

Ludwig Goes Pop

mumok Museum moderner Kunst
Stiftung Ludwig Wien
Museumsplatz 1, 1070 Wien

Exhibition dates
February 12 to September 13, 2015

Press Conference
February 11, 2015, 10 pm

Opening
February 11, 2015, 7 pm



Andy Warhol, *Two Elvis*, 1963
Siebdruck auf Leinwand / Silkscreen on
canvas, 206 x 148 cm
Museum Ludwig, Köln
© A. Warhol Foundation for the Visual
Arts, New York / Bildrecht Wien, 2015
Photo: © Rheinisches Bildarchiv

From February 2015, mumok is presenting on four levels one of the world's most significant holdings of Pop Art—the collection of the German industrialists Peter and Irene Ludwig. In this extensive overview, around 100 works from seven different institutions associated with the Ludwigs will be brought together. Exhibits from the Museum Ludwig Cologne, the Ludwig Forum for International Art, Aachen, the Ludwig Museum in the Deutschherrenhaus Koblenz, the Kunstmuseum Basel, the Ludwig Múzeum in Budapest, the Ludwig Museum for International Art in Beijing, and mumok will be on show in Vienna to September 2015.

Pop Art was quicker than any other art movement of the twentieth century to gain entrance to art markets, and was widely exhibited and enthusiastically received as soon as it began to emerge on the scene in the USA. Peter and Irene Ludwig first discovered American Pop artists in the mid-1960s, when this movement was still largely unknown in Germany. It was only with presentations at the 1964 Biennale di Venezia and documenta 4 (1968) in Kassel that Pop Art became known to a broader European audience. The Ludwigs were interested in those artists who are today seen as the legendary protagonists of Pop Art: Jim Dine, Robert Indiana, Jasper Johns, Roy Lichtenstein, Claes Oldenburg, Robert Rauschenberg, James Rosenquist, Andy Warhol, and Tom Wesselmann. Their early sense for the significance of these works led to the largest Pop Art collection outside the USA. For the *Ludwig Goes Pop* exhibition at mumok in 2015, the Ludwig collection will be brought together from its various homes in European museums for the first time and thus be seen as a whole. Books, records, and films like Dara Birnbaum's *Pop-Pop Video* (1980) of the time will complement the exhibition and place the works within a larger social context. *Ludwig Goes Pop* will be accompanied by a parallel mumok exhibition of the work of David Lieske, and based on Lieske's suggestion, the British Villa Design Group will comment on Pop Art from today's perspective. On Level 3 of the museum, they will set up their Bernard Natan Centre for the Arts, with a direct view of Claes Oldenburg's *Mouse Museum* (1960–1977) and *Ray Gun Wing* (1961–1977), pursuing a museum master plan that is just as spectacular as Oldenburg's major works.

Pop Art – a Way of Life

The works of Pop Art mirror the sense of life in the 1960s. This art reacted to the increasing commercialization of postwar society and the growing presence of mass media such as television, advertising, and print media. Pop Art took an interest in packaging, the outer sheen, the cliché, and quotation. High and trivial culture were not seen as fundamentally different. The presentation of the real in art was accompanied by an ambivalent view somewhere between a fascination for the seductive clichés of the world of commodities and advertising and its rejection as the

epitome of “kitsch” (Clement Greenberg) and “false consciousness” (Theodor W. Adorno).

Pop artists appropriated the aesthetics of contemporary advertising, made use of popular means of production and expression, such as photography, film, or comics, and they lifted them to the status of contemplative objects, while at the same time scornfully parodying the clichés of so-called high art. They were interested in urban experience and the superficialities of the consumer society. The degree of illusion of their figurative images and motifs was taken to extremes, since reality seen through the media and its consumable outer sheen was the key theme of Pop Art. It can now also be seen as an attempt to analyze the sociological effects and ideological implications of commercial forms of communication.

Focus of the Exhibition in Vienna

The mumok exhibition will focus on works from the mid-1950s to the mid-1970s. The most important protagonists in American Pop Art will be included with large groups of works and single key works—artists such as Duane Hanson, Jasper Johns, Roy Lichtenstein, Robert Rauschenberg, Andy Warhol, and Tom Wesselmann. Important British Pop artists will also be included, with works by Peter Blake and Richard Hamilton.

Master Plan for the Museum: The Bernard Natan Centre for the Arts by Villa Design Group

Among Peter and Irene Ludwig’s most important acquisitions were Claes Oldenburg’s *Mouse Museum* (1960–1977) and *Ray Gun Wing* (1961–1977), both made around the same time. These two key works of Pop Art will be prominently displayed on mumok’s upper level. *Ray Gun Wing* takes a look at the theme of weapons in diverse manifestations, while *Mouse Museum* is a walk-in “museum” in the shape of a geometric Mickey Mouse, for which Oldenburg collected consumer articles, souvenirs, kitsch, mementoes, and studio models from the late 1950s on. This synthesis of trivial culture and the ambition of a museum is a model for the Villa Design Group’s contribution to the mumok exhibition. Villa Design Group was founded at Goldsmiths College by Than Hussein Clark, James Connick, and William Joys. During the exhibition run of *Ludwig Goes Pop*, the Villa Design Group will open a pop-up Museum at mumok—the Bernard Natan Centre for the Arts.

With a view to Oldenburg’s major works, they have designed a spectacular master plan for a museum—a paraphrase of a museum centered on the Romanian French film producer, director, actor, and homosexual porn actor Bernard Natan, who was murdered in Auschwitz in 1942. In the 1930s, he was the owner of the London Pathé film studios and one of the world’s most successful film producers. Between 1929 and 1935, around 70 feature films were made in his studios. It was Natan who brought Walt Disney’s Mickey Mouse to Europe. Pop Art negotiates a realm between high and low culture, to which the Villa Design Group adds a further level by making the fascinating figure of Natan from the queer subculture of the 1930s the star of their narrative.

The Bernard Natan Centre for the Arts also includes everything that a museum today seems to need—this simulated museum has a café, a cinema, a bookstore, and an art education department. In each area, advertising videos made by the Villa Design Group are screened, in which—just as perfected by Andy Warhol—they utilize the star cult around various symbolic names from the boom years of Pop Art and from cinema. Artists, designers, and filmmakers are involved in the plot, including Bernard Natan himself, Adrienne Gorska (Natan's film architect), Tamara De Lempicka (Gorska's sister), and also Andy Warhol, Robert Rauschenberg, Jasper Johns, and John Cage.

The Ludwigs and mumok

The Ludwigs began collecting art in 1957, always expressly for the public. Their aim was to fill some of the gaps in contemporary museums. More than 20 museums all over the world now hold permanent loans from the Ludwigs. Museums that bear their patrons' name were either founded on their initiative or sustainably shaped by the Ludwig collection. In the late 1970s, mumok exhibition and collecting policy received key impetus from the Ludwigs. More than 100 works of international contemporary art were permanently acquired for mumok through the foundation of the Austrian Ludwig Foundation. mumok's Pop Art holdings are seen today as undisputed masterpieces of the genre and are one of mumok's core collection areas. They include Claes Oldenburg's *Mouse Museum* (1960–1977), Andy Warhol's *Orange Car Crash* (1963), and Robert Indiana's *Love Rising – Black and White Love. For Martin Luther King* (1968), as well as works by John Chamberlain, Jasper Johns, Roy Lichtenstein, and Tom Wesselman.

Together with Museum Ludwig, Cologne, a catalogue has been published in which for the first time Peter and Irene Ludwig's collecting activities in Pop Art are examined in detail. It includes texts by Brigitte Franzen, Walter Grasskamp, Klaus Honnef, Susanne Neuburger, Regina Wyrwoll, and Rudolf Zwirner, documents and images related to Peter Ludwig and Pop Art, and comprehensive illustration of the works shown in the exhibition. There are statements on Pop Art by Jim Dine, David Hockney, Robert Indiana, Jasper Johns, James Rosenquist, and others.

Curated by Susanne Neuburger

The exhibition is presented in cooperation with Museum Ludwig in Cologne, where it was on view through January 11, 2015.

Fact Sheet Ludwig Goes Pop

Dates	February 12 to September 13, 2015
Press conference	February 11, 2015, 10 am
Opening	February 11, 2015, 7 pm
Venue	mumok, MuseumsQuartier, Museumsplatz 1, 1070 Wien, Ebenen 0, 2, 3, 4
Curator	Susanne Neuburger
Context film/media/music	Christian Höller
Exhibition production	Ulrike Todoroff
Catalogue	<i>Ludwig Goes Pop</i> Edited by Stephan Diederich, Luise Pilz (Museum Ludwig Köln). With forewords by Katia Baudin, Karola Kraus, and Isabel Pfeiffer-Poensgen. With texts by Brigitte Franzen, Walter Grasskamp, Klaus Honnef, Susanne Neuburger, Regine Wyrwoll and Rudolf Zwirner. Documents and photo material about Peter Ludwig and Pop Art. Statements by Jim Dine, James Rosenquist, Jasper Johns, Robert Indiana, David Hockney about Pop Art. German and English, 304 pages, 180 colored illustrations. Softcover, Price: € 29,80 (museum), € 38,- (bookshops) ISBN 978-3-86335-599-9
Opening hours	Mondays: 2 – 7 pm Tuesdays to Sundays: 10 am – 7 pm Thursday: 10 am – 9 pm
Entrance	Normal € 10 Concessions € 8 or € 7
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