables, chairs, hats, and buckets are more than just props in a serious play. They become active carriers of meaning, initiating a process of reflection on the “beautiful dissolution” of the subject in conflict with itself. Klauke also emphasizes: “However much reflection and rumination there may be, I need the element of playfulness—not knowing exactly where one is going or how it’s going to end, inventing the world again and again for oneself—in pictures.”

From the series “Sonntagsneurosen” (Sunday neuroses), 1991
8 gelatin silver prints on baryta paper, 60 × 47 cm each
Publisher: Edition Gutsch, Berlin
Edition: 27/30
Museum der Moderne Salzburg, Acquisition, 2004
F 1524_1-8

7

FRANZ WEST
1947—2012 Vienna, AT

In the late 1980s, Franz West filmed people from his friendship circle handling his “Passestücke” (small sculptures to interact with or “Adaptives”) to a soundtrack of classical music. “The actual intention was as a representation of neuroses. I maintain that if neuroses were visible to us, this is how it would look.” (Franz West) The eight-millimeter films were projected onto the wall and filmed with video. Distancing effects and distortions in the picture were welcome. Originally, the music provided inspiration for the interaction with the “Passestücke”. Later, Franz West decided to show the videos without sound, isolating the motion sequences from an illustration of the music to silent acrobatic gestures.

For the exhibition *postproduction* held at the Generali Foundation in Vienna in 1997, Franz West constructed a museum vitrine to protect the “Passestücke” in the Generali Foundation Collection. The front is closed like a shop window. The artist’s original aim—of letting the works be handled and touched—thus becomes impossible. Genealogy is a specialist term from the auxiliary sciences of history. Genealogists or family historians explore and represent human relationships. Under the title *Genealogie des Ungreifbaren* (Genealogy of the Untouchable), Franz West provides a representation of the relationships between his “Passestücke”.

Studien zu Passestücken, 1992
(Studies on adaptives)
Video (black-and-white and color, no sound), source material 8 mm film, approx. 1980–1987, 107 min.
Editing: Bernhard Riff
Edition: 33/100
Generali Foundation Collection—Permanent Loan to the Museum der Moderne Salzburg, Acquisition, 1999
GF0001907.00.0-1999

Genealogie des Ungreifbaren, 1997
(Genealogy of the Untouchable)
Display case for 5 “Passestücke” (Adaptives)
Particle board, metal beams, varnished white, acrylic glass, 215 × 405 × 100 cm
Generali Foundation Collection—Permanent Loan to the Museum der Moderne Salzburg, Acquisition, 1997
GF0001862.00.0-1997

Ohne Titel, 1983–1984
(Untitled)
„Passstück“ (Adaptive)
Rocking chair, wood, plaster, gauze, synthetic resin, painted white, 89 × 88 × 83 cm
Generali Foundation Collection—Permanent Loan to the Museum der Moderne
Salzburg, Acquisition, 1991
GF0000070.00.0-1991

Labstück, 1981–1982
(Refresher)
„Passstück“ (Adaptive)
Glass bottle, paper tube, gauze, plaster, painted white, 179 × 79 × 45.5 cm
Generali Foundation Collection—Permanent Loan to the Museum der Moderne
Salzburg, Acquisition, 1994
GF0000111.00.0-1994

Ohne Titel, 1981–1982
(Untitled)
„Passstück“ (Adaptive)
Paper-mâché, metal, wood, gauze, painted white, 160 × 52 × 45 cm
Generali Foundation Collection—Permanent Loan to the Museum der Moderne
Salzburg, Acquisition, 1994
GF0000112.00.0-1994

Ohne Titel, 1983
(Untitled)
„Passstück“ (Adaptive)
Wood, plaster, synthetic resin, painted white, 51 × 37 × 47 cm
Generali Foundation Collection—Permanent Loan to the Museum der Moderne
Salzburg, Acquisition, 1994
GF0000106.00.0-1994

Ohne Titel, 1983
(Untitled)
„Passstück“ (Adaptive)
Paper-mâché, wood, painted white, 48 × 79 × 24 cm
Generali Foundation Collection—Permanent Loan to the Museum der Moderne
Salzburg, Acquisition, 1994
GF0000105.00.0-1994

JOSEF BAUER

1934 Wels, AT—2022 Linz, AT

Prior to his career as an artist, Josef Bauer was a successful pole vaulter. The sport provided an important stimulus for his art and enabled him to cultivate an awareness not only of his own body, but the interaction of humans and things. Bauer's inspiration is particularly evident in his photograph series “buchSTABEN-Träger” (Letter carrier), which depicts people wielding long metal poles with individual letters affixed to the top. The shape is evocative of sports equipment and demo

signs with political slogans. Bauer thus shows the potential and impact of art when it combines body, text, and image in a common language.

Through simple motions such as holding or touching organic forms, Josef Bauer wants his sculptures to stimulate our bodily perception. Language too can become a bodily experience, and Bauer uses it in his art as a material. In various actions, he has people grapple with oversized letters, thereby getting a sense of their size and weight. Bauer calls this haptic grasp of language “Taktile Poesie” (Tactile poetry), literally “poetry to touch” or “touched poetry.”

buchSTABEN-Träger, 1968
(Letter carrier)
9 gelatin silver prints on baryta paper, 22.5 × 14 cm each
Austrian Federal Photography Collection at the Museum der Moderne Salzburg,
Acquisition, 2013
DLF 2053_1-16_2-5, DLF 2053_1-16_12-16

Körpernahe Form, 1965–1968
(Close-up shape)
Concrete, 100 × 14 × 14 cm
Generali Foundation Collection—Permanent Loan to the Museum der Moderne
Salzburg, Acquisition, 2023
GF0031539.00.0-2023

Taktile Poesie, 1965–1968
(Tactile poetry)
5 gelatin silver prints on baryta paper, 23 × 15.5 cm each
Austrian Federal Photography Collection at the Museum der Moderne Salzburg,
Acquisition, 2013
DLF 2055_1-5

Buchstabenläufer, 1970
(Letter runner)
Gelatin silver print on baryta paper, 22.5 × 14 cm
Austrian Federal Photography Collection at the Museum der Moderne Salzburg,
Acquisition, 2013
DLF 2053_1-16_11

Konstellation mit Frau Hatheyer, 1971
(Constellation with Ms. Hatheyer)
Gelatin silver print on baryta paper, 37 × 27.5 cm
Austrian Federal Photography Collection at the Museum der Moderne Salzburg,
Acquisition, 2013
DLF 2054

Körpergalerie, 1974
(Body gallery)
6 gelatin silver prints on baryta paper, 5 each 22.5 × 14 cm, 30 × 30 cm
Austrian Federal Photography Collection at the Museum der Moderne Salzburg,
Acquisition, 2013
DLF 2053_1-16_1, DLF 2053_1-16_6-10

ECOLOGICAL SYSTEMS & INTERACTIVE PROCESSES

We are now facing the challenge of a global environmental crisis that is heightening our awareness of vulnerable ecological systems and cycles as the natural basis of life. Themes such as climate change, biodiversity loss, and the exploitation of natural resources are defining cultural and political discourse. The Anthropocene—the proposed name for our geological epoch, in which humanity has had a profound impact on the Earth—is coming to an end. This underscores the urgent need for a systematic rethink of our relationship with nature.

The history of art is closely connected to nature: It has been a model and source of inspiration for artists since time immemorial. In light of changing societal and environmental conditions, the relationship between art and nature has also changed over time. Art plays an important role in this process by not only reflecting current environmental issues but by offering new perspectives and thought-provoking insights. The works in this exhibition use the possibilities of interaction and interdependence (mutual dependence) to illustrate and discuss the multifaceted relationships between humans, nature, and technology. This helps heighten our awareness of our responsibility towards the environment and encourage dialog around the subject.

Christa Sommerer and Laurent Mignonneau are among the most innovative and internationally renowned media artists, educators, and researchers. *Eau de Jardin* is an interactive installation demonstrating the interactions between humans and nature. Potted plants, suspended from the ceiling, register every touch and every approach through sensors at their roots. Their immediate reactions are translated in real time using an interface and “genetic algorithms” simulating growth processes to create an immersive virtual water garden on a large-format projection screen. The size and shape of the projections vary in response to the actions of visitors, provoking reflection on real-life ecosystems.

Eau de Jardin, 2004

(Garden water)

Interactive installation, version with 8 plants

Gamer computer, cables, periphera devices, interface, preamplifier, filter, AD converter, power supplies, hooks, 8 flower pots & cables, UV light, dimensions variable
Edition: 2/5 + 2 A. P.

Generali Foundation Collection—Permanent Loan to the Museum der Moderne
Salzburg, Acquisition, 2023

GF0031874.00.0-2023

10

ANGELIKA LODERER
1984 Feldbach, AT—Vienna, AT

In *Untitled (Secession)*, Angelika Loderer employs metal and multicolored sand, used in the metal casting process for creating molds. The sand is damp and malleable at first, yet stable when dry. These sculptures—seemingly fragile, yet simultaneously very present in their materiality, and always ephemeral—constitute an experiment in forming, gravity, the material’s physical properties, environmental conditions, and random processes. A balancing act evocative of the cycles and processes of nature, the individual components of which exist in a finely balanced yet delicate equilibrium. “My sculptures try to capture moments, to become pieces of evidence of these moments. I want to make vulnerability visible, which we otherwise don’t pay enough attention to, or perhaps can’t even see.”

Untitled (Secession) 5, 2017

Sand (unburned quartz sand), steel, 213 × 45 × 34 cm
Museum der Moderne Salzburg—Acquisition from Federal Gallery Funds, 2019
BA 17289

Untitled (Secession) 6, 2017

Sand (oil sand), steel, 176 × 39 × 39 cm
Museum der Moderne Salzburg—Acquisition from Federal Gallery Funds, 2018
BA 17288

Untitled (Secession) 7, 2017

Sand (burned quartz sand), steel, 177 × 21 × 16 cm
Museum der Moderne Salzburg—Acquisition from Federal Gallery Funds, 2019
BA 17290

11

HANS HAACKE
1936 Cologne, DE—New York, NY, US

The transparent cube is sealed shut and contains a little water. The water condenses because the temperature inside the cube is always higher than outside. A fine layer of mist fills the inside. Droplets grow and merge and, upon reaching a certain size, trickle down the walls in heavy streams. Their traces fade and new ones appear, as the process of condensation never ends. Haacke compares the physical process to a living organism within rigid social systems, reacting flexibly to rules and its environment. The location where the droplets form and where they will flow is unpredictable: A metaphor for human freedom.

Kondensationswürfel, 1963–1965

(Condensation cube)

Acrylic glass, water, light, air currents, temperature (climate in exhibition situation), 30.4 × 30.4 × 30.4 cm

Edition: 7/10, produced by Hans Haacke 2001

Generali Foundation Collection—Permanent Loan to the Museum der Moderne Salzburg, Acquisition, 2001
GF0003070.00.0-2001

SPORT AS SOCIAL METAPHOR

Sport, in the sense of training and putting physical and psychological capabilities to the test through play, is an elementary part of human culture. In the past century, sport in the form of “physical education” or “physical culture” has repeatedly been used as a political and ideological football. Since the 1990s, the commercialization of sport has gained tremendous momentum. Popular and elite sports have become significant factors in the economy. The original understanding of sport as play has changed: It has become a health and lifestyle product, the focus of major media events, and an object of new industry and service sectors.

From an artistic perspective, sport is interesting as it represents a particular social and cultural field. Its competitive element follows a set of rules based on fairness, even if the reality of the competition is not always fair. Certain behavioral codes and norms reflecting social paradigms and stereotypes are also in play. The works exhibited here use sports and games as a symbol of democratic communication and fair social interaction, and thus as a critical stand against a repressive political system (Július Koller). They become an instrument for illuminating power relationships in media (VALIE EXPORT) and a field of emancipatory appropriation against traditional roles (Nilbar Güreş).

12

NILBAR GÜREŞ

1977 Istanbul, TR—Vienna, AT and Istanbul, TR

Nilbar Güreş’ photographic triptych *Zwischenzeitlich* (Timeout) from the series “Unknown Sports” shows Muslim women doing gymnastics in a public sports hall. The equipment is decorated with household objects, while other items relate to practices of bodily hygiene and physical injuries. Güreş uses this unusual combination to queer popular assumptions about “everyday life” for women in Islamic cultures. At the same time, her playful exploration of gendered dress and behavioral codes is an act of protest against restrictive patriarchal structures.

Zwischenzeitlich, 2009

(Timeout)

Triptych from the series “Unknown Sports”

3 chromogenic prints, 117.5 × 119 cm, 118 × 177.5 cm, 118.5 × 118.5 cm

Austrian Federal Photography Collection at the Museum der Moderne Salzburg,

Acquisition, 2012

DLF 1980_1-3

From the 1960s, the keen athlete Július Koller started using tennis and table tennis as symbols of democratic communication. He viewed private sports and games as a cultural situation that expressed important principles: Fairness as a fundamental attitude; a dialog of opinion conducted via the back and forth of the ball; the interplay of body and mind in the sport; the preparation of the court as an existential act. In March 1970, Koller turned the Galéria mladých (Gallery of Youth) in Bratislava into the *J. K. Ping-Pong Club*. The club dissolved the boundaries between sport and art and was a statement against the end of the democratization process in the Czechoslovak Socialist Republic (ČSSR), marked by the crushing of the Prague Spring in 1968. From the 1970s, Koller made obsessive use of symbols such as ping pong bats, the question mark, and variations of the acronym “U. F.O.” (including “Universal-Cultural Futurological Operations”) to make a stand against the sense of general resignation during the period of Communist “normalization” in the ČSSR (1972–1989).

From the series “Anti Happening (Ping Pong)”, 1970–1971

9 gelatin silver prints on baryta paper, some photo montages, photocopy, flyer, various formats

Generali Foundation Collection—Permanent Loan to the Museum der Moderne Salzburg, Acquisition, 2005
WG0030513.00.0-2005

From the series “Anti Happening (Tennis)”, 1963–1971

7 gelatin silver prints on baryta paper, some photo montages, various formats

Generali Foundation Collection—Permanent Loan to the Museum der Moderne Salzburg, Acquisition, 2005
WG0030512.00.0-2005

U. F.O.-naut J. K. (U. F.O.), 1980

From the series “U. F.O.-naut J. K. (U. F.O.)”, 1970–2005

Pigment print on photo paper and cardboard, 16 × 13 cm, mounted on cardboard, photo: Milan Sirkovský (exhibition copy of a gelatin silver print, 16 × 13 cm, mounted on cardboard, signed, dated and inscribed, edition: 1/3), 29.6 × 21 cm

Generali Foundation Collection—Permanent Loan to the Museum der Moderne Salzburg, Acquisition, 2005
GF0030436.00.1-2005

“A film to play with—a player’s film” (V. E.). VALIE EXPORT’s *Ping Pong* was awarded the Prize for the Most Political Film at the second *Maraisiade of Young Austrian Film* in Vienna in 1968. In the TV version, viewers must try to hit the dots that appear on the screen with a bat and ball. The interactive installation shines a light on the domineering nature of film and TV: No matter how active the observers become and how much fun they are having, they remain consumers reacting to predetermined stimuli and following dictated rules.

Ping Pong, 1968

“Expanded Movie”, “Screen Action”, “Film Object”, “Film Action/Action Film”, “Active Screen”

Video (black-and-white, no sound), 3 min., monitor, ping pong table, table tennis rackets and ping pong balls, dimensions variable

Generali Foundation Collection—Permanent Loan to the Museum der Moderne Salzburg, Acquisition, 1995
GF0000235.00.0-1995

Ping Pong Kasette, 1968

(Ping Pong Kasette)

“A film to play/a feature film/award winning!/made by VALIE EXPORT”

Polystyrene, stamp imprint, aluminum foil, table tennis racket, ball, N-8 mm film, 31 × 48 × 3.5 cm

Generali Foundation Collection—Permanent Loan to the Museum der Moderne Salzburg, Acquisition, 1999
GF0002099.00.0-1999

SERIOUS GAMES

In times when global conflicts and national wars are on the rise, play is frequently politicized and captured for ideological purposes. Originally fictitious actions, scenarios, and conflicts are then brought to life and portray actual events as accurately as possible. This applies to both social and computer games. When ideologically charged, games can become an instrument of influence reaching deep into family life and the private sphere.

Sigalit Landau's two video works show games that don't represent any ideological interest and that can be read as metaphors for current territorial and religious conflicts. Landau focuses on different group dynamics. In *Three Men Hula* (1999), the performers are united by a common goal. Their consciousness shifts from "I" to "We." In *Azkelon* (2011), this dynamic is reversed. The "knife game" in the sand turns the men into rivals for the territory. The game's outcome can't be predicted and the situation remains a stalemate.

Harun Farocki's video documentary *Serious Games III: Immersion* (2009) addresses post-war and conflict situations. In a virtual role play on the therapeutic treatment of traumatized soldiers, the boundaries between reality and simulation blur; the war game gets its meaning depending on how it is used.

15

SIGALIT LANDAU
1969 Jerusalem, IL—Tel Aviv, IL

The hula performance shows three young men performing in the center of the centrifugal force of a huge three-meter-diameter hula hoop. Their efforts to keep the hula hoop rotating in the air smoothly can only succeed by acting together as one body. A metaphor of critical importance not only for Israel and the European Community but for every country in the world.

Created in one of the world's most contested regions, Sigalit Landau's work explores the vision of a peaceful coexistence. The artist says of the video work *Azkelon* (2011): "I filmed actors playing the 'knife game.' Azkelon is a hybrid of Aza (Gaza) and Ashkelon. These two neighboring towns share a beach but are separated by a border. The Gaza Strip is one of the most crowded areas in the world, populated mostly by refugees; Ashkelon was built by Jewish immigrants, mostly from North African and Arab countries. From my point of view, youth on both sides play this game. Where there is play, there is life. It is an agreement to simple rules: they may win, they may lose in games; real interaction across this border is unfortunately unlikely."

Three Men Hula, 1999
Video (color, no sound), 1:36 min.
Edition: 8/18 + 2 A. P.
Generali Foundation Collection—Permanent Loan to the Museum der Moderne
Salzburg, Acquisition, 2019
GF0031798.00.0-2019

Azkelon, 2011
High definition video (color, sound), 16:46 min.
Performers: Arthur Astman, Vadim Dumesh, Alon Levi, Camera: Amnon Zlayet,
Editing: Miki Shalom
Edition: 5/9 + 2 A. P.
Museum der Moderne Salzburg Collection—Purchased with funds by Generali
Foundation, 2019
MA 151

HARUN FAROCKI

1944 Nový Jičín, now CZ—2014 Berlin, DE

Serious Games (2009–2010) is a four-part film series by the German filmmaker Harun Farocki. It explores the use of virtual reality, specifically video game technologies, in training and therapy for soldiers. The third part, *Immersion*, shows a workshop about the “Virtual Iraq” immersion therapy video game held in Fort Lewis, Washington. The aim of the therapy is to help soldiers process traumatic experiences by reliving them in a supervised setting. At this workshop, a virtual ambush is simulated by civilian therapists from a company wanting to sell the program to the army. They recreate the situation so convincingly that it’s no longer clear whether the experience is real or not.

Ernste Spiele III: Immersion, 2009

(Serious Games III: Immersion)

Single-channel version of the two-channel video installation

Video (color, sound), 20 min.

Director, scriptwriter: Harun Farocki, Research: Matthias Rajmann, Editing: Harun Farocki, Max Reimann, Camera: Ingo Kratisch, Sound: Matthias Rajmann,

Production: Harun Farocki Filmproduktion, Berlin, with support from Medienboard Berlin-Brandenburg GmbH, Co-production: Jeu de Paume, Paris; Stuk, Leuven

Generali Foundation Collection—Permanent Loan to the Museum der Moderne Salzburg, Acquisition, 2010

GF0031147.00.0-2010

COLOPHON

Publication

Edited by Harald Krejci, Stefanie Grünangerl, Doris Leutgeb, Marijana Schneider and Jürgen Tabor for the Museum der Moderne Salzburg and Generali Foundation Collection—Permanent Loan to the Museum der Moderne Salzburg

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English Translation: Jessica West

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Július Koller, detail from *U. F.O.-naut J. K. (U. F.O.)*, 1980

From the series „U. F.O.-naut J. K. (U. F.O.)“; 1970-2005

Gelatin silver print mounted on cardboard, photo: Milan Sirkovský

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