

Information sheet

MOTHER OF THE YEAR

Between Empowerment and Crisis: Images of Motherhood from 1900 to Today

23 October 2015 until 21 February 2016

Content

Exhibition Facts	3
Exhibition Text	6
Artists	7
Symposium	9
Art Education Programme	11
Exhibition Booklet	15
Press Images	37

Exhibition Facts

Exhibition Title	MOTHER OF THE YEAR Between Empowerment and Crisis: Images of Motherhood from 1900 to Today
Exhibition Period	23 October 2015 until 21 February 2016
Opening	Thursday, 22 October 2015, 7 pm
Press Conference	Thursday, 22 October 2015, 10 am
Symposium	Friday, 23 October 2015, 9.30 am to 6 pm
Exhibition Venue	LENTOS Kunstmuseum Linz, great exhibition hall and one room on the first floor as well as LENTOS sculpture hall
Curators	Sabine Fellner, Elisabeth Nowak-Thaller, Stella Rollig
Exhibition Design	Silvia Merlo
Exhibits	<p>The exhibition presents paintings, photographs, sculptures and objects, graphic works, films and video installations by 117 artists (62 female artists and 55 male artists) from the years 1901 to 2015.</p> <p>“Motherly Love”, “Maternal Body”, “Maternal Suffering”, “Maternal Conflict”, “My Mother”, “Mother’s Sins”, “Motherly Pride”, and “Mother’s Life” are the chapters of the exhibition, presenting images of both the delightful and the challenging sides of motherhood.</p>
Sponsoring	The exhibition is supported by 
Catalogue	<p>The exhibition is accompanied by the publication <i>Rabenmütter. Zwischen Kraft und Krise: Mütterbilder von 1900 bis heute</i>. Edited in Verlag für moderne Kunst. With texts by Renate Berger, Sabine Fellner, Gertraud Klemm, André Müller, Elisabeth Nowak-Thaller, Florentina Pakosta, Stella Rollig, Barbara Vinken and interviews by Hannah Winkelbauer with several artists.</p> <p>192 pages, coloured images, in German language, price: € 29</p>
Exhibition Booklet	A free exhibition booklet with information on several exhibits is available in German and English language.

Contact Ernst-Koref-Promenade 1, 4020 Linz, +43(0)732/7070-3600;
info@lentos.at, www.lentos.at

Opening Hours Tue–Sun 10am to 6pm, Thur 10am to 9pm, Mon closed

Admission € 8, concessions € 6,50

Press Contact Nina Kirsch, Tel. +43(0)732/7070-3603, nina.kirsch@lentos.at

Available at the Press Conference:

Bernhard Baier, Deputy Mayor and Head of Municipal Department of Culture

Stella Rollig, Director LENTOS Kunstmuseum Linz and Curator

Elisabeth Nowak-Thaller, Head of Collection LENTOS Kunstmuseum Linz and Curator

Sabine Fellner, Curator

Exhibition Text

Super mom or childless? It almost looks as if there were no such thing any longer as motherhood pure and simple, as if all that is left is the choice between perfectionism and resignation.

Nevertheless, motherhood has many aspects: joy, an intense experience of life, love relationship, learning, exultation, on one hand, and, on the other, frustration, being weighed down by expectations and the fear of being inadequate to the task. Until the 19th century motherhood was never called into question even if in actual reality the rewards often fell woefully short of projected ideals. It was only the advent of career openings for women that created alternatives to motherhood as a fulfilled life.

Pregnancy, birth, abortion, life with children, the decision against children, the struggle of children with their mothers – all these themes have their place in art. Nor did we have to wait for 1960s feminist art to produce realistic portrayals of the mother's role but find renderings of social reality and individual conflicts already as early as the beginning of the 20th century.

The exhibition showcases not only shifts in the stereotypes of motherhood from 1900 to today but also the changes in the perspective from which children see their mothers. It calls into question the optimisation logic of today's life designs and nurtures the hope of change: an ever greater number of women with children opt out of the complex, often stressful regime of everyday life, refusing to accept their life world between career, children and consumption as preordained or God-given.

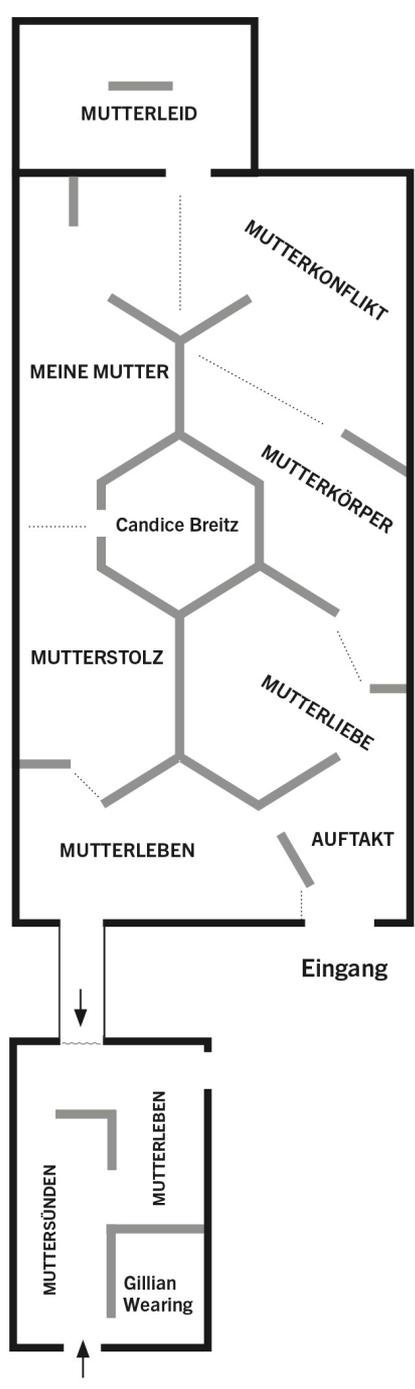
Artists

Uli Aigner	Lucian Freud	Maria Lassnig
Ed Alcock	Fritz Fröhlich	Leigh Ledare
Iris Andraschek	Aldo Giannotti	Erich Lessing
Robert Angerhofer	Burt Glinn	Switbert Lobisser
Siegfried Anzinger	Lea Grundig	Baltasar Lobo
Tina Barney	Johannes Grützke	Lea Lublin
Max Beckmann	Ernst Haas	Elena Luksch-Makowsky
Charlotte Berend-Corinth	Conny Habbel	Karin Mack
Werner Berg	Maria Hahnenkamp	Christian Macketanz
Renate Bertlmann	Keith Haring	Hans Makart
Margret Bilger	Karl Hartung	Jeanne Mammen
Herbert Boeckl	Karl Hauk	Matthias May
Louise Bourgeois	Carry Hauser	Jonathan Meese
Candice Breitz	Gottfried Helnwein	Georg Merkel
Arthur Brusenbauch	Hannah Höch	Larry Miller
Heinrich Campendonk	Axel Johannessen	Gabi Mitterer
Hans Canon	Birgit Jürgensen	Paula Modersohn-Becker
Elinor Carucci	Mary Kelly	Marie-Louise von Motesiczky
Sevda Chkoutova	Josef Kern	Ron Mueck
Larry Clark	Franz Kimm	Otto Mueller
Lenka Clayton	Gustav Klimt	Alice Neel
Lovis Corinth	Max Klinger	Shirin Neshat
Wilhelm Dachauer	Kiki Kogelnik	Max Oppenheimer
Carola Dertnig	Oskar Kokoschka	Florentina Pakosta
Rineke Dijkstra	Silvia Koller	Rebecca Paterno
Otto Dix	Broncia Koller-Pinell	Pablo Picasso
Nathalie Djurberg	Käthe Kollwitz	Margot Pilz
Béatrice Dreux	Julia Krahn	Hanna Putz
Diane Ducruet	Johannes Krejci	Gail Rebhan
Miriam Elia	Friedl Kubelka vom Gröller	Paula Rego
Anton Faistauer	Alfred Kubin	

Rudolf Ribarz
 Annerose Riedl
 Frenzi Rigling
 Franz Ringel
 Ulrike Rosenbach
 Judith Samen
 Hansel Sato
 Egon Schiele

Zineb Sedira
 Ulrika Segerberg
 Kiki Smith
 Annegret Soltau
 Viktoria Sorochinski
 Daniel Spoerri
 Sarah Sudhoff
 Viktor Tischler
 Paloma Varga Weisz

Borjana Venzislavova mit
 Mirsolav Nicic und Mladen
 Penev
 Nurith Wagner-Strauss
 Alfons Walde
 Andy Warhol
 Gillian Wearing
 Helene Winger-Stein
 Anna Witt
 Judith Zillich



Symposium

with a guided with the curators, lectures, reading and round table talks (in German language) by
and with Barbara Sichtermann, Sarah Diehl, Gertraud Klemm, and many more

In cooperation with the Frauenbüro Stadt Linz

Frauenbüro



LinZ
verändert

Costs: € 18 / € 12 (reduced price)

inclusive admission as well as drinks and snacks

Registration until 20 October: T 0732 7070 3601 or claudia.kern@lentos.at

Art Education Programme and Events

Events

SUNDAYS AT 11

Sunday, 22 November

Stella Rollig in conversation with the artist Renate Bertlmann

Guided Tours

PUBLIC GUIDED TOUR

Every Tuesday, 4 pm

Every Sunday, 4 pm

Duration 1 hour, costs € 3, exclusive admission, German only

GUIDED TOUR WITH THE CURATOR

With Sabine Fellner: Thursday, 26 November, 6.30 pm

With Elisabeth Nowak-Thaller: Thursday, 28 January, 6.30 pm

German only, Please register under T 0732 7070 (Teleservice Center der Stadt Linz)

FLASHLIGHT GUIDED TOUR

Saturday, 7 November, at 4 pm

Saturday, 5 December, at 4 pm

in English, Czech and Turkish

Duration 30 Min, € 2 plus admission fee

GUIDED TOUR FOR DEAF MUSEUM VISITORS

Saturday, 7 November, 4 pm

Saturday, 2 January, 4 pm

with sign language interpreter

Admission and guided tour free for deafs

GUIDED TOUR FOR MOTHERS AND (ADULT) DAUGHTERS

Thursday, 3 December, 6.30 pm

Thursday, 11 February, 6.30 pm

In cooperation with the Frauenbüro Stadt Linz, German only

Admission: € 6, ticket: free, Please register under T 0732 7070 (Teleservice Center der Stadt Linz)

BABY-TOUR

Thursday, 5 November, 10.30 am

Saturday, 12 December, 10.30 am

Mummy, Daddy, Baby. Cool! A relaxed guided tour through the exhibition.

Buggy, baby carrier and baby bottle welcome.

Duration: 1 hour, costs: museum ticket, Please register under T 0732 7070 (Teleservice Center der Stadt Linz)

Exhibition Booklet Texts

INTRODUCTION

Super moms, working mothers ambitious for their careers, compulsive helicopter mothers, mothers who collect success bonuses for childcare from their husbands, mothers who regret motherhood, clueless teenage mothers, and mothers as old as grandmothers – extremes often determine public perception. Is a relaxed, unconstrained motherhood possible, a way to live happily with children without frustration, tension, and pressure for success? Where is the enjoyable side of being a mother? Joy, closeness, learning together, mischief, and light-heartedness – all that makes living with children so special. What happened to the ideal image of the happy mother that art has conveyed to us for centuries?

Images of mothers mirror the dominant conditions, but at the same time they also show the deeply human side of maternity with its wholly individual wishes, fears and hopes that accompany every mother throughout her life. “Motherly Love”, “Maternal Body”, “Maternal Suffering”, “Maternal Conflict”, “My Mother”, “Mother’s Sins”, “Motherly Pride”, and “Mother’s Life” are the chapters of the exhibition, presenting images of both the delightful and the challenging sides of motherhood.

The exhibition booklet provides information about these chapters and about a selection of the works in the exhibition. It is intended to support your individual approach.

The artists are listed alphabetically in the sequence of rooms.

PRELUDE

ELINOR CARUCCI

Born 1971 in Jerusalem (Israel); lives in New York, USA

Mother, 2004–2012

Courtesy Edwynn Houk Gallery, New York

For centuries images of motherhood have been limited to depictions of madonna-like mothers holding a newborn child. The depiction of everyday life with children was not a theme. Carucci shows exactly this side of maternity. She has documented life with her twins starting from birth. She captures the intimate moments of tenderness, the joy and light-heartedness of motherhood, as well as the physical changes, the insecurity, the tension, and the exhaustion. In her photographic journal over the years, she has succeeded in authentically capturing the entire range of maternal feelings.

MOTHERLY LOVE

Motherly love is an overused term, processed to define world views, utilized and condemned. A feeling, “uncertain, transient and imperfect”, as philosopher Elisabeth Badinter dares to assert. For centuries the Madonna with the child Jesus has served in western art as the symbol of motherly love. Following this model, mothers have been depicted primarily as enraptured madonnas with a small child. Yet there are also other images of the closeness between mother and child: In 1989 Tina Barney photographed herself with her grown son laughing heartily together with a can of beer. Seventy years before that, Otto Mueller showed us a mother and her adolescent son deep in reverie together, filled with peace and harmony. In 2009 Ed Alcock portrayed his wife with their son on holiday together in unconstrained, ordinary togetherness, conveying familiarity and closeness. Is motherly love boundless, may motherly love be boundless? Ulrike Rosenbach raised this sensitive question in the 1970s with her video works.

MAX BECKMANN

Born 1884 in Leipzig, Germany; died 1950 in New York, USA

Mother with Playing Child, 1946

Kunsthalle Bielefeld

Beckmann created fascinating images on the great themes of humanity, which allow for many interpretations. A reclining mother embraces her restless son, because she wants to nurse him. The child pushes the woman away, stubbornly clutching a toy trumpet in his left hand. The apparently relaxed mother is wearing an exotic snake costume: a covert reference to Eve, for whom Adam will fall in Paradise. Behind the peaceful-looking mother-child scene, Beckmann explores his favorite theme: the fateful seduction of man by woman. The trumpet is often interpreted as a phallus with Beckmann. Is there not also an orange, a symbol of fertility, between the mother's legs? The painting was made in Amsterdam, where Beckmann was living after fleeing from the National-Socialist regime, in which his works were designated “degenerate” in 1937. He emigrated from Amsterdam to America, where he died in 1950 in New York.

PABLO PICASSO

Born 1881 in Malaga, Spain; died in Mougins, France

Games and Reading 23/24 Jan., 1953

Albertina, Vienna

Picasso often portrayed his partners and children. The lithograph *Games and Reading* shows the painter Françoise Gilot – Picasso's partner from 1943 to 1953 – and their children Claude (1947) and Paloma (1949). Françoise is lying on the ground concentrating on reading, while the children are playing with a tricycle and car.

In Picasso's life there were muses and mothers: Marie-Thérèse Walter, Jacqueline Roque, the dancer Olga Chochlowa, the photographer Dora Maar. Gilot, who was still active as an artist at the age of well over 90, said in an interview in the newspaper *Süddeutschen Zeitung* in 2012: “Living

with him meant surrendering entirely to his power. [...] I knew it would end up in a disaster, but a disaster that would be worth living." Today Claude is a photographer, filmmaker and manager of his father's artistic estate. His sister Paloma is a famous designer.

ULRIKE ROSENBACH

Born 1943 in Bad Salzdetfurth, Germany; lives in Cologne, Germany

Maternal Love, 1977

Video, 5 Min.

Loan from the artist

The face filling the screen in Rosenbach's video belongs to her daughter Julia. The person repeatedly pushing into the video as a dark shadow in the course of the few minutes, leaving the red mark of a kiss behind each time, is the artist herself. The more often the mother caresses her daughter, the more red the face becomes. The red becomes suddenly reminiscent of blood, and the traces of lips are transformed into a scar. Rosenbach addresses maternal love as a possible threat. The child is pressured by the mother's effusive love. The boundary between affection and pain can be dangerously narrow.

MATERNAL BODIES

The physical exceptional circumstances of pregnancy, the violence of birth, and the life-sustaining breastfeeding not only make a woman aware of her own corporeality, but also signify the closest physical tie, merging together with another being. The mother's body is now protective wall and source of nourishment for the child.

This physical dimension of maternity was initially left out in visual art or beautified and glorified.

Charlotte Berend-Corinth's vivid depiction of a birth in 1908 is all the more astonishing.

The nursing mother, the primal image of the nourishing woman, has been the pictorial expression of maternal happiness for centuries. Not least of all, this image tradition puts pressure on mothers, when breastfeeding their babies does not work. Placing confidence in one's own body, relaxing sufficiently to enable the milk to flow, and the tension triggered by the fear of not being able to feed one's own child develop into a vicious circle. Sarah Sudoff addresses these feelings of impotence and failure in her video *Supply and Demand* (2014).

CHARLOTTE BEREND-CORINTH

Born 1880 in Berlin, Germany; died 1967 in New York, USA

The Dark Hour, 1908

LENTOS Kunstmuseum Linz

Berend was a pupil in Lovis Corinth's painting school for women, which opened in Berlin in 1901. Corinth married the painter in 1903, their son Thomas was born in 1904. Five years later their daughter Wilhelmine was born. The sketch for the lost painting, which caused a scandal in the Berlin Secession in 1908, came into the LENTOS Collection through Max Anton Pachinger. The

picture shows a woman giving birth. Her body is partially veiled, the rounded body and the breasts are visible. The woman is overwhelmed by the pain of giving birth. *The Woman Giving Birth* reflects the artist's most intimate experiences: the raging pain, the comforting child, and the helping midwife.

With this rare depiction of a birth the artist attracted tremendous attention in artist circles. The painting, which critics called "Symphony of Pain" received recognition as a courageous example of "genuine women's art" as well as rejection. It was purchased by Dr. Paul Straßmann for his women's clinic in Berlin and probably destroyed in World War Two.

RINEKE DIJKSTRA

Born 1959 in Sittard, Netherlands; lives in Amsterdam, Netherlands

Julie, Den Haag, Netherlands, February 29, 1994, 29 Feb. 1994

Saskia, Harderwijk, Netherlands, March 16, 1994, 16 Mar. 1994

Tecla, Amsterdam, Netherlands, May 16, 1994, 16 May 1994

Museum Folkwang

Acquired 1996 with support from the Krupp Anniversary Foundation

Dijkstra allows her models the possibility of self-representation and frequently photographs transitional situations. In the same year that she took pictures of toreadors immediately after a bull fight, she photographed three women one hour [*Julie*], one day [*Tecla*] and one week [*Saskia*] after giving birth. All three are seen from the front before a neutral background, holding the newborn protectively in their arms. Their nakedness seems to be taken for granted. The mothers look unwaveringly into the camera. The impact of their experience is still felt; they appear proud, strong, uncertain and vulnerable at the same time. For Dijkstra, who names August Sander or Diane Arbus as her role models, this is proof that photographs can depict more than just the surface of a person.

OTTO DIX

Born 1891 in Untermhaus near Gera, Germany; died 1969 in Singen, Germany

Birth, 1927

Otto Dix Foundation, Vaduz

A realistic birth. A rare motif in painting. In March 1927, shortly before Otto and Martha Dix moved from Berlin to Dresden, their second child Ursus was born. Very unusual for that time: the father is present at the birth, draws what he has seen, paints it on canvas – and fails. In fact, recognizable particularly in the portrayal of the newborn, this is one of the rare unfinished paintings by the artist. Due to the perspective looking up at an angle at the woman's open legs and the artfully draped sheets, we come very close to what is happening. The picture segment is reminiscent of Gustave Courbet's scandalous picture *Origin of the World*, in which the vagina is depicted as both the place of desire and of birth at the same time. In Dix's painting, on the other hand, the woman is not attractive. The birth is portrayed unsparingly as primal force.

RON MUECK

Born 1958 in Melbourne, Australia; lives in London, Great Britain

Mother and Child, 2001–2003

Courtesy the artist and Hauser & Wirth

An incredible, reverent and existential moment: following the strenuous effort of birth, a new mother sees her child for the first time. She feels it lying on her stomach, the umbilical cord not yet cut. How could one describe the expression in the woman's face? The closeness to reality and the perfect execution of the less than life-sized figures are fascinating. Mueck shows us the situation almost as it is. He leaves out the blood. The sculptor became famous in the 1990s with his fiberglass figures that seemed deceptively real. The son of toy-makers, he worked first as a model-builder for film and television and made figures for Sesame Street, the Muppet Show, and puppets for advertising campaigns before turning to art.

ALICE NEEL

Born 1900 in Pennsylvania, USA, died 1984 in New York, USA

Pregnant Julie and Algis, 1967

The Estate of Alice Neel

The painter, who studied at the Philadelphia School of Design for Women, was part of the American women's movement. In addition to landscapes and stilllife paintings, she painted many portraits of random encounters, neighbors, family, friends, artists or also political activists. When Neel painted a nude, she played with the conventions of eroticism and always took the woman's perspective of things. In the exhibited picture Neel provides us with an insight into the hideaway of a young couple, shifting the naked pregnant woman into the foreground. No information has been passed on about the relationship of the artist and those depicted. Various interpretations of the statement of the picture are possible, for example that the woman's partner cannot relieve her of the burden of pregnancy.

MATERNAL CONFLICT

The close physical tie between mother and child requires dissolution with the progressive development of the child. Reclaiming own corporeality, but also drawing boundaries between the needs of the mother and of the child is often a painful process for both, marked by doubt and insecurity. Despite emancipation and equality, the consequences of parenthood still remain primarily the responsibility of women. The struggle for selfdetermination and free space and the demand for solidarity and support from fathers determined the engagement with motherhood in the 1970s. Women artists expressed this with their works.

Yet not only mothers fight for self-determination, but children also strive persistently for autonomy. Humorously, but also vividly, in her video work from 2013 Lenka Clayton captures the constant conflict between holding on and letting, which permanently determines the relationship between mothers and children.

RENATE BERLMANN

Born 1943 in Vienna, Austria; lives in Vienna, Austria

Pregnant Bride in a Wheelchair, 1978

Video documentation of the performance, 25:32 Min.

Loan from the artist

In the 1970s feminist artists took a social-critical view of motherhood. Bertlmann, one of the pioneers of feminist art, shows in her performance a bride with a mask decorated with a pacifier, who can only move with the help of a wheelchair. She is handicapped by her role as wife and future mother, left alone with the responsibility for the children, the household, and family work. The action vehemently demands support from fathers and society. She struggles for emancipation from outmoded paternalism and for the right to make her own decisions about her own body and her own being.

AKSEL WALDEMAR JOHANNESSEN

Born 1880 in Kristiana [Oslo], Norway; died 1922 in the same place

Mother and Daughter, 1918

Leopold Museum, Vienna

A pensive older woman sits in the bedroom in an armchair. To her right there is a younger woman, who stands looking at us. A painting of a crucifixion hangs over the bed. The picture shows a mother and daughter, whose different emotional states can be read from their expressions.

Johannessen, a representative of Norwegian Expressionism, only became famous after his death. The story of his rediscovery was also the basis for the theater play "The Forgotten Painter", which premiered in Linz during the theater festival SCHÄXPIR 2011.

At the time this family portrait was created, the artist was distressed by his wife's serious illness. The painting expresses the parents' concern about the uncertain future of their child.

MARY KELLY

Born 1941 in Fort Dodge, USA; lives in Los Angeles, USA

Post Partum Document, Documentation IV, 1976

Kunsthaus Zürich, Vereinigung Zürcher Kunstfreunde

Part of the *Post Partum Document*, in which Kelly artistically documents the mother-child relationship in the first six years, was shown for the first time in 1976 in London. At the time the work caused a scandal in the press, because dirty diapers were used in it. A segment from 1976 is presented here, with mementos such as imprints of the hands and parts of the child's bedcover. On the pieces of fabric there are the mother's inner dialogues imprinted with a complex system of letters. The monologues are reminiscent of diary entries. Although they can be perceived at an autobiographical level, they allow for different – also ironic – readings as well. Although Kelly seems to make use of clichéd images of motherhood in the texts [separation anxiety, guilt feelings], she wants the work to be understood as a contribution to feminist discourse.

KIKI KOGELNIK

Born 1935 in Graz, grew up in Bleiburg, both in Austria; died 1997 in Vienna, Austria

Approaching Target, 1967

Art Collection of the Federal Province of Carinthia / Museum of Modern Art Carinthia

The Painter, 1975

Kiki Kogelnik Foundation Vienna/New York

In the 1960s in New York Kogelnik became acquainted with Pop Art artists like Claes Oldenburg, of whom she made a so-called "Cut-Out". For this she drew the contours of Oldenburg's body on brown paper, cut this out and used it as a stencil. In *The Painter* the artist shows her own silhouette, painted in black and brushed with color. Red paint drips from the red paintbrush directly in front of her genitals. To the left there is the silhouette of a boy, which was not painted in. This was her son Mono, who was eight years old at the time. Kogelnik's feeling of being torn between being an artist and being a mother is clearly reflected here. *Approaching Target* recalls a popular contraceptive: the intrauterine device (IUD), better known as the spiral. The picture was made – astonishingly – exactly in the year of her pregnancy. Following her marriage to a radiologist, Kogelnik became interested in medical themes for some time.

JULIA KRAHN

Born 1978 in Jülich, Germany; lives in Milan, Italy

Mother and Daughter, 2014

Loan from the artist / Courtesy Antonella Cattani contemporary art

Two women wrestling. The title reveals they are mother and daughter. The photograph is part of a series, in which Krahn deals with her own private conflicts. In her works she frequently probes the insecurities in relationships between people.

The ambivalent moods between mother and daughter are translated here into an understandable body pose: love and aggression, closeness and distance, desire and the wish for autonomy are mirrored in this. Dressed in stockings and skin-colored underwear, the two have little in common with athletic wrestlers. The human body becomes more a symbol of contradictory feelings.

MATERNAL SUFFERING

The majority of pregnancies around 1900 were unwanted. Pregnancies out of wedlock meant social isolation and misery, numerous pregnancies within wedlock the physical collapse of women. Abortions were not only illegal, but also potentially fatal. In most cases they ended with the agonizing death of both mother and child.

Covering it up, giving birth in secret, giving the child into foster care somewhere in the country, where the child often died due to gross negligence: this was the reality of unwed mothers at the beginning of the twentieth century. Yet many women and children also died during childbirth due to a lack of hygiene.

For these reasons, there are numerous pictures dealing with this dark side of motherhood. Jeanne Mammen, Lea Grundig, Käthe Kollwitz and Alfred Kubin present us with the constant presence of death at that time. Birth control through contraception was able to meliorate the misery induced by unwanted pregnancies, and medical progress makes pregnancy and birth safer today. Yet the death of a child due to war, flight and illness is still a topic today that has lost none of its urgency.

LEA GRUNDIG

Born 1906 in Dresden, Germany; died 1977 during a Mediterranean trip

Woman Carrying a Child, 1930

The Sick Child, 1935

Mother with a Sick Child in the Waiting Room, 1933

Mothers, War is Coming!, 1936

Monstrosities, 1958

Ladengalerie Berlin

In almost all of the pictures shown here, Grundig takes the part of mothers with children in an unprecedented way. She draws pregnant workers, abandoned mothers struggling just to survive, a desperate woman with a sick child, and a dying girl, whose father leaves the sickroom while the mother breaks down at the end of the bed. Also a woman crying over her child born handicapped because of a nuclear accident.

In the early 1930s Grundig was active against illegal abortions, fought against social misery caused by having too many children. As a feminist pioneer the artist pointed out the dire straits of many women workers and decried the danger of National-Socialist powers at an early stage. In the leaf *Mothers, War is Coming!* from 1936, a mother stabs two sons to save them from the battlefield. Grundig created images of resistance: images of the Holocaust, the pogroms, nuclear war, the murder of mothers and children became leitmotifs.

ERNST HAAS

Born 1921 in Vienna, Austria; died 1986 in New York

The Returnees, Vienna, South Train Station, 1947

Photo Collection Ostlicht, Vienna

With the series *The Returnees* created in 1947, Haas achieved an early international breakthrough. He was originally supposed to take pictures of models at the train station, when the first transport of prisoners of war arrived. He experienced the moving scenes of the arrival of the soldiers from the front and shot the legendary picture of a desperate mother showing a picture of her missing son to a soldier. The joy over the safe return home and the suffering of a entreating mother are very close together. Haas, who moved to the US in 1951 and became a member of the legendary photo agency Magnum in 1949, became a world-famous photo essayist over night. The pictures of the returnees from the war in Russia were published in *Heute and Life*.

HANNAH HÖCH

Born 1889 in Gotha; died 1978 in West Berlin

Woman and Saturn, 1922

Galerie Remmert & Barth, Düsseldorf

In Höch's main work *Woman and Saturn*, which the artist was never able to let go, she carries a radiant newborn. The picture in expressive shades of red is a vision. The mother affectionately hugs the baby. The word "SATURN" can be recognized on a yellow star. In the background we discover the dismal grimace of Raoul Hausmann. The artist couple had a difficult relationship, because Hausmann was married and already the father of a daughter. Höch, on the other hand, wished for nothing more longingly than a child. Twice she became pregnant from Hausmann, but decided to abort, which finally led to their separation. From the lover's perspective, Hausmann, who called his unborn son "Sky-Blue", devours his children like Saturn.

ERICH LESSING

Born 1923 in Vienna, Austria, where he still lives

A Refugee Woman from Bulgaria Washing Her Child, 1951

Turkish Refugees Arrive in Edirne [Turkey], 1951

LENTOS Kunstmuseum Linz

Human beings and their fate have always been important to Lessing. "Constantly hunting for the right moment", he presses the release as two Muslim refugee women in the street are washing a small child as best they can. Another refugee from Bulgaria looks out the window of a train with her daughter and awaits arrival. Minorities of Turkish descent lived in Bulgaria for centuries. Immediately after World War Two, Bulgaria banned the Turks living in the border province, who were unwilling to submit to Communism. Between 1949 and 1951 over 100,000 Muslim peasants and Roma fled. The refugees reached the Turkish city of Edirne by train, where Lessing was commissioned by the renowned photo agency Magnum to take pictures of the refugee convoys. During a further wave of emigration in 1989, 300,000 Turks who could not resign themselves to the pressure to assimilate left the country. Even today, many refugees from Syria and Africa are stranded in Edirne.

MY MOTHER

Looking back at the mother clarifies one's own identity. The search for the person behind the mother, the question of origin, of the connection with the generations before us allows us to situate ourselves in the here and now. Daughters who rebel against their mothers can often first understand the mothers' needs and compulsions when they become mothers themselves. It is only then that they can appreciate the care they took for granted as children. It is primarily daughters who support their mothers in old age, care for them and accompany them as they die, as visualized by Marie-Louise von Motesiczky or Friedl vom Gröller. Franz Ringel works through his own relationship with his mother in his artistic work by signing his works with the names of his

mother and his foster mother. Zineb Sedira addresses the strong family bonds between grandmother, mother and granddaughter, which still hold despite the increasing cultural alienation between the generations due to emigration.

DIANE DUCRUET

Born 1973 in Lisieux, France; lives in Montreuil, France

Mother and Daughter, 2001

Loan from the artist

As complex and difficult as a mother-daughter relationship may often be, the original tie and the needs of both individuals are quite simple. The photographer Ducruet depicts the connecting and separating moments in life between mother and daughter with the help of plain black and white pictures and simple utensils. The umbilical cord feeds the daughter as an embryo in the mother's womb, just as the breasts nourish the nursing baby. The mother screams during the birth, just as the newborn does with the first breath. Sometimes the daughter wishes the mother would literally keep her beak shut, and sometimes the mother devours the daughter alive. The photos appear as though taken during a pantomime play, seem to represent all the different situations in the life of mother and daughter. Yet depending on the viewers' own experiences, they can interpret the pictures differently.

CONNY HABEL

Born 1979 in Regensburg, Germany; lives in Munich, Germany, and Vienna, Austria

Mother's Nighty 1979/2002, 2002

NORDICO Stadtmuseum Linz

There are roughly twenty-three years between these two photos. The older picture shows Habel's mother with the artist herself as a newborn just after the birth. In the more recent photo Habel reenacts this scene: she puts on her mother's nightgown [Mother's Nighty] and poses in a hospital bed, but without a baby. Questions inevitably arise: What changed from one generation of women to the next? How will it be in twenty-three years? The work is part of the series *Go and fight!*, in which Habel takes scenes from old family photos and reenacts them for new photographs: the aged protagonists in the same places, in identical poses, and with similar objects especially reconstructed or re-sewn for this purpose. With the direct juxtaposition, past and present are joined in the pairs of pictures.

LEIGH LEDARE

Born 1976 in Seattle, USA; lives in New York, USA

Mother and Catch 22, 2002

Mom Reflecting, 2003

Office Baroque, Brüssel

The American photographer Ledare deals with taboo topics in many of his photo series. In pictures from a certain series, which are probably the most shocking, he can be seen in an erotic situation with his own mother. The photos that can be seen here in the exhibition also show his mother having sex with various men. When the son not only participates in the intimate life of his mother, but also publishes the photographs as art works, taboos in our society today are broken. Words like incest or Oedipus complex come to mind. Even though all those involved are adults and consenting, the question arises as to how far love between mother and son may go.

JONATHAN MEESE

Born 1970 Tokyo, Japan; lives in Berlin and Hamburg, Germany

Mother Meese, 2005

Privately owned, Hamburg

Artists have portrayed their mothers for many different reasons. With Meese, whose work is often polarizing, the connection with his single mother is especially close. Several portraits were accordingly made in her honor. Those who know what Brigitte Renate Meese looks like, recognize her here too. Yet the purposely trashy painting also reveals the unique artistic cosmos of her son. Meese knows no taboos. In his work he often playfully links his own neologisms [e.g. Mutterz], different symbols [e.g. from National-Socialism], and references to various mythologies. High and popular culture are rigorously mixed: a picture of a cat, the Egyptian sun and fertility goddess Isis, a kraken-like monster from the depths, and even an Iron Cross [according to Meese an "objectified symbol of Meeseian soldiership"].

MARIE-LOUISE VON MOTESICZKY

Born 1906 in Vienna, Austria; died 1996 in London, Great Britain

Mother with a Straw, 1962

Mother in the Garden, 1975

Mother in Green Dressing Gown, 1975

Marie-Louise von Motesiczky Charitable Trust

Von Motesicky cared for many years for her mother Henriette, who died in 1978 at the age of 96. Many portraits of the increasingly fragile woman were created during this period. These intimate glimpses testify on the one hand to the close relationship between mother and daughter and on the other they address aging as a process that no one is spared. That the painter repeatedly portrayed her mother was also due simply to the fact that the time-consuming care severely limited her work as an artist and allowed for no other motifs. Just as it is socially still conventional that mothers take care of their children, it is also usually the daughters who take over the care of their mothers.

LARRY MILLER

Born 1944 in Missouri, USA; lives in New York, USA

Mom-Me, 1973

Loan from the artist

To get to know his mother better, the Fluxus artist Miller let himself be hypnotized several times. This made it possible for him to slip into her body and take on her personality. One reason for this was Miller's traumatic childhood experiences. At the age of two he was briefly kidnapped by his biological father, and his stepfather beat up the family. In the work *Mom-Me* there is nothing to be seen of all these experiences. The artist seems to work through his difficult childhood with the help of insights into the psyche of his mother. In addition to family photos, the installation also shows stills from videos and drawings created during the hypnosis sessions.

ANNEGRET SOLTAU

Born 1946 in Lüneburg, Germany; lives in Darmstadt, Germany

Memory [Mother's Monologue], sequence from the video Pregnant II, 1980

7 Min., Loan from the artist

Her pregnancies in 1978 and 1980 inspired the feminist Soltau to create photo and video works dealing with creativity, maternity, but also with existential fears. In the 45-minute video *Pregnant II*, which is divided into several chapters, the embryonal heartbeat is used as leitmotif. The expectant mother is the paradigmatic lonely human being, naked in a room without a view. In the chapter *Memory* the artist looks at a photo, in which she herself is seen as a baby with her mother. The meanwhile deceased mother tells the touching story of the unwanted pregnancy, of an attempted abortion, describes the difficult birth, poverty, having to abandon the nine-month-old daughter Annegret to her grandmother. With northern German asperity, the mother struggles in uncertain times with her hard fate: "Thank God it's a girl, that's what people said during the war." The thread has become Soltau's trademark: "It is a love-hate relationship, there is this anti-energy in it, in this thread, because one was plagued with handicrafts in childhood and youth."

LARGE HALL / MIDDLE

CANDICE BREITZ

Born 1972 in Johannesburg, South Africa; lives in Berlin, Germany

Mother, 2005

Video 13:15 Min.

White Cube, London

With her work Breitz illustrates how strongly we are influenced by the images transported by the media. She shows six actresses from Hollywood movies passionately performing their mother role. Faye Dunaway, Diane Keaton, Shirley MacLaine, Julia Roberts, Susan Sarandon and Meryl Streep laugh, sob, rage, struggle, doubt and despair as film mothers. As Breitz dissects the generalized

and simplified images of motherhood presented by the film industry into their single parts and recomposes them, they gain a completely new meaning. Breitz succeeds in creating a multi-layered maternal universe of disturbing intensity.

MOTHERLY PRIDE

At a time when motherhood was the only role for a woman, the birth of a child first secured her social recognition. A woman was only considered a full member of society as a mother. Anton Faistauer and Herbert Boeckl portrayed proud mothers in 1919 and 1931, elegantly dressed, the children wrapped in lace, full bourgeois representation. Elena Luksch-Makowsky and Shirin Neshat rebel with their portraits of mothers against the social position of a woman being determined by her son. The two works are separated by a period of nearly a hundred years, which illustrates the long tradition of an image of motherhood marked by patriarchy. The long tradition of representational pictures of idealized mothers is obstinately contrasted by Maria Lassnig in 1964 with *The Great Mother*: naked, physical, violent, she roughly holds her child toward the viewer between her open thighs.

WILHELM DACHAUER

Born 1881 Ried im Innkreis, Austria; died 1951 in Vienna, Austria

Fertility, 1942

Museum Innviertler Volkskundehaus, Ried im Innkreis

The ideology of National-Socialism called for motherhood in the service of the state. In this sense, the Mother's Cross was invented in 1938 as an award of distinction. For four "German-blooded children" a woman was awarded the honorary cross third class, for a least eight children the honorary cross first class. Various laws specifically pushed women out of the labor market back into the role of housewife and mother. Children now belonged to the people and the mother was stylized as the mother of heroes. Dachauer pictures her monumentally: energetic, blond and surrounded by her swarm of children, she is the desexualized carrier of blood and race.

ELENA LUKSCH-MAKOWSKY

Born 1878 in Saint Petersburg, Russia; 1967 in Hamburg, Germany

Self-portrait with Son Peter, 1901

Belvedere, Vienna

Luksch-Makowsky studied first at the St. Petersburg Academy before transferring to the Munich Academy in 1898. In 1901 she moved to Vienna. There she became the first female member of the Secession and was represented in all exhibitions until 1907. The self-portrait in which she portrays herself with her young son Peter is from 1901. Whereas the artist almost disappears into the dark background, the radiant white body of the small child dominates the painting. It is not only because of the wreath on the boy's head that the scene is reminiscent of a picture of Mary with the child Jesus. The selfdeprecating way the painter depicts herself with her child probably reflects her life situation as a working woman, especially one who had to assert herself in a male domain.

SHIRIN NESHAT

Born 1957 in Qazvin, Iran; lives in New York, USA

Untitled, 1995

From the series *Women of Allah*

Neue Galerie Graz, Universalmuseum Joanneum

Neshat has always explored the oppositions between Western and Islamic culture. In the series *Women of Allah*, the Iranian artist who emigrated to the US describes the oppression of women. A mother veiled in a chador (a fullbody Veil) presents her naked son. The child's skin is covered with tendrils and ornaments. Is the child decorated with the popular henna tattoos? The mother seems isolated, but the position of her hands suggests a close mother-child relationship. Her status in the family is based solely on the birth and raising of her sons. While the artist herself aims at the viewers with a gun and a veil in other photographs in this series, this photo reveals Iranian family traditions.

ANDY WARHOL

Born 1928 in Pittsburgh, USA; died 1987 in New York, USA

Mother and Child, undated

Private collection, Austria

Warhol, the eccentric founder of Pop Art, had a close relationship to his mother. Julia Warhola lived with many cats between 1951 and 1971 in Manhattan in a shared house. The devout Catholic doted on her son, who led a wild, excessive life in the studio. The undated drawing shows a proud mother presenting the artist with a bright infant. With sure, quick pencil lines, Warhol drew the child energetically pushing away and turning curiously toward him. Warhol portrayed world stars like Marilyn Monroe and Liz Taylor, politicians, and also his mother. On 3 June 1968, he said a prayer with his mother, as always when leaving the house. He entered the Factory and was shot in the chest by the radical feminist Valery Solanas. As though by miracle, he survived the attack.

MOTHER'S LIFE

"Strong on the outside and radiant. Cheerful. A wow-how-does-she-manage-allthat mother." This is how Karin Steger describes the image that mothers today think they have to live up to. But what does the everyday life of a housewife and mother really look like? The fact that motherhood also includes stress, sacrifice, endless patience, boredom, and exhaustion, was not talked about for a long time".

Today artists have no inhibitions about providing a realistic insight into the trials, traps and challenges that are part of living with a small child: such as Carola Dertnig in 2006 with the humorous description of an adventuresome trip with a stroller in the elevator, Judith Samen who shows a mother overwhelmed between child and household, or Nathalie Djurberg, who presents the horror scenario of a completely exhausted mother between her whining, fighting children pulling on her in the sarcastically entitled video film *Family Heart*. The works illustrate that family

work is still primarily the responsibility of mothers. Karin Steger raises the crucial question, which provides an answer at the same time, of what a happy motherhood could look like today: “[...] how would it feel if we gave mothers more recognition? My own mother and generally mothers in our society. And consequently also ourselves ...

HEINRICH CAMPENDONK

Born 1889 in Krefeld, Germany; died 1957 in Amsterdam, Holland

Family Portrait, around 1915

Kunsthalle Bielefeld

Campendonk discovered his vocation very early: “The depiction of harmony between human and animal – creation, the cycle of eternal becoming and passing.”

The family appears as an inseparable unit, as both parents melt in their love for the child into a single figure. The space of the picture is structured with geometrical, crystalline forms and expressive colors. Fiery red [mother] and cool blue [father] refer to the polarity of the genders. The mother’s nipple is inflamed, the intimate act of breastfeeding becomes a painful, public experience. The chubby-cheeked infant with a halo is under divine protection. Campendonk modernizes the motif of the Holy Family by placing them in an everyday, domestic environment. In 1916 Campendonk actually became a father.

KEITH HARING

Born 1958 in Reading, USA; died 1990 in New York, USA

Untitled, from the series Fertility, 1983

Keith Haring Foundation

In the 1980s Haring’s unmistakable signature made him a famous artist and a popular cult figure. His life was short – he died of AIDS at the age of only 31 – and exciting. Even as a child he constantly scribbled comics. Influenced by graffiti, he drew rapidly with washable paint on free advertising surfaces in the New York metros. The figures reduced to a few lines, the stick figures, are a memorable trademark and made the young artist world famous. For Haring the baby in a wreath of rays represented “the finest and most positive experience in human life”. In the black and white drawing from the Fertility series, in which pregnant women and the “radiant baby” are at the center, a powerful woman is almost brought down by figures. The little men pull and tug on the mother. Although she is much larger, the pregnant woman seems to collapse under this burden.

BIRGIT JÜRGENSSEN

Born 1949 in Vienna; died 2003 in Vienna

Pregnant Shoe, 1976

Estate Birgit Jürgenssen

The fear of vanishing as a person behind the mother role, the attempt to return to what was before the child, to a life as a woman beyond maternal duties and household, is a theme addressed by

many women artists. Jürgenssen works with *the* erotic symbol of femininity: a high-heeled shoe. “I was looking for a neutral object familiar to everyone. Shoes seemed to me to be appropriate objects for giving free rein to my erotic and cynical fantasies and all the other possibilities for interpretation.” Her pink, delicate fabric shoe is pregnant. It illustrates the wish to be perceived as a desirable woman even in the role of mother in between diapers and mush.

GABI MITTERER

Born 1967 in Wolfsbach, Austria; still lives there

Left with the Pieces, 2010

Loan from the artist

Do you recognize what the artist has on her head there? What looks like a cowboy hat is actually a potty. Mitterer chose as the title an Austrian saying, “Den Scherben aufhaben”, which means in a figurative sense “to be left with nothing” or “stuck in a mess”. The proud challenging gaze that Mitterer casts at the viewers, however, conveys the opposite. At the same time, what also resonates in this very funny implementation is that it is still largely the mothers alone, who are left to deal with raising child [and here especially with potty training].

MOTHER’S SINS

A child is not only a beloved companion, but also an adversary. To be able to develop its own sense of self, the child seeks out the boundary of a counterpart, the “duel”. The blatant expression of aggression on the part of the child triggers alarm, dismay and often helplessness on the part of the mother. What is the right way to react, especially in situations that are dangerous for the child? Up until the 1960s there was only one response: counter-aggression. Artists unsparingly show how narrow the boundary is between affection and physical violence, how prone to crisis the mother-child relationship is. Yet abuse is not only raw, physical violence. Alfred Kubin presents us with an abject series of physical and mental abuses, all the way to child murder, demonstrating that it is not only inner-family conflicts, but also and especially the social framework conditions, the social circumstances that drive mothers to acts of desperation.

LARRY CLARK

Born 1943 in Tulsa, USA; lives in New York, USA

Untitled, 1971

Courtesy of the artist and Luhring Augustine, New York

Teenage mothers are quickly stigmatized as bad mothers. This pregnant girl is a heroin addict as well: it doesn’t get worse than that. A mother who damages her as yet unborn child by injecting an opiate is regarded as socially unacceptable. Drug addicts like the photographer of this picture perceive that differently. The photo of the young mother is part of the series *Tulsa*. For this series Clark documented the life of young people in his home town, marked by drugs and prostitution.

The relationship of trust or even of mutual affection between the photographer and the model becomes obvious as the picture is viewed longer.

Clark arranged all the photos of the series into an artist book of the same title, which is devoted to the thin line between life and death. In 1995 he directed the film *Kids*, which also deals with drug-addicted young people.

GILLIAN WEARING

Born 1963 in Birmingham, Great Britain; lives in London, Great Britain

Sacha and Mum, 1996

Courtesy Maureen Paley, London

What is going on in the daughter's room? Whereas the mother and grown daughter at first laugh and hug one another, the mood soon tips: the mother abuses the daughter, only to comfort her again then. A vicious cycle begins, drawing on the contradictory feelings of love and hate. The young woman offers essentially no resistance. Fortunately, none of it is real. Wearing deals with the private sphere of the family in this video. To generate an expression of artificiality, she lets the actresses perform and uses various filmic devices: black and white film, documentary film, and film techniques such as rewind and fast forward. The sound recording of the voices is purposely distorted; the spoken word turns into an odd gibberish.

LENTOS FREIRAUM

HANSEL SATO

Born in Trujillo, Peru; lives in Vienna, Austria

Men, 2011

Loan from the artist

In 2009 3.6 % of the recipients of child benefits were men. There are still not many more today. According to surveys, two thirds of all men would be willing to take paternity leave and interrupt their careers for this, but then there are various reasons why they do not. Women often do not even have this choice, if they decide to have children.

With the 12-part poster series, which was originally shown in Vienna in Karlsplatz, Sato addressed the position of (child-raising] men in our society in 2011. Key words such as engagement, goal-oriented and leadership skills are usually associated primarily with the business world and not with the depicted scene of a father caring for a child at home. In 2013 Sato and the artists Iris Christine Aue and Anna Ceeh developed the workshop *Wir werden das Kind schon schaukeln / We'll Manage Somehow* for the association IG Bildende Kunst. With this initiative the artists intended to call attention to the fact that it is harder for parents in the art field than in many other branches.

Texts: Sabine Fellner, Nina Kirsch, Elisabeth Nowak-Thaller, Dunja Schneider

Press Images

Press Images available for download at www.lentos.at.



1. Diane Ducruet
Lion, 2015
Courtesy the artist
© Diane Ducruet



2. Hannah Höch
Woman and Saturn, 1922
Galerie Remmert und Barth, Düsseldorf. © Bildrecht, Vienna 2015



3. Judith Samen
Untitled (Brotschneiden), 1997
Courtesy of the artist
© Bildrecht, Vienna 2015



4. Birgit Jürgenssen
Pregnant shoe, 1976
Estate Birgit Jürgenssen
© Bildrecht, Vienna 2015



5. Aldo Giannotti
An angle of 180 degrees is a straight line or half a circle, 2007
Courtesy of the artist



6. Gabi Mitterer
Den Scherben aufhaben, 2010
Courtesy of the artist



7. Elena Luksch-Makowsky
Self portrait with son Peter, 1901
Österreichische Galerie Belvedere



8. Julia Krahn
Mother of Daughter, 2014
Courtesy of the artist



9. Max Beckmann
Mother with playing child, 1946
Kunsthalle Bielefeld
© Bildrecht, Vienna 2015



10. Judith Zillich
Mother with two children, 2008
Courtesy of the artist
© Bildrecht, Vienna 2015



11. Hansel Sato
From the series *Men*, 2011
Courtesy of the artist



12. Elinor Carucci
Dragging, from the series *Mother*, 2010
© Elinor Carucci/Courtesy of Edwynn Houk
Gallery, New York



13. Maria Lassnig
The great mother, 1964
Kunstsammlung des Landes
Kärnten / MMKK



14. Ed Alcock
Pebble beach from the series
Hobbledehoy, 2009
© Ed Alcock / Agence M.Y.O.P.



15. Viktor Tischler
Mother and Daughter,
1920s/1930s
Private collection, Linz
Photo: Reinhard Haider



16. Keith Haring
Untitled from the series *Fertility*, 1983
© Keith Haring Foundation



17.-20. Exhibition view MOTHER OF THE YEAR. Between Empowerment and Crisis: Images of Motherhood from 1900 to Today
LENTOS Kunstmuseum Linz, 2015
Photo: Reinhard Haider