

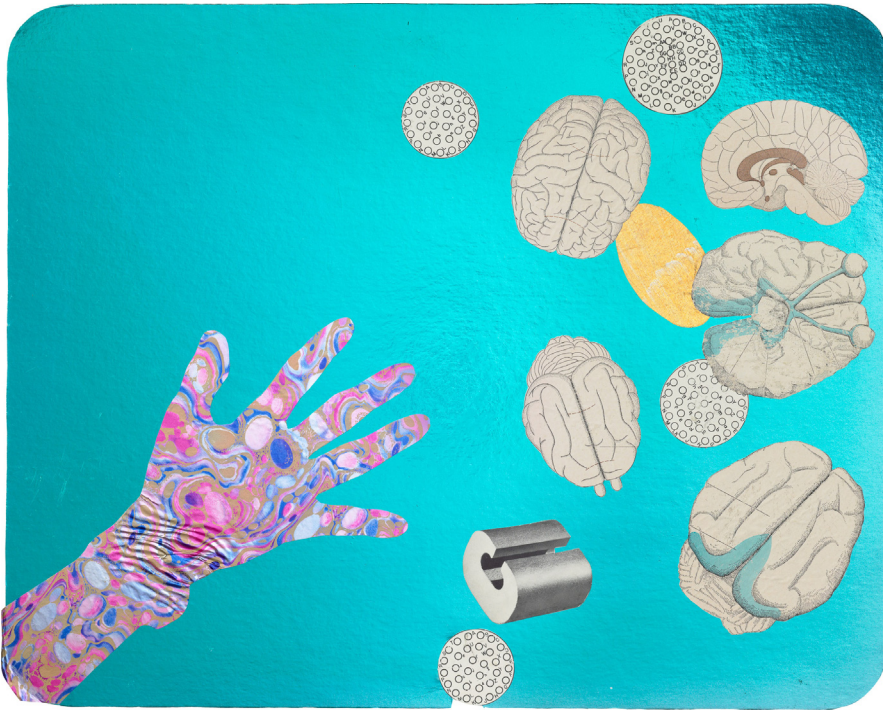
natalie
seroussi

is honored to present the solo exhibition of Austrian feminist pop artist Kiki Kogelnik
很荣幸展出奥地利女性波普艺术家奇奇·柯根尼的个人展
14/10/2017 - 17/1/2018

kiki
kogelnik
de
ex machina



The exhibition



- *Untitled (Still Life with Hand)*,
c.1966
paper and aluminum on board
40,5 x 21,1 cm

"The cyborg is a matter of *fiction* and *lived experience* that changes what counts as women's experience in the late twentieth century. This is a *struggle over life and death* but the boundary between science fiction and social reality is an optical illusion."

—Donna Haraway, "Cyborg Manifesto: science, technology and socialist-feminism in the late twentieth century," 1991

Published in 1991, these words by the philosopher Donna Haraway theorize issues which had already been broadly discussed within works by *feminist pop artist Kiki Kogelnik* at the beginning of the 60's. With a *pop aesthetic*, the works by this Austrian artist who emigrated in the United State at the age of 26 meet current issues of *gender* and the way one represents *body*.

Pursuing her interest in *women artists* committed to their time and who inform contemporary narrative (exhibition «La femme visible», 11.24.16 - 01.11.17), *natalie seroussi* works closely with the *Kiki Kogelnik Foundation* and the *Simone Subal Gallery* in New-York to to show fragile, technological, cosmic and colored silhouettes on the occasion of Kiki Kogelnik's first solo exhibition in France.

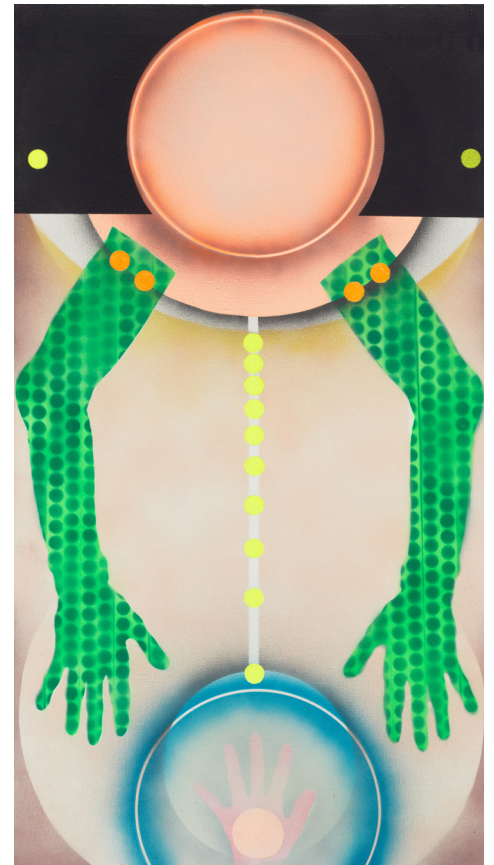
Although she was friend with most of the greatest pop artists of her generation (Roy Lichtenstein, Claes Oldenburg, Andy Warhol, Tom Wesselmann), Kiki Kogelnik was **an alien** among this **male world** busy glorifying or denouncing the society of consumption. Kiki is more interested by the body rather than the object.

Artificial body, social body, **family nucleus**, Kiki is inspired by **current events** and her **entourage** : Apollo 11 lunar landing, **friend's** silhouettes, woman as object in ads promoting the merits of a stain remover, Kiki Kogelnik shows great **irony**, to explore the **reconfiguration of the self** and the body at the **technological age**, that fascinates and intrigues her.

As a **feminist** including men in her works, and less virulent than Judy Chicago at the same time, Kiki Kogelnik captures all the **positive energies** from her time and deploys them within a **dynamic** vocabulary, **fragmented**, **colored** and released from the constraints of minimalism.

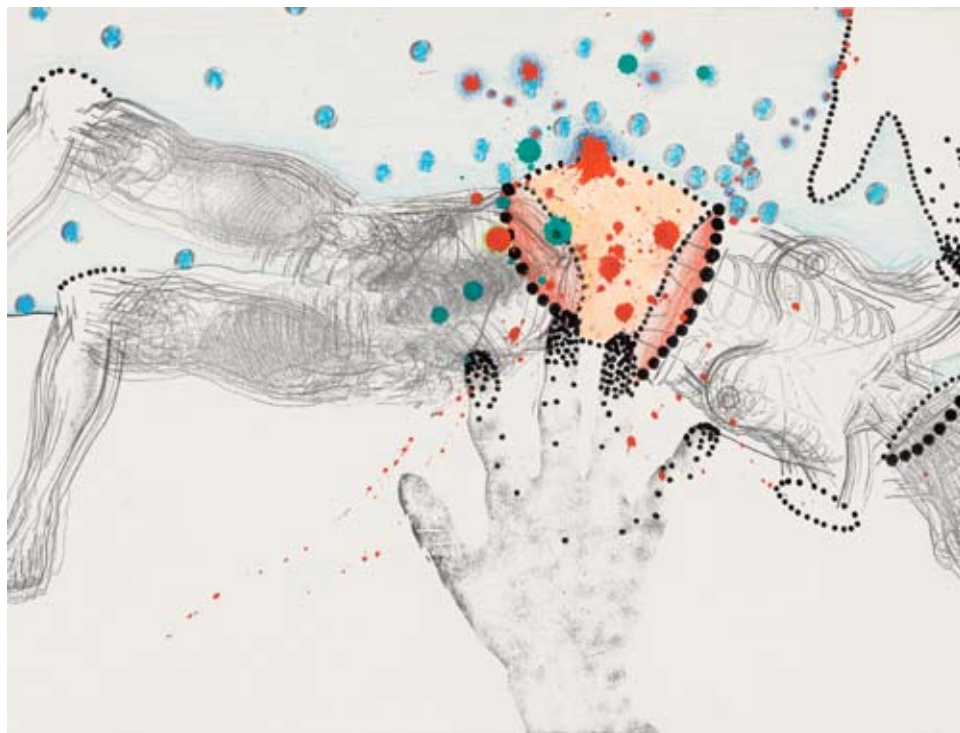
Her **dismembered body** parts and the **multiplicity of arms** and legs **hybridated** with cogs refer to a kind of **primitivism** one can see in Lascaux fingerprints and find a **freedom of movement** beyond any kind of social assignation.

Her works celebrate the **joy of life** and call for **emancipation**, encouraging women to become **cyborgs** rather than **goddesses**.



• *Really George, You Shouldn't Have*, 1966
oil and acrylic on canvas
111,8 x 61,3 cm

展览介绍



• *Robots*, 1966
acrylic, india ink, ink and colored
pencil on paper

34,6 x 58,8 cm

"Cyborg (赛博格；电子人) 是一个虚构的名词，但形象地概括了二十世纪末女性的亲身体验。这是一场生死存亡的斗争，但虚构和现实社会的界限只是一种幻觉。”

—唐娜·哈拉维，《赛博格宣言：二十世纪晚期的科学、技术与社会主义女性主义》，1991年

发表与1991年，女性主义评论家唐娜·哈拉维的理论以赛博格为契机开创了一种新的女性主义表达方式。其实，这种对女性解放的认知早从60年代开始就体现在女性主义波普艺术家 Kiki Kogelnik 的作品里。Kiki 二十六岁移民到纽约，受到了盛行的波普艺术的影响。她笔下的女性形象色彩张扬，她的作品在女性运动发挥的重要直到近几年才被发掘。

natalie seroussi 画廊一直以来推崇与时俱进、并且富有挑战精神及影响力的女性艺术家（画廊近期展出了女性艺术家主题展《La femme visible》，24/11/16 - 11/1/17）。与 Kiki Kogelnik 基金会和纽约的 Simone Subal 画廊合作，natalie seroussi 将带来 Kiki Kogelnik 在巴黎的首次个人展，和大家一同欣赏高技术、色调明艳、充满宇宙感、同时又细腻的人物剪影。

虽然和同时代最杰出的波普艺术家，如安迪·沃霍尔、罗伊·利希滕斯坦、克莱斯·奥登伯格、汤姆·韦塞尔曼等都是朋友，Kiki 处在这个男性主导的艺术圈的边缘。与其像他们那样歌颂或者指责爆发式发展的消费主义、把消费物品当作创作的媒介，Kiki 更注重对人体的探索与描述。

虚构的人体、社会机体 (social body)、核心家庭... Kiki 倍受当代时事的影响以及她的亲朋好友：阿波罗11号登陆月球，朋友的侧影，广告中的女性形象。充满讽刺性，Kiki 的作品探索了科技时代人们对身体和自我的重塑。

作为一个女权主义艺术家，她的作品中包含了男人，但她对男人的描述比朱迪·芝加哥 (Judy Chicago) 的少一些敌意。她的作品中聚集了她所在时期的正能量，并用生动形象的方式将它们呈现，从而脱离极简主义的局限。

迷离的肢体和机械的齿轮像拉斯科洞穴的手印一般，体现了一种原始主义。画中展现的不羁和自由越过社会给个人施加的定义。

她的作品歌颂了生命之喜悦、号召着女性解放；Kiki 鼓励女性成为 cyborgs (电子人) 而不是女神。



• *Untitled (Robot)*, 1965
enamel, india ink on
paper
73 x 58 cm

Works • 展出作品



• *Green Machine*, c.1964
oil and acrylic on canvas
128,9 x 108,1 cm

- *Vibrations on a Composite Circuit*, 1965
oil and acrylic on canvas with mixed media
136,5 x 102 x 9 cm



- *Ikarus Darling*, 1965
oil and acrylic on canvas
134,6 x 99,1 cm



- *Green hand*, 1964
mixed media with vinyl, foil and tray
43,2 x 29,8 x 3,2 cm

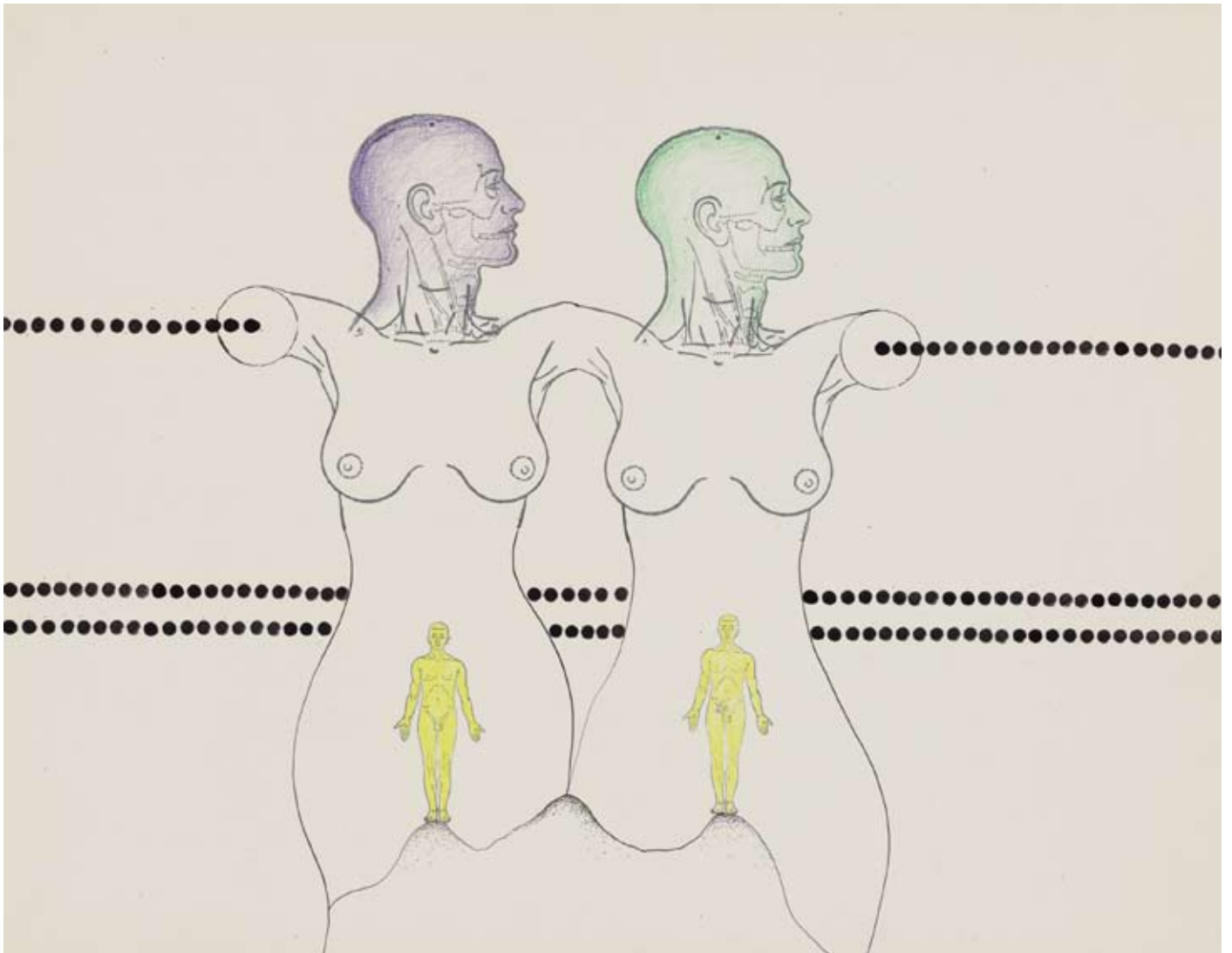


- *Woman Astronaut*, c.1964
oil, enamel, sheet vinyl, metal and synthetic materials on board
40,6 x 30,5 x 5,1 cm



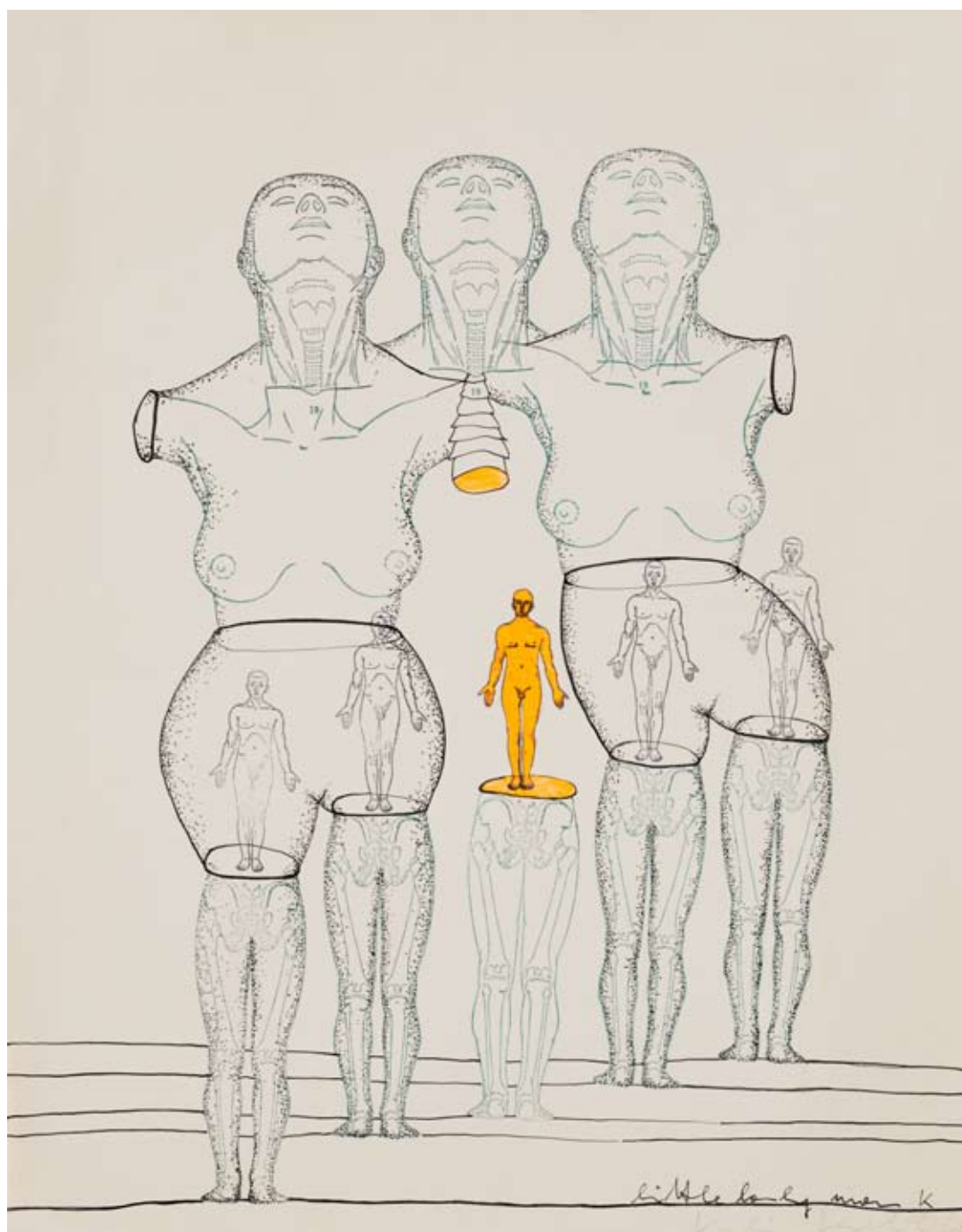
- *George*, c.1966
fiberglass, chrome steel and mixed media
162,9 x 97,5 x 114 cm



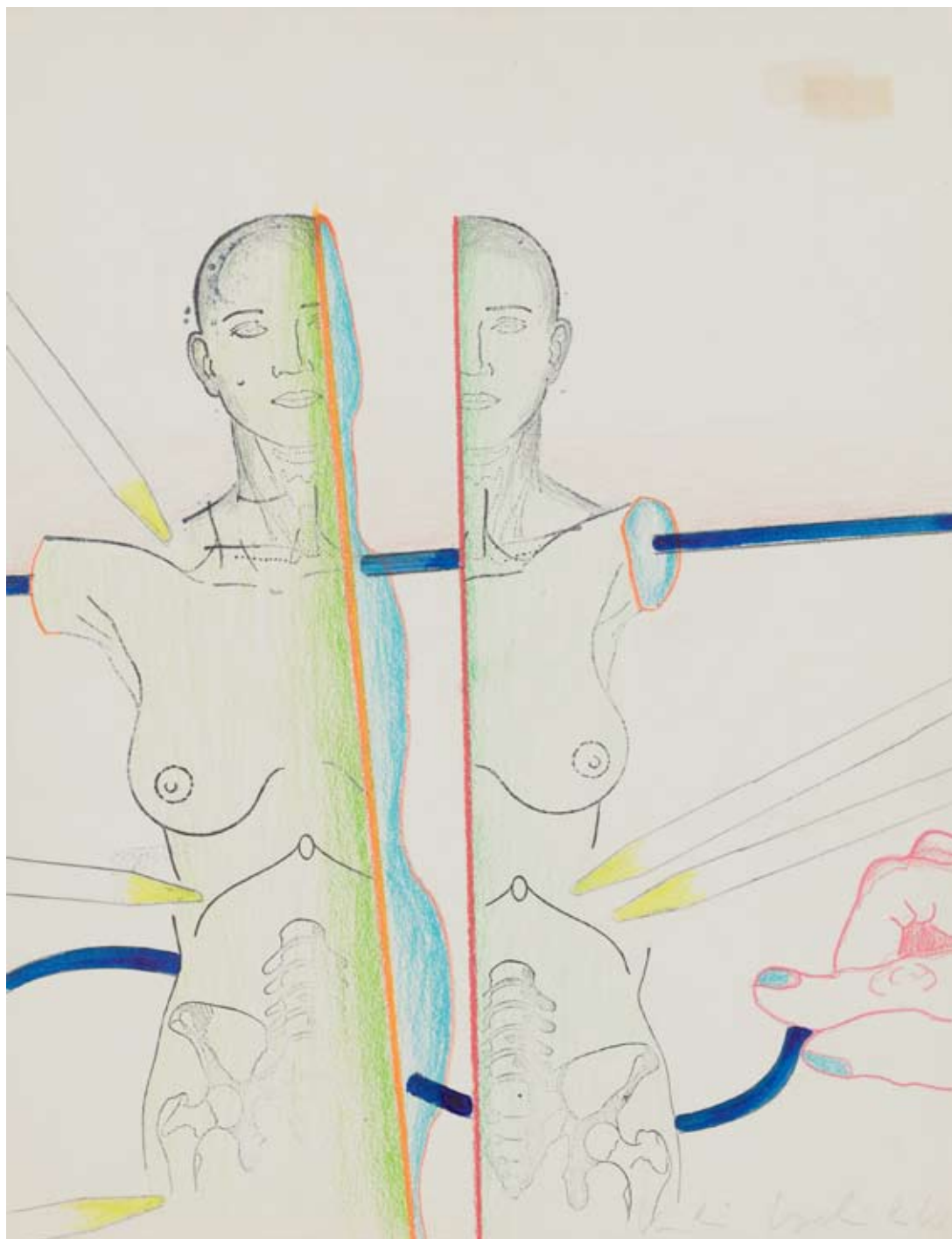


• *Robots*, c.1966
acrylic, india ink, ink and color pencil on paper
34,6 x 58,8 cm

- *Untitled, (Little Lonely Man)*, 1966
acrylic and ink on paper
54 x 42 cm



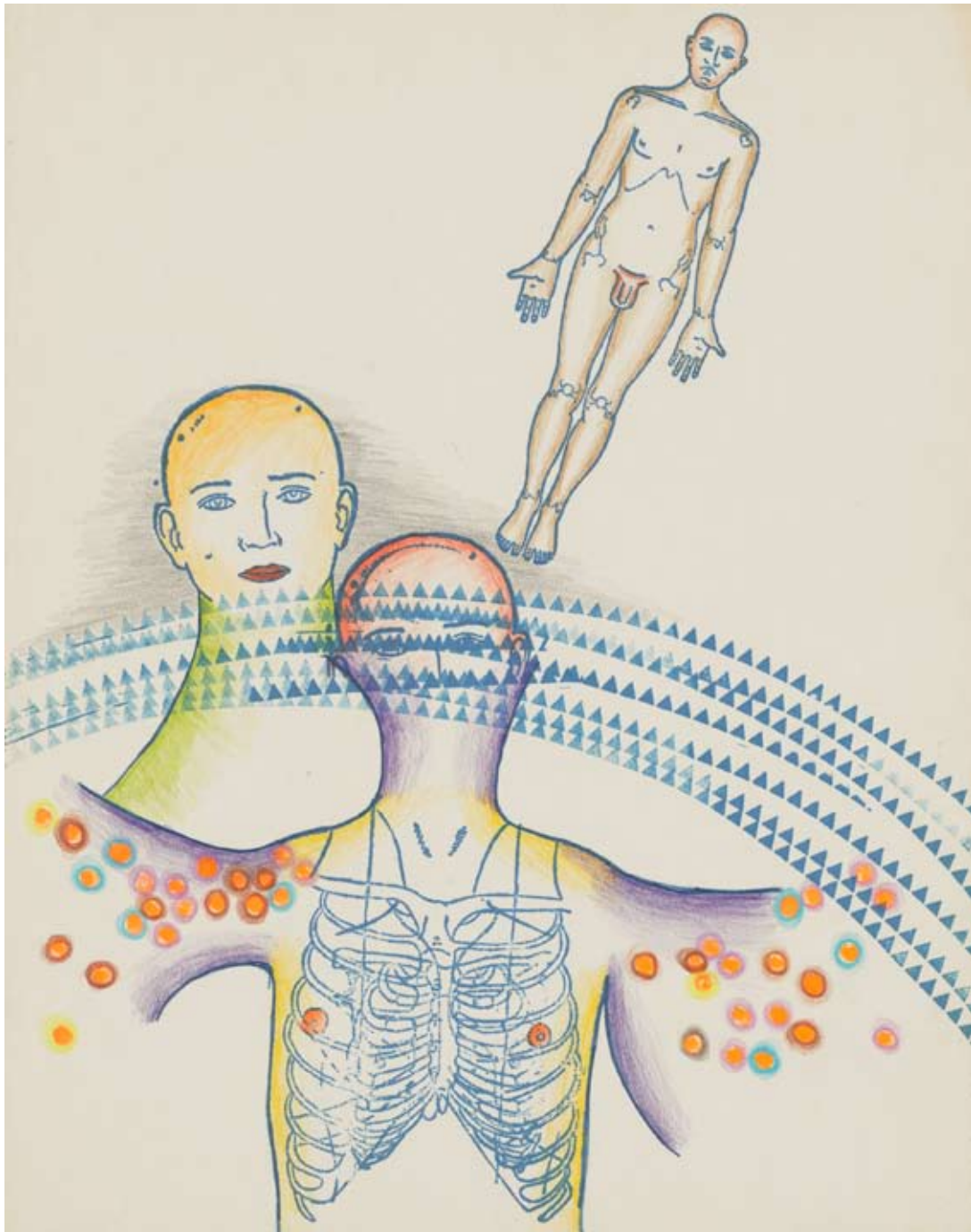
- *Robots*, 1966 - 67
ink and colored pencil on paper
36 27 cm





• *Untitled (Robots)*, c.1967
acrylic, watercolor and ink on paper
62,2 x 87,6 cm

- *Untitled, (Robots)*, 1966
acrylic, colored pencil and ink on paper
35,3 x 27,6 cm



- *Untitled, (Breast)*, 1968
enamel on fiberglass
17,8 x 17,8 x 10,2 cm



- *Mono*, c.1970
sheet vinyl with chromed steel hanger
96 x 66 x 4 cm



- *Starry-Eyed*, 1974
glazed ceramic
41 x 18 x 18 cm



- *Sleepy Head*, 1974
glazed ceramic
45 x 17 x 17 cm



Biography • 个人简介

Kiki Kogelnik (1935-1997) worked and lived in New York and Vienna.
奇奇·柯根尼 (1935 -1997) 工作、生活于纽约和维也纳。



Solo exhibitions / 个人展

1961
Galerie nächst St. Stephan, Vienna
1996
MAK – Museum of Applied Arts,
Vienna
2012
Hamburger Kunstverein, Hamburg
Simone Subal Gallery, New York
2013
Kunsthalle Krems, Austria
2015
Modern Art Oxford
2016
König Galerie, Berlin
2017
Galerie Natalie Seroussi, Paris

Group exhibitions / 集体展

1965
Corcoran Gallery of Art, Washington, D.C.
1976
the Hirshhorn Museum and Sculpture Garden
Washington, D.C.
1978
the Kunsthaus Zürich
1983
the Secession, Vienna the Museum Het Paleis,
1997
The Hague, Netherlands
2001
the Museum of Fine Arts, Budapest
2003
Kunsthalle Krems, Krems, Austria
2010
Kunsthalle Wien, Vienna
Brooklyn Museum, New York
2012
Louisiana Museum, Denmark
2013
Barbican Centre, London
Moderna Museet, Stockholm
2014
Stephen Friedman Gallery, London
2015
Tate Modern, London
2016
Mumok, Vienna
2017
The Approach, London
Salts, Basel

Public collections • 公家收藏



Austria / 奥地利

MUMOK, Vienna
21er Haus/Belvedere, Vienna
Essl Collection, Klosterneuburg
Leopold Collection, Vienna
Museum Moderner Kunst Kärnten, Klagenfurt
BMUKK, Vienna
City of Vienna Collection, Vienna
Infeld Collection, Vienna
Dom Museum Wien, Vienna
Liaunig Museum, Neuhaus
Kunstforum Bank Austria Collection, Vienna
Raiffeisen Bank Bleiburg, Bleiburg

Danemark / Denmark / 丹麦

Louisiana Museum of Modern Art, Humleæk

Greece / 希腊

George Economou Collection,
Athens

Italy / 意大利

Fondazione Fiera Milano, Milan
Fondazione per l'arte, Rome

United States / 美国

Portland Art Museum, Portland, OR
The National Museum of Women
in the Arts, Washington DC
The Snite Museum of Art, Univer-
sity of Notre Dame, IN



Kiki as seen by...Natalie Seroussi •

Natalie Seroussi 眼中的 Kiki

While visiting the gallery of Simone Subal, I became captivated by the colorful and dynamic paintings, representing bodies in levitation, human or machine, figures in all their states. From one work to the other, Kiki Kogelnik's work was showing a two folded energy: the one of a woman conquering both the space and the canvas with freedom and construction.

当我参观 Simone Subal 画廊时，我就着迷于 Kiki 画中的色彩和活力。在她的画里可以看到漂浮在空中的身体，散落的机械零件，他们看似随意得游离在一个Kiki想象的宇宙空间里。Kiki的创作不仅以她自由的姿态征服了画布的平面，也征服了整个画廊空间。

A pop artist at her core, Kiki's interest lies in her times: advertising images, conquest of space, technology. The body, hybrid, is easily confused with one of a machine, multiplying itself in another self, a clone perhaps. What are the hands, found in so many of her works, trying to tell us? What about these bodies cut in half? And these penetrating machines?

内心是一名波普艺术家，Kiki 所关注的是她生活的时代的社会现象：布满城市的广告牌、太空竞赛、科技的发展。人的身体和机器的界限日渐模糊，似乎可以把一个看作是另一个的克隆。Kiki 画中的手想要告诉我们什么？那些被截成一半的身体呢？还有这些穿插的机器呢？

Kiki works with determination for women, their femininity, and their power, which she depicts in her paintings equal to men. The role of the machine is pervasive. The machinery enters the composition of the being by passing through it, building machines for another world, Kiki's world.

Kiki 的创作主题离不开女性，但值得一提的是她作品中的女性及她赋予她们的力量，都等同于男性。机器在kiki的作品里也占据了不可或缺的地位，他们似乎进入并穿过了画中的空间，同时给新的一个世界制造着机器，Kiki 的内心世界。

What gender to give to angels? Like Donna Haraway, she wants to invent a third gender, one for cyborgs, automatic beings, without an apparent dominating gender. She reveals the porosity between man, science and nature which we can found in the sculpture "George", representing her husband hanging from a rack. Does it represent a transformation of man by science? A science by which he will be dominated?

如果可以给天使一个性别，你会怎么选择？像女性主义评论家唐娜·哈拉维一样，Kiki 希望发明第三个性别给cyborgs，在男女两极之间，模糊男女性之间的界限。她的作品通常展现人类、科学及自然的通融性。她的雕塑“George” 把她的丈夫描述成吊在架子的铬钢，展现了人类、科学及自然的通融性。它象征着科学给人类带来的转变？同时占据了人类？

Kiki as seen by...Simone Subal •

Simone Subal 眼中的Kiki

Growing up in Austria, Kiki Kogelnik was part of my cultural DNA from a very early age. However, it was only when I was already living in New York that I discovered her oeuvre from the 60s and 70s. I will never forget when I met with Mono, Kiki Kogelnik's son, at her old studio on Lafayette Street and we pulled out these breath-takingly beautiful drawings from the flat files. That's when I fell in love with the work and knew that I had to find a way of making sure that Kiki is known to a more international audience.

I believe Kiki's contribution to Pop Art is quite a significant one. When she moved to New York she quickly became friends with Roy Lichtenstein and Claes Oldenburg and was certainly aware of the language of Pop but was able to translate these inspirations into a distinctly idiosyncratic vocabulary. In her system of modules, shapes and signs, Kiki was less interested in exploring consumerism or celebrity culture but looked at it through a nuanced feminist lens. While her often garish color palette and her use of synthetic and appropriated materials are aligned with Pop's interest in the everyday, Kiki pushed her work to address societal constructions of gender.

Whereas Kiki undoubtedly embraced life, I believe these cut-outs come from a darker and more complex place. The very act of cutting-out these body silhouettes and body fragments involves violent dismemberment and the idea of cutting ties with common perception of history and gender.

Just look at *Woman's Lib* (short for Liberation) from 1970 in which you see Kiki (dressed in a trench coat and wearing giant, opaque sunglasses) aggressively holding a pair of over-sized scissors. A swath of body cut-outs lay scattered at her feet. Kiki once mentioned that by physically cutting out the silhouettes "the figures are in her power." In this sense, I believe Kiki's trenchant social critique is also a means for her to obtain a sense of liberation and autonomy.

我和 Kiki Kogelnik 一样成长在奥地利，所以她的作品一直以来都让我产生共鸣。然而我直到住在了纽约才发现她60和70年代的作品。我永远记得当我在Kiki 的旧工作室见到她的儿子 Mono 的时候，她给我看她的绘画作品。自从那时起，我便爱上了她的艺术，并决定我一定要找到方式让更多人听闻 Kiki 的天赋。

我认为Kiki给波普艺术的贡献是相当重要的。她刚搬到纽约便立刻认识了 Roy Lichtenstein 和 Claes Oldenburg，也从他们身上学到了波普艺术的精髓。但是Kiki对波普艺术有她独特的解读和诠释。相比于其它波普艺术家，她对消费主义或流行文化并不太感兴趣，而是用她细致的女权主义视角看待当代社会现象。虽然她的色彩和材料的选择体现了波普艺术的审美，她更注重指出性别只是社会建造的结果。

虽然 Kiki毋庸置疑地热爱生活，我相信她的 cut-outs (剪纸) 蕴含着更深层、隐晦的含义。光是剪出身体剪影和部分身体部位的行为就已经有着暴力的冲动以及颠覆传统历史和性别观念的意图。

在Kiki 1970年 *Woman's Lib* (女性的解放) 里，你能看到 Kiki身穿军大衣、戴着过大的黑墨镜，带有攻击性地拿着一把大剪刀。她的脚下层叠散落着身体剪影。Kiki 曾说，当她把人的剪影剪下来的那一刻，它们便有了力量。按此说，我认为她的社会批判也是她获得人身自由的一种途径。

Kiki's voice • Kiki 的自述



I was thrilled by New York right from the start. For me New York was a kind of liberation, because suddenly I was being listened to, what I had to say. Suddenly I was being visited, my work being looked at. I think either you're born for America or not, there are people who find it very difficult, and always come back to European circles, whereas for me it wasn't a problem at all, the opposite in fact – America suited me.

我到纽约的那一刻就兴奋至极。纽约对我来说是一种解放，因为一瞬间有人听我诉说。一下子，人们开始来看我，也开始关注我的艺术。我认为适合或不适合在美国的欧洲人是非常两极分化的。不适合的人完全无法适应，永远会回到欧洲人的圈子。对我来说，融入美国文化完全不是问题，美国很适合我。

I even thought it was the land of my dreams because the first time I saw marshmallows I thought this is unreal – I had always dreamed of something that looks like cotton wool and tasted sweet, and that existed in America... Earlier, I liked eating marshmallows alone but today I know a wonderful recipe for the ladies, that is: 1 part marshmallows, 1 part coconut, shredded, 1 part sour milk – sour cream, 1 part pineapple and 1 part mandarins. You mix it altogether and it's called Cloud Salad. It's wonderful with cold meat.

我甚至认为美国是我梦想成真的国度，因为第一次我在美国看到棉花糖的时候我不敢相信 – 我一直都想要找到一种看起来像棉毛但吃起来带甜味的食物，而我居然在美国找到了它。以前，我喜欢自己一个人品尝棉花糖，但是现在我找到了一个绝妙的做法和大家分享：同等量的棉花糖，椰丝，酸奶酪，菠萝和橘子。把它们都搅拌在一起，就做成了云朵沙拉 (cloud salad)。和腌制的冷肉一块吃，绝妙！





When I came to America it was the beginning of the 60s. And it often struck me that the women felt themselves somewhat inferior to European women. They would often ask me "Is this feminine?" Or the food: "Is this how it should be?" That has fundamentally changed in America. Now the women are very self-confident. They don't model themselves against Europe at all, and there are a number of groups of female artists that have organized themselves, there are masses of demonstrations and conferences, etc. I personally held myself back from these things, not because I don't believe in them but rather because personally, I'm not really someone who enjoys participating. Naturally that produced a huge shift in the environment. I think that in the next 50 years, in the art world for example, that women will catch up enormously and there will be many great female painters and artists.

我60年代初来到美国，刚到这里时我常常很吃惊，因为美国女人认为她们比欧洲女人逊色。她们经常会问我：“这个东西看起来女人吗？”或者吃东西的时候会问我：“这个是这样煮的吗？”现在的情况不同以往了。现在美国的女人非常自信，她们不再向欧洲女性看齐。有好些女性艺术家发起了示威及讨论会等等活动。我个人不常参与这类活动，不是因为我不相信它们的效应，而是我个人不喜欢参与这类大型活动。这些活动多了，自然而然带动了环境及大家观念的变化。我想，在未来的50年，比如在艺术界，女性会大大赶上男性，我们会会有很多出色的女性画家和艺术家。

Extracts from an ORF interview (Austrian television), 1975

奥地利电视台 ORF 1975年访谈的摘录