

**MAPPING WIEN
SUSAN HEFUNA**



Prelude, Store Front Project, November 2009

Christoph Thun-Hohenstein

Seeking “serendipity”

There are many reasons the *MAPPING WIEN* project put together by Galerie Grita Insam with Susan Hefuna can be seen as exciting — one being that a top-notch Vienna gallery that has had an excellent reputation for decades has succeeded in teaming up with one of today’s most interesting artists whose oeuvre consists of many different layers. Or that a series of artistic interventions offers a much more profound insight into an artistic position than a solo exhibition does. Or that alternating between presentations in a museum context and interventions in public or semi-public space enables one to focus on directing the gaze to the socio-political potential of artistic work.

As we all know art doesn’t necessarily have to have any practical use. It does, however, have functions and must (at times) seek to change the world in a positive sense. Of course not each artwork can make such a claim. Sometimes it is enough for it to enrich our lives. When art appears in everyday contexts or draws people into unusual encounters or touches in any other uncommon way then its purpose of serving as enrichment can become a small step towards changing the world. Precisely this aspect assumes special meaning in our age of transition from Web 2.0 to Web 3.0. The latter also involves the computer-controlled processing of our everyday deluge of information, that is, the computer learns to understand and classify information and to subsequently filter it for each of us on the basis of a given profile. Anything interesting, appealing, inspiring outside of this

individualized standard setting runs the risk of being withheld. For serendipity – the fortunate coincidence of “hitting upon” unusual circumstances - to be maintained, it must have a chance (and not just one!). In the future it will be of utmost importance to deliberately make room for chance events. This, I believe, is also one of art’s central tasks – to subvert conventional attitudes and to make it possible “to discover something useful through a chance encounter.” Outside of its standard “venues” art is particularly able to do justice to this mission; in museums the unconventional approach to the familiar also has an important role to play.

Susan Hefuna has set high standards both for us and herself – by selecting a complex city for her Mapping project and choosing sites that in her view are most characteristic of Vienna. The total vista of this project that was planned to take place over a longer period of time convincingly demonstrates that expressive power and subtlety do not have to be a contradiction. At the same time it also lastingly enriches the profile of a renowned Viennese gallery in an extraordinary way. For departure, the creative agency of the City of Vienna, the team of Grita Insam and Susan Hefuna has proven to be a case of serendipity in the best sense.



Series of postcards accompanying *MAPPING WIEN*



Collecting Matters? @ Christian Hauer Collection Vienna, February 2010

Gabriele Kucsko, Leonid Rath, Christa Steinle, Guido Kucsko, Gustav Schörghofer, Margot Fuchs, Edelbert Köb, Karin Thun-Hohenstein, Brigitta Hauer, Alexander Isola, Sigrid Wojda, Roman Fuchs, Elisabeth von Samsonow, Christian Hauer, Angelika Köb, Franz Wojda, Susan Hefuna, Christoph Thun-Hohenstein, Grita Insam, Bruno Domany and Meinhard Rauchensteiner (seating order of the discussion round on the subject *Collecting Matters?*, counter-clockwise)

Christa Steinle

Collecting Matters?

Public collection vs. private collection

As the artist conceived it, Susan Hefuna's 15-month art project *MAPPING WIEN* comprises interventions in public space, exhibitions, workshops, lectures, social projects and the like. It also included a dinner, which took place in the private collection space of a Viennese lawyer. The ca. 20 dinner guests included representatives of public and private collections, art experts and aficionados. The artist asked them, under the moderation of gallerist Grita Insam, to discuss over dinner the theme *Collecting Matters?*, that is to say, the significance of collecting contemporary art. As various statements soon showed, different criteria of selection apply for a public collection than for a private one. In the following I will sum up some of my own reflections on this subject.

Two different types of collectors can be distinguished. One strives for completion and clear structure, while the other mainly is driven by the desire to discover something new. A combination of these two types and their intentions would be the ideal constellation for a collection.

A public collection is committed to the general public, that is, it must follow general defined criteria and objective methods and not market logic. A private collection, by contrast, can follow personal proclivities and interests. The positioning of public or private collection makes this an important social factor for the construction of art. There need not, by necessity, be a collision of public and private collections; on the contrary, the higher the level

of a private collection is, the more it actually resembles a public collection. Many museums whose means and resources are increasingly being reduced are compelled to cooperate with private collectors and are dependent on their intellectual and financial input. Often private collections are accused of being too heavily influenced by personal appraisals of artists and thus of being one-sided in orientation when it comes to acquisitions. By the same token, museum collections much more often reflect the private interests of the museum directors than those of private collectors who ultimately have to shoulder the financial risk.

A crucial task of the public collection or museum is to select those works that should be conserved, with the criteria of this selection determining the collection policy. Collecting thus not only means conserving artworks and keeping them from disappearing, it also means to assume responsibility for the selection. Put in very general terms, this means the ability to decide when an artwork is a relevant piece and thus worthy of being collected. This requires being informed, having a broad horizon and being versed in art history. But given the much-lamented complexity of today's globalized art world this means not just being able to recognize and select early the incunabula and master pieces of art. It also does not just mean detecting trends and styles in time. Rather, it has to do with whether the collected objects actually merit being accorded the status of art. Moreover, these institutions are increasingly facing a broader range of tasks, since in addition to traditional art forms such as painting, object art, video to installation art there is also an interest in the most recent manifestations of creative expression such as

computer-generated imagery or network art and the high costs of collecting this form of art. Here connoisseurship and erudition in art theory are called for to be able to create a relevant collection. The merging of art theory, art history and contemporary art must be the goal of a museum and its collection policy.



Collecting Matters?, 2010, 94 min., video stills





Collecting Matters?

Lobmeyr glass, a gift given to each discussion participant

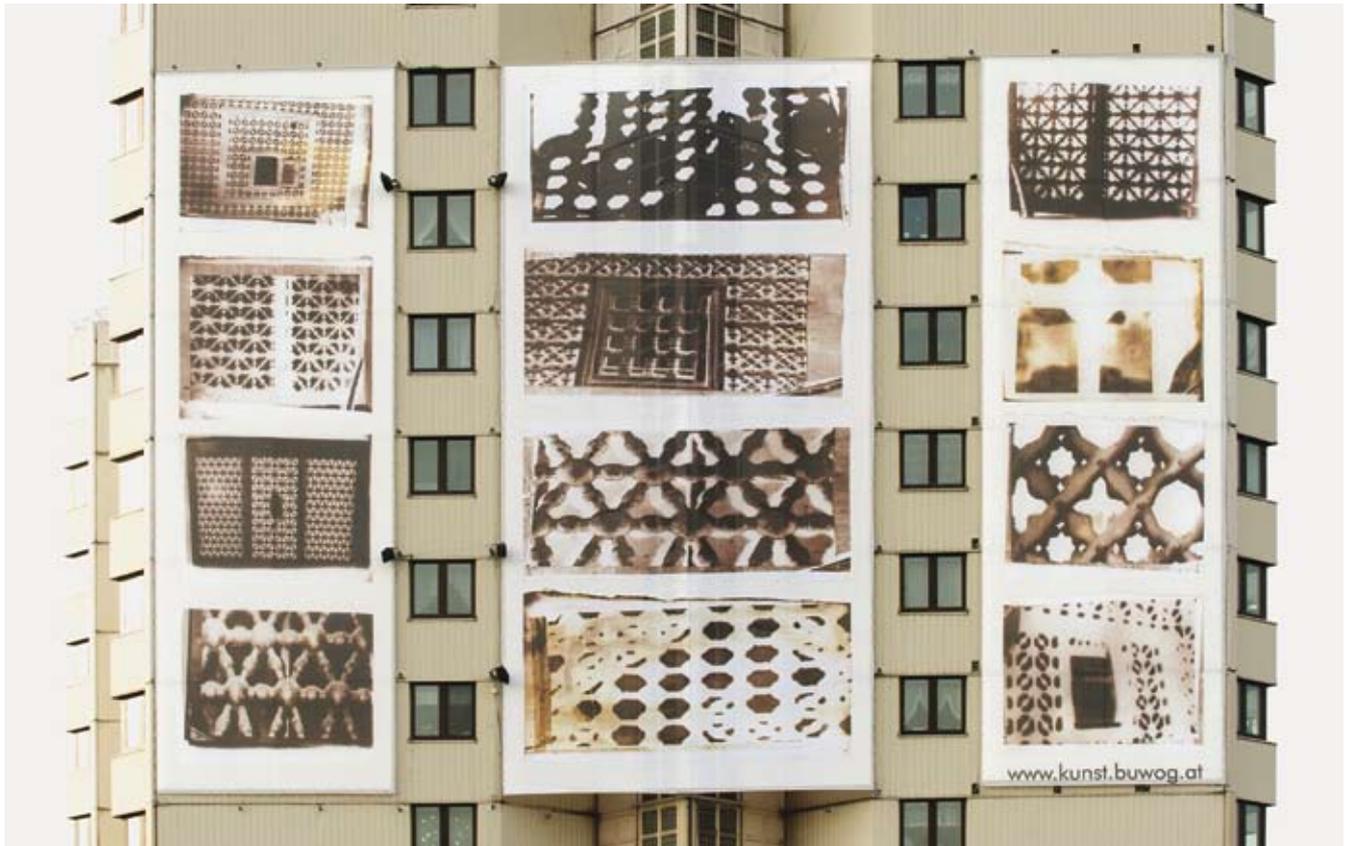
Walter Seidl

Spatial Linkages

Susan Hefuna's BUWOG façade project

Architecture as a vitally essential foundation of spaces for living and interaction is manifested in certain geopolitical regions in ways that can often be read differently depending on the given culture. The interlocking of structures and the culturally immanent symbolism with an universal repertory of images has, with the advent of postmodernism, resulted in a change in urban models and their visual implementation. This mix of local and global stylistic elements that have led in Marshall McLuhan's spirit to a "glocal village" is the subject of Susan Hefuna's installation on the façade of the BUWOG apartment building located on Hietzinger Kai in Vienna.

Large-format photo-banners titled *Greetings From Cairo* depict close-up views of various architectural elements of the Egyptian capital. These banners are defined by a grid structure in very different horizontal, vertical and diagonal formats. Through the extreme close-ups, however, religious or secular connotations are entirely erased. The architectural and photographic elements are interwoven in a way that alludes to the concept of the rhizome developed by Deleuze and Guatarri, a postmodern and post-structural figure used to describe architectural language and knowledge production. Here the beginnings and end points of the structures are accorded less meaning than the various ramifications that can be found in Hefuna's installation. The sections of architecture depicted in the photographs reveal details of this mesh but no beginning or end. Hefuna also makes



Greetings From Cairo, 2010

Façade BUWOG apartment building on Hietzinger Kai 131

references to the “grid” system on which US-American cities are based and which now defines the postmodern city and could also be applied to Cairo and Vienna. The grid-like construction of the BUWOG building with the slightly smaller façade addition defines the anti-symmetry of postmodern buildings even if its window and façade design reveal a regular mesh and grid structure.

Even if certain patterns in Hefuna’s shots show oriental characteristics, the artist eliminates their original function since they are now elevated to the status of a universal idiom of architecture and imagery. In terms of the socialization of people living in the building, the piece contributes to integration in a “community” oriented perspective since the interwoven symbolism of the imagery backs a social interaction-based habitat that is independent of ethnic background.



Greetings From Cairo @ Façade BUWOG apartment building on Hietzinger Kai 131, 2010

For the façade of the BUWOG apartment building Susan Hefuna developed a montage consisting of different architectural details of the city of Cairo. Under the heading *Greetings From Cairo* Hefuna merged these various elements to create a total image. With the presentation of the work on the façade of the BUWOG building the artist is integrating the work in a western context.

GI



Costume performance @ Viennese Opera Ball, February 2010
Margot Fuchs, Susan Hefuna and Grita Insam

Brigitte R. Winkler

Three gowns in black. Striking? Provocative? Not at first sight. More conventional than not. In keeping with the setting and the occasion. What is the first color that comes to mind when you imagine a festive evening gown, an elegant opera ball gown? That's it, right?

Three black gowns at the opera ball. Their simple cut fit the current style. Minimalism is still the flavor of the month. Since the 1990s it is en vogue – in contrast to the lavish 1980s. Occasionally you hit upon a fashion designer trying to find new, more maximum forms of expression again. All three models are based on the simplest geometric forms.

Squares, rectangles, circles. Since the ancient Greeks a classical principle of fashion and one that was celebrated as couture by the French fashion designer Madeleine Vionnet (1876-1975). Now the spirit of the times, the will and the creativity of the individual designer determine what it becomes. Whether he turns the fabric, folds it, lets it fit snugly around the body or flutter in the wind. What he hides, accentuates, reveals. Susan Hefuna opted for the bare minimum. A few cuts with scissors, a few stitches and darts transform black fabrics into gowns that only allow one to sense the body's presence. In place of patterns or ingenious designs there are letters, words. Normally T-shirts admonish one to read. Here it is the gowns, a shawl that function as posters. The message? For those who want to see it, who understand it.

Designers bring ethnic influences from their home country or from their journeys, using it as aesthetic adornment or to make a direct political statement. Yves Saint Laurent showed great enthusiasm for Africa and was celebrated

for his Ballets Russes collection.

The Tuaregs, denizens of the desert, influenced Giorgio Armani's spring collection 2011. Already in 1996 Hussein Chalayan, the British designer of Turkish-Cypriot background, created a stir with his "Burka" collection. Of the first model clad in a full-length black gown only the eyes could be seen, of the second the naked feet, of the third the lower legs, and of the fourth the entire legs. The last model that Chalayan sent on the catwalk still had her head veiled but the rest of her body was revealed. Here two views of the world, two styles of life collide with a bang but without a sound. Susan Hefuna's message is more silent, subtle.

Anta Omri. You are my fate.

You – that is each and every one of us.



Patience Is Beautiful, 2010, Egyptian cotton



Anta Omri, 2010, Egyptian cotton



Mapping Wien, 2010, Egyptian cotton

Bettina Mathes

Scene/stage/tent. It sounds like a promise written on the outer skin of this black tent pitched at MuseumsQuartier: *Knowledge Is Sweeter Than Honey* – the sweet knowledge of the Orient. It's not a new promise. For more than two hundred years the invented Orient has been the place where the West has harvested "the sweet knowledge." Its sweetness has two ingredients: there is the colonialist fantasy (often cloaked as objectivity) of entering a foreign culture without being touched by it, of prying without being seen: Peeping Tom; and there is the assumption that knowledge & truth are constituted in the act of exposing, of unveiling -- as if truth were naked "by nature."

The sweetness of knowledge: it is the veil that I lift; the secret I reveal; the truth I discover – always in the Other, rarely in myself. The more readily the foreigner is assimilated by my appetite, the sweeter the taste of knowledge. *De gustibus non est disputandum.* Sweet knowledge always tastes the same.

Change of scene. Entering the tent I find myself in a provisional, less familiar space. Here, where the ground is unstable, where the private stakes a claim in the public, where Occident and Orient meet knowledge is no longer so sweet, no longer so monocultural but more *bittersweet* -- bitter honey, flattering and offensive at once.

In the tent the most comfortable position is on the carpet. The carpet too holds a promise, one that is less familiar but more appealing: texture, pattern, repetition, abstraction fabricated and tangible; movement in more than one direction; forms without content, questions

without answers; patterns that point to other patterns. On a carpet everything is linked with everything else. The carpet as re-presentation of a mobile order of knowledge that doesn't support the dichotomy between subject and object, culture and nature. Europeans and North Americans like to sit on chairs. A chair is designed for one person only. A chair elevates and separates. Foreigners often fall between two stools.

The carpet takes me to the Mashrabiya. In its interplay of light and shadow at the Mashrabiya knowledge is a borderline experience, a negotiation between inside & outside, public & private, I & you. Like a second skin, the Mashrabiya protects what is often most endangered in the encounter with the Other: the recognition of the differences that unite us. Mashrabiya: a shutter that doesn't expose.

Primal scene. Sigmund Freud was one of the few Orientalists who trusted the bittersweet wisdom of the carpet. His richly draped consulting room promised relief from the psychic wounds of a symbolic order that fights in the Other what is strange and uncanny in ourselves. Those who gave themselves over to the carpet and the divan learned to appreciate the bitter truth: of the other we can only ever know what he or she tells us about ourselves. When the Nazis forced Freud ("this oriental Jew") to flee Vienna for London, couch and carpets found a new home at 20 Maresfield Gardens. The defense mechanisms stayed behind: you can't expel the unconscious.

If in certain parts of the world fundamentalism seems a more attractive alternative to the traditional wisdom of

the Orient, it is directed towards the colonizing power of the West. An eye for an eye.

Bitter honey is not an invention of the Orient, it is a specialty of the Mediterranean. Remember when we too used to enjoy it?



Knowledge Is Sweeter Than Honey @ MUMOK Vienna, March 2010

The interest in the exchange of knowledge, encounters between different cultures and communication by means of art as well as the dialogue with craftsmanship are recurring elements in Susan Hefuna's work. She drew inspiration from Cairo for her tent as a form of temporary urban architecture. For her it serves as delineation to the outside world, as a support of protection from the public sphere. The interplay of the Arabic cultural element with the Viennese space is given through the historically prominent example of the tent of Kara Mustafa. According to legend, this tent was conquered by Prince Eugen and was supposedly Vienna's first coffeehouse. GI



Knowledge Is Sweeter Than Honey, 2010, 84 min., video stills



Cairo Crossroads, 2007, 100 min., video stills



Café Korb I, 2010, 100 min., video still



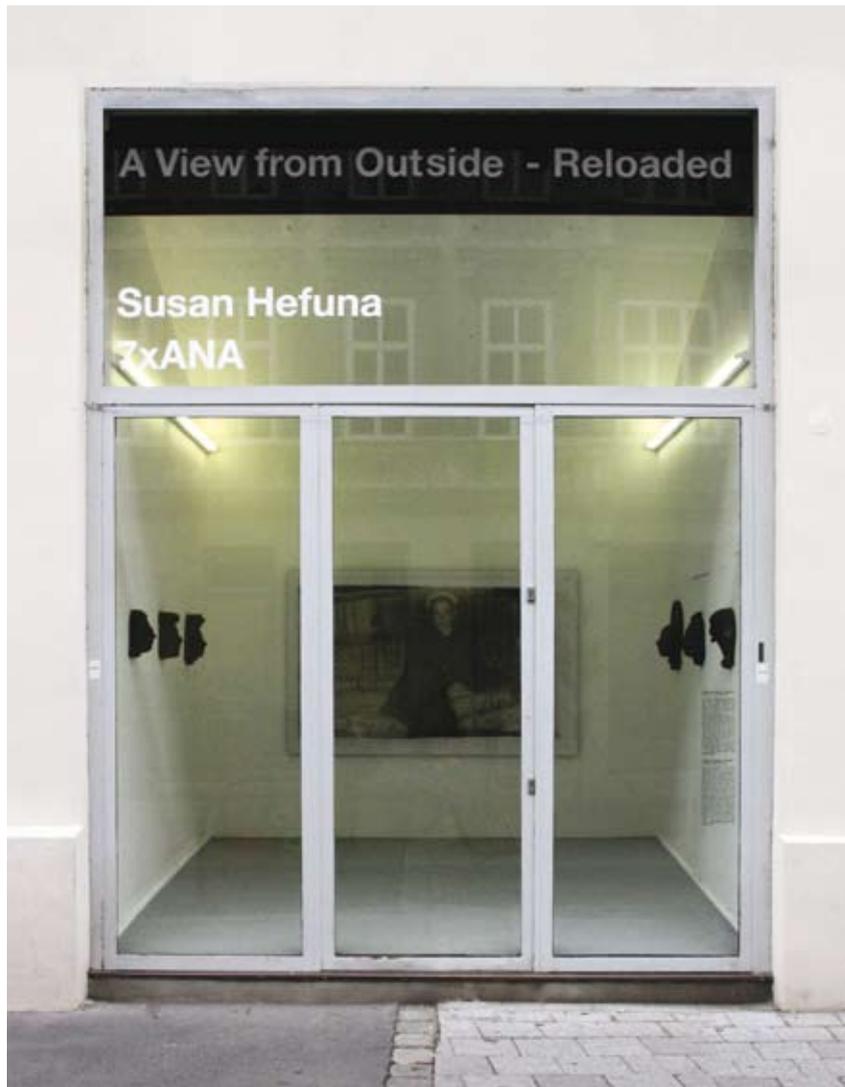
Café Korb II, 2010, 100 min., video still



Wien 1431/2010 @ Belvedere Vienna, April 2010

The cushion in the famous marble hall of the Belvedere Palace is used by Susan Hefuna to formulate an allusion to the difference between the Muslim and Gregorian calendar. She refers to the ambivalence between history and present day, East and West, difference and commonality. This piece relates to the tent that was pitched in Vienna's Museumsquartier as part of the *MAPPING WIEN* series. It is testimony of the Ottomans who were defeated by the man who had the Belvedere Palace built, Prince Eugen of Savoy. At the same time this object is the intervention of an artist who by virtue of her background combines Arabic and Central European culture. This duality is reflected in numerous works by the artist. GI





7xANA @ Sigmund Freud Museum Vienna, September 2010

Inge Scholz-Strasser
7xANA by Susan Hefuna

With the installation *7xANA*, Susan Hefuna opens the third series of contemporary art presentations in the “storefront” of the Sigmund Freud Museum Vienna at Berggasse 19. Under the heading *A View from Outside – Reloaded*, this work, as well as subsequent site-specific projects by Ann-Sofi Sidén and Lala Rasic in the coming months, are being featured in the former Kornmehl kosher butcher shop, which is located to the left of the museum entrance.

In 2001, within the framework of the museum’s expansion, the integration of the street-level space created a new external surface through which it can communicate with a wider public. The “display window” gave a new definition to the building’s entrance by providing a platform for artistic intervention. Since then, temporary installations on the museum’s “outer skin” have been drawing attention to the *Sigmund Freud Museum Contemporary Art Collection*, which was shown for the first time in its entirety in the rooms of the museum in 1997.

Since 1989 the Sigmund Freud Museum has been assembling a collection of conceptual art. It originated through the initiative of Joseph Kosuth and Peter Pakesch and is dedicated to exploring the manifold relationships between psychoanalysis and contemporary art. In putting together the collection, the Sigmund Freud Museum made a conscious decision to focus a significant part of its exhibition activity on contemporary artists’ intense and complex interaction with the theories and concepts

of psychoanalysis.

The use of the exterior surface of the building at Berggasse 19 for temporary artistic interventions deepened the museum's dedication to contemporary art. In 2002 Joseph Kosuth defined the format *A View From Outside* for this interface between within and without, and three artists were commissioned to create site-specific installations for the storefront space. The first series in 2003/04 presented works by Louise Bourgeois (*The Reticent Child*) and Clegg&Guttmann (*Sha'at'nez or The Displacement Annex*). A second series in 2005/06 entitled *A View From Outside – Continued* featured installations by Ernesto Neto (*Tractatus IDeuses*), Monika Sosnowska (*The Tired Room*) and Joan Jonas (*Reflection – A Variation of Mirror Pieces 1 and 2, 1968–2004*).

The installations confronted passersby, museum visitors and art lovers with a variety of artistic approaches to the site Berggasse 19, and with artistic interpretations of key concepts in the work of Sigmund Freud, such as repression, displacement, condensation, dream and trauma.

In *7xANA* Susan Hefuna investigates the themes of identity and the mask, and thus of the complexity of the I. The installation consists of six masks *Screen I–VI*, three of them mounted on each of the space's side walls, and a photograph on its back wall, which shows the artist sitting on an Oriental couch and gazing straight out of the picture. For the opening at which the work was first presented, the mailed invitation included a detachable postcard displaying the word *ana* in the original Arabic

characters. *Ana*, as the word is transliterated in English, means *I* in the Arabic language and is associated with responsibility, initiative and independence. Both the use of ANA in the installation title and the dissemination of ANA-I via the card demonstrate a self-confident act on the part of the artist, in which she actively draws attention to her European-Egyptian heritage. Using the abstract vehicle of language and writing, Susan Hefuna "spreads" her message about the I.

In the Berggasse storefront, the artist enters into the play of identity and image, masquerade and disguise, presenting wooden masks that reproduce her face in various moods and are amplified by "framings." In doing so, she references Freud's fundamental assumption that the uncanny (*das Unheimliche*) is rooted in the familiar, the "homey" (*das Heimische*). On the level of three-dimensional sculpture, Hefuna explores the intercultural discourse surrounding an identity seeking a home between the worlds of uprootedness, memory and uncanniness.

The concept of the mask, from the Arabic *maskharat*, is used for a facial covering whose origins lie in religious and ritual contexts. In archaic societies, the mask represented the identity of a group or society through its wearer, who was considered to be a person standing outside of the group (magician). The former power of the ritual is abstracted in the mask – as a protection from the dangers of individualism, reference is made to the power of magic and shared identity, which in Susan Hefuna's work is transformed by mounting the mask on the wall.

Susan Hefuna's wooden masks are inspired by the customs of the Swabian-Alemanic carnival season, which as a yearly recurring experience made a deep impression on her during her childhood in Germany. At the same time, the design and construction of the wooden sculptures invite an exoticizing interpretation related to the traditional Western reading of African art. This, in turn, references the artist's "Oriental" background.

The interplay of veiling/unveiling/representing, the play of the masquerade, is only seemingly ended and unmasked in the photo hanging on the space's back wall, in which the artist presents herself in an Oriental setting. As an image, it references psychoanalysis's postulate of the impossibility of maskless identity, but at the same time it breaks a number of cultural codes: seated and frontally posed, the artist gazes confidently at the viewer. While in the Arabic culture the "divinity" of writing points toward the unshowable, loading the oneness of ANA with a multiplicity of meanings, Susan Hefuna's gaze challenges an over-one-thousand-year-old tradition of forbidding the image and the gaze: she transgresses not only the prohibition on depicting the body, but most of all on showing the gaze, an imitation of life in the image. Seemingly frozen into a mask, the gaze enters into interaction with the beholder, challenging him or her to meet it eye to eye. Sitting on a piece of furniture that could be associated with the phantasm couch, the artist recouples a Western cultural icon – standing for the decoding mechanisms of the modern soul – with its Oriental origins, pointedly doing so at the site where psychoanalysis began, Berggasse 19 in Vienna.

Meinhard Rauchensteiner **The more laid-back side of politics**

Anyone who has grown up with the romantic belief that a butterfly's bat of the wings could trigger an earthquake will not have a hard time accepting Susan Hefuna's intervention has turned the Hofburg into a different one. Compared with the other stops of her Vienna-Mappings her intervention in the official rooms of Austrian Federal President is rather minimalistic. In a simple ceremony Susan Hefuna presented President Heinz Fischer a water glass produced by the Lobmeyr company which she designed and had the following words printed on: *Patience Is Beautiful.*

The procedure, the setting – to put it in modern parlance – was planned to resemble the welcome given to state visitors. The Federal President was to emerge from his study through the famous wallpaper door, entering the so-called Maria Theresien-room, to welcome the artist who would present him the glass. A lot of things were “supposed to happen.”

But what actually happened was this: on entering the room the president spotted a glass (“the glass”) standing on a table and before he proceeded to welcome those in attendance he reached for it and said: “There's still a glass from earlier, let's get that out of the way so we can get going.” Instead of recognizing the art object, the central element of the “Mapping”, he noticed something standing in the way of the event that was just about to take place. Two events, chains of action overlapped and triggered what according to Freud ideally takes place in such convergences: laughter. And what is more:

the misunderstanding removed all the tension and within a fraction of a second created a friendly, relaxed atmosphere, a dialogue. Yes, patience is beautiful. A campaign slogan for Heinz Fischer?



Patience Is Beautiful @ Office of the Federal President of the
Republic of Austria, October 2010







Hefuna @ Wien 2010, Galerie Grita Insam, November 2010



Hefuna @ Wien 2010, Galerie Grita Insam, November 2010

Biography

Born 1962 in Germany

Lives and works in Cairo, Dusseldorf and New York

SOLO SHOWS (SELECTION)

2010

Ana: Of Dreams, Patience and Realisations, Rose Issa Projects, London

Drawings, Gallery Paul Kasmin, New York City

2009

Hefuna / Hefuna, Galerie Volker Diehl, Berlin

2008

Patience Is Beautiful, The Third Line Gallery, Dubai
ACAF, Alexandria

2007

Knowledge Is Sweeter Than Honey, Townhouse Gallery, Cairo

ANA/ICH, Kunstkasten, Winterthur

2004

xcultural codes, Bluecoat Arts Centre, Liverpool

2000

Townhouse Gallery, Cairo

Navigation xcultural, National Gallery, Cape Town

GROUP SHOWS (SELECTION)

2010

On Line: Drawing Through the Twentieth Century, MoMA, New York

Imagining the (im)possible, Harn Museum of Art at the University of Florida, Gainesville

Susan Hefuna – Bharti Kher – Fred Tomaselli, Kunstmuseum Thun, Thun

2009

Jameel Prize, Victoria and Albert Museum, London
Fare Mondi, La Biennale di Venezia, Venice

Taswir - Pictorial Mappings of Islam and Modernity, Martin Gropius Bau, Berlin

2008

Biacs3, Seville Biennial, Seville

Museum as Hub: Antikhana, New Museum of Contemporary Art, New York

2007

The second Riwaq Biennial, Riwaq

8th Sharjah Biennial, Dubai

2006

Regards des Photographes Arabes Contemporains, GL Strand Museum, Copenhagen

9 views, Contemporary Arab Photography, Centro Andaluz de Arte Contemporáneo, Seville

Neterotopia, Palais de Tokyo, Paris

2005

Regards des Photographes Arabes Contemporains, Institut du Monde Arabe, Paris

IBCA Biennial 2005, International Biennial of Contemporary Art, Prague

2004

Contrepoints, Louvre, Paris

Neue Galerie am Joanneum, Graz

2003

Rencontres, Photo Biennale, Bamako

Fantaisies du harem et nouvelles Schehrazade, Musée de l'histoire naturelle, Lyon

DisORIENTATION, Haus der Kulturen der Welt, Berlin

Bibliography

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- Fare Mondi*, La Biennale di Venezia, Venice 2009
- Pars Pro Toto II*, ed. Hans Ulrich Obrist, Kehrer Verlag, Heidelberg 2009
- Pars Pro Toto*, ed. Hans Ulrich Obrist, Kehrer Verlag, Heidelberg 2008
- You Universe*, Seville Biennial, Seville 2008
- Hans Ulrich Obrist Interview with Susan Hefuna*, Kehrer Verlag, Heidelberg 2008
- Serpentine Gallery Manifesto Marathon*, Walther König, London 2008
- Zelle 05: Kreuzungen*, Kloster Alzella, Alzella 2005
- International Biennial of Contemporary Art*, National Gallery, Prague 2005
- Contrepoint – L' Art contemporain au Louvre*, Paris 2004/2005
- xcultural codes*, ed. Heidelberger Kunstverein and others, Kehrer Verlag, Heidelberg 2004
- Photo Cairo*, Townhouse Gallery, Cairo 2003
- Rencontres*, Photo Biennale, Bamako, Mali, Eric Koehler, Paris 2003
- Fantaisies du harem et nouvelles Schéhérazade*, Musée d'histoire naturelle, Lyon 2003
- Via Fenestra*, Europa Universität Viadrina, Frankfurt/Oder 2003
- DisORIENTATION*, Haus der Kulturen der Welt, vice versa, Berlin 2003
- Fantasies de l'harem i noves Xahrazads*, CCCD, Centre de Cultura Contemporània, Barcelona 2003
- Susan Hefuna – grid – intercultural codes*, Kunstverein Pforzheim, Pforzheim 2003
- Susan Hefuna. Ventanas. La Vida en el Delta*, Vacio 9 Gallery, Madrid 2002
- Photographie à la carte!*, Centre PasquArt, Biel, Pro Helvetia, Zurich 2002
- 4 women – 4 views, made in Egypt*, Townhouse Gallery, Cairo, Pro Helvetia, Zurich 2002
- Vor-Sicht / Rück-Sicht*. 8. Triennale Kleinplastik Fellbach, Cantz Verlag, Ostfildern 2001
- Salah Hassan / Iftikhar Dadi, Unpacking Europe. Towards a Critical Reading*, Museum Boijmans Van Beuningen, Nai, Rotterdam 2001
- Leonhard Emmerling, The Ethics of being Alien*, In: NKA Journal of Contemporary African Art, issue 15, fall / winter 2001
- Tracy Murinik, Celebrate Life*, In: NKA Journal of Contemporary African Art, issue 14, 2001
- Susan Hefuna*, Kunstverein Lippstadt, Plitt, Oberhausen 2000
- Susan Hefuna – navigation xcultural*, National Gallery, Cape Town, Kehrer Verlag, Heidelberg 2000
- Susan Hefuna*, Akhnaton Galleries, Cairo, Oberhausen 1999
- Cairo Biennial*, Cairo 1998
- Susan Hefuna*, Kunstverein Ludwigsburg 1994
- Susan Hefuna*, Akhnaton Galleries, Cairo 1992
- Medien-Biennale Leipzig*, Digital Work, Leipzig 1992
- Multimediale II*, Zentrum für Kunst und Medientechnologie, Karlsruhe 1991

Authors

Bettina Mathes, born in 1963 in Frankfurt am Main, is a writer and cultural critic. She lives in Manhattan. Publications (selected): “Verschleierte Wirklichkeit. Die Frau, der Islam und der Westen” (co-authored with Christina von Braun, Aufbau Verlag 2007), selected as “Best Book in the Humanities 2008” by Austrian Ministry for Science and Research.

Meinhard Rauchensteiner, born 1970 in Vienna. Studied philosophy. Works as writer and science, art and culture consultant for the Austrian Federal President. Recent publications: “Wie man einen Picasso zersägt: Kulturhistorische Schüttbilder“, Metro-Verlag, Vienna 2010; “Der Zeit ihre Kunst, der Kunst ihre Couch“, Metro-Verlag, Vienna 2009.

Inge Scholz-Strasser, M.A., director of the Sigmund Freud Museum Vienna. She studied history and philosophy at the University of Vienna and has edited a number of publications on the theory and history of psychoanalysis. Together with Peter Pakesch and Joseph Kosuth she built up a collection of concept art (Foundation for the Arts, Sigmund Freud Museum Vienna) and curated exhibitions on art in connection to psychoanalysis both in Vienna and abroad. From 1987 to 2005 she served as secretary general of the Sigmund Freud Society, since 2003 she is the head of the board of Sigmund Freud Private Foundation that runs the museum, the archives and the academic study library. She is also board member of the Freud Foundation U.S. and deputy board chairperson of the University council of the Academy of Fine Arts in Vienna.

Walter Seidl, born in Graz in 1973. Academic background: American studies, cultural studies and contemporary history (Ph.D) at universities in Graz, New York, Paris and Seattle. Various exhibition projects in Austria, Belgium, Bulgaria, Germany and Hong Kong, Japan, Romania, Switzerland, Serbia, Slovakia, Slovenia, South Africa and the U.S.A. Seidl publishes regularly in Austrian and international art journals. Since 2004 he has been in charge of the art collection of the Erste Group. The author, curator and artist is based in Vienna.

Christa Steinle, studied art history, Romance studies and philosophy at the Karl-Franzens-University in Graz and at the Università per Stranieri in Perugia; dissertation on the early

graphic work of the Nazarenes, 1977 Ph.D. Since 1999 director of the Neue Galerie Graz – Universalmuseum Joanneum. In 2003 Austrian commissioner of the Cairo Biennial; exhibition curator and author; numerous publications on 19th and 20th century art and contemporary art; co-edited (with Peter Weibel) "Identität: Differenz. Tribüne Trigon 1940-1990. Eine Topographie der Moderne", Böhlau-Verlag, Vienna 1992; co-edited (with Giuseppe Zigaina) "Pier Paolo Pasolini oder die Grenzüberschreitung – organizzare il trasumanar", Marsilio, Venice 1995; co-edited (with Peter Weibel) "Giulio Paolini – von heute bis gestern", Cantz Verlag, Ostfildern 1998. Co-curator of the exhibition "Phantom of Desire. Visions of Masochism in Art", Neue Galerie Graz, 2003; curated the exhibition "Religion Macht Kunst. Die Nazarener", Schirn Kunsthalle, Frankfurt, 2005.

Christoph Thun-Hohenstein, since November 2007 director of departure, the City of Vienna's agency for creative industries. From 1999 to 2007, he served as director of the Austrian Cultural Forum New York. After completing his studies (Dr.iur. and Dr.phil. in political science/art history) in 1984, he began his career at the Austrian Foreign Ministry. In addition to his work as a curator and his activities as jury member, Thun-Hohenstein has held lectures and published on topics related to European integration and creative industries, contemporary culture and art.

Brigitte R. Winkler, 1947 born in Wolfsberg, Carinthia. Studied German philology and literature and art history at the University of Vienna. Shortly before completing her studies, she turned to journalism. Worked for the daily Kleiner Zeitung in Carinthia and the KURIER in Vienna. There she was soon in charge of this paper's women's page and when this was discontinued she was fashion editor. Since 1982 she has attended all relevant fashion shows in Paris, Milan, London, New York and Tokyo. 1993 her book "Weltmeister der Mode, von Armani bis Yamamoto" was published. Worked for various fashion magazines in Austria and abroad such as Achtung in Hamburg. Presently editor at large at flair Mondadori Austria. Contributed to the publikation „New Vienna Now“ 2010, ed. departure. Lectured at various fashion schools, since 2009 lecturer at the University of Applied Arts in Vienna and since 2010 also at the Art University in Linz.

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Knowledge Is Sweeter Than Honey, March 2010

MUMOK, Museumsquartier Wien

Tent: steel tube construction covered by awning

H 3,3 m, D 4,5 m

Photo: Lena Deinhardstein

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Knowledge Is Sweeter Than Honey, March 2010

Discussion round in the tent: Susan Hefuna, Isolde Charim, Thomas Miesgang, Bettina Mathes via Skype, Elisabeth von Samsonow, Friedrun Huemer, Georg Franck-Oberaspach, Grita Insam and Veronika Träger (clockwise)

DL DVD, 84 min., video still

Camera: Reinhard Mayr

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Bettina Mathes via Skype

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Opening, Belvedere Vienna

cushion: Egyptian cotton, styrofoam balls

D ca. 320 cm, H ca. 30 cm

Seamstress: Monika Markert

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