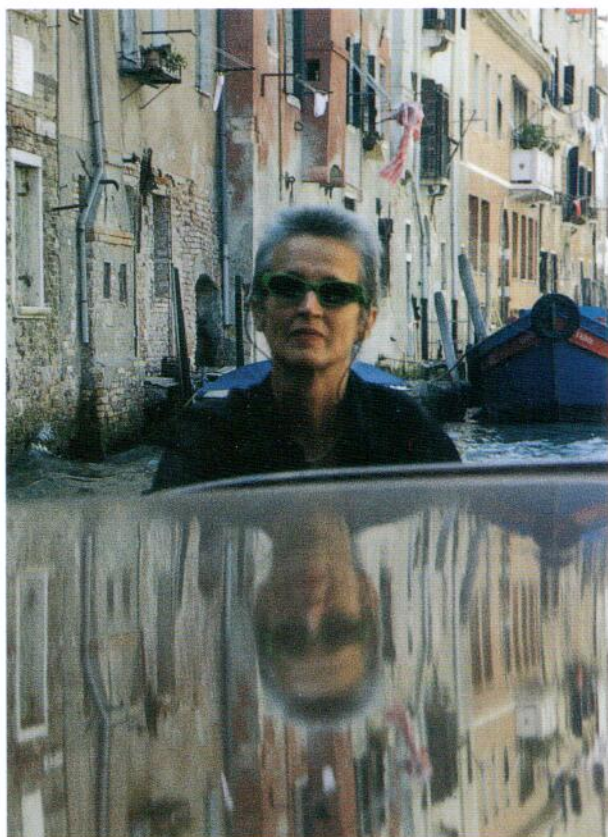




*Wasser
Kilbi*

FISCHER  LUZERN
Gegründet 1907



SUMMER GLASS

When I was working on my glass heads this summer in Murano with the Maestro I began to realize what glass really is.

It was as if we were dipping our ladles into the water of Venice in order to pour it into heads - and the water turned solid and became glass.

Transparent - solidified in its flow - it became a manifestation of the transformation of an element.

I was surprised by this metamorphosis: the hot became cold, the liquid became hard.

That's why I call this series "Venetian Heads" - it is not only the place of their creation - it is also their nature.

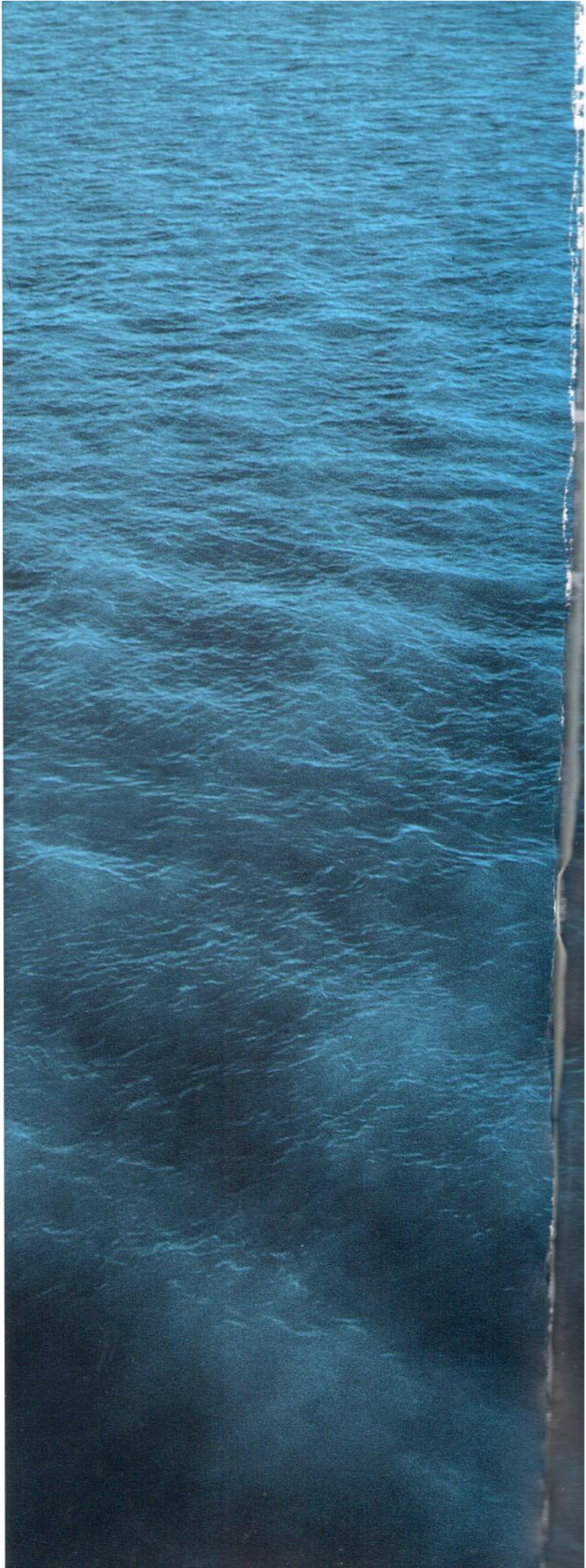
New York
KIKI KOGELNIK

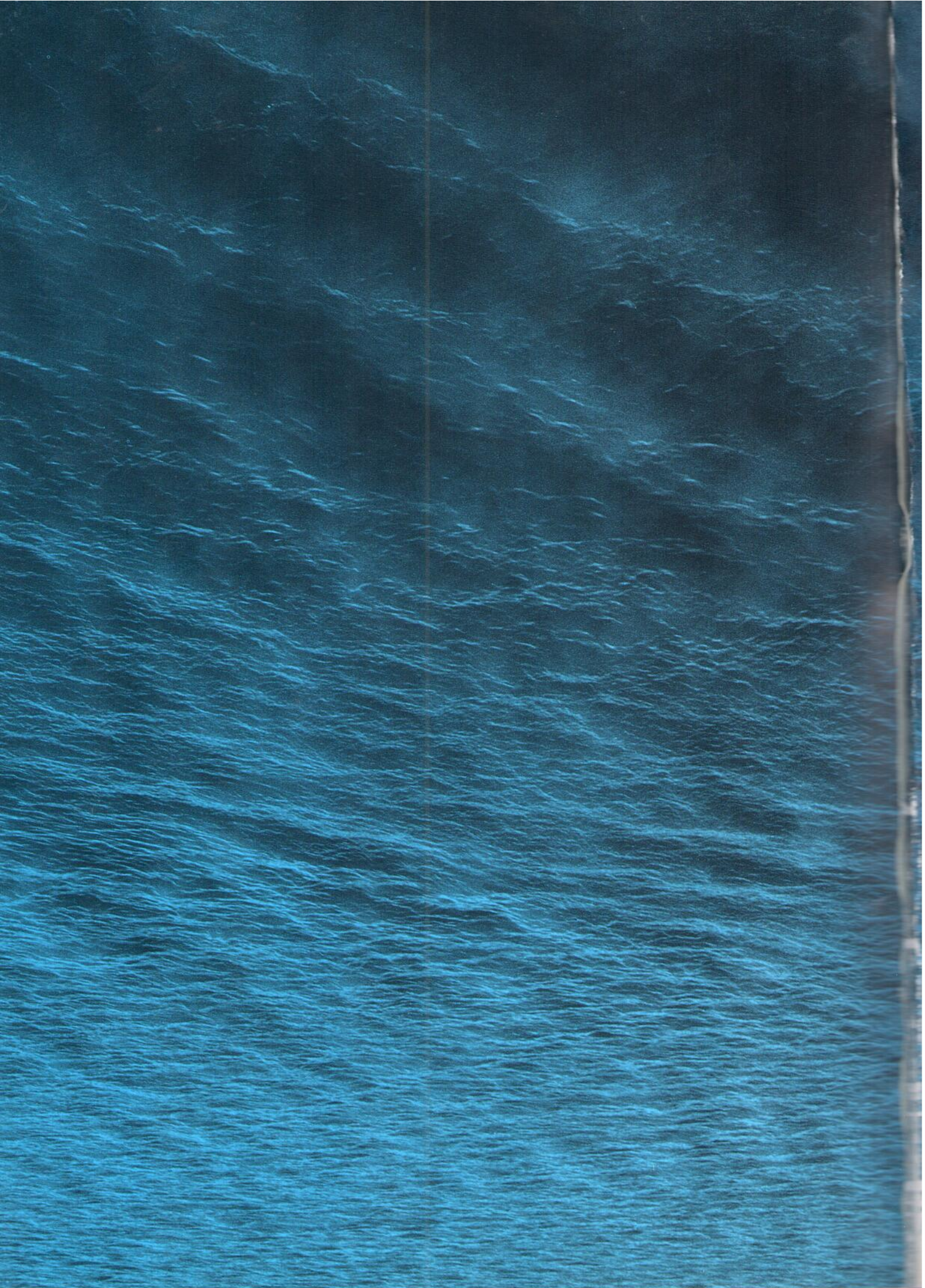
FISCHER



LUZERN

Gegründet 1907.





KIKI KOGELNIK

AND THE

VENETIAN HEADS

1996



THE CHICAGO ATHENAEUM
Museum of Architecture and Design

THE CHICAGO ATHENAEUM

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PRESENTS

KIKI KOGELNIK

AND THE VENETIAN HEADS

An Exhibition of Current Paintings, Ceramics, and Art in Glass

EXHIBITION

September 17 - November 10, 1996

at

THE CHICAGO ATHENAEUM
Museum of Architecture and Design
6 North Michigan Avenue
Chicago, Illinois

Edition:
Berengo fine arts - Venice, Italy

Curators:
Adriano Berengo
Christian K. Narkiewicz-Laine

Text:
Kiki Kogelnik:
"SUMMER GLASS"

Christian K. Narkiewicz-Laine
"THE VENETIAN HEADS"
"INTERVIEW WITH K.K."

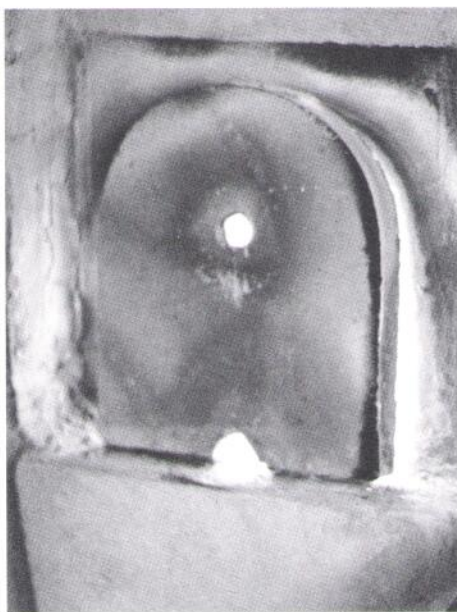
Helmut Ricke
"MURANESE WORK"

Helga Ripper:
"TWO CONTINENTS"

Rosa Barovier Mentasti
"STUDIO GLASS"

Kiki Kogelnik:
"MESSAGE"

Picture research,
Photo & Graphic design:
interstudio
Venezia & Murano, Italy



Kiki: yeezil



THE VENETIAN HEADS

Kiki Kogelnik is one of Austria's leading artist. She was born in Bleiburg, Austria in 1935 and attended the Academy of Fine Arts in Vienna in 1954 through 1958. Since 1961, she has lived in New York and has been influenced by several decades of contemporary art. Since 1990, she has divided her time between New York, Vienna and Bleiburg.

Her lifelong work as an artist from the 1950s to the present has been in several corresponding mediums - but never glass. Her most famous forms have been cut-outs where scissors have been a favorite tool. These works continued through the 1970s. In the 1980s, she developed a preoccupation with the mask, which appears like exotic flowers or colourful, frightening fish. Together, in her work, there is a certain irreconcilable opposites of tension: a preoccupation with the figure-ground and shallow, nebulous space, abstract shapes, and motifs that are idiosyncratic.

Special projects include: "CBGB" of 1976 (a 16 mm film); "Broadway Windows" of 1986 (a 3/4 video); "I Have Seen the Future" of 1988 (a ceramic mural at Bleiburg Military Barracks; "Friday Night" of 1989 (a ceramic mural at Temple Bar in New York); "Guardian Angel" of 1990 (a bronze sculpture at Firma Hirsch in Klagenfurt); and "Kreuzwegstation" of 1992 (a ceramic installation at Stein, Kamten).

In 1994, Adriano Berengo of the Berengo Fine Arts Gallery in Murano met Kiki Kogelnik at the Bologna art Fair and suggested that she create a work of art in glass. In May of 1994, she created 14 different heads based on a series of sketches. The works were first shown in Düsseldorf and Amsterdam. In January of 1995, on the occasion of the artist's 60th birthday, a series of Venetian Heads were presented at the Europa Design Depot at Klagenfurt and the Belvedere Museum in Vienna. An exhibition was then held at

the Galerie Bei der Albertina in Vienna and Galerie Judith Walker in Klagenfurt in February, 1995.

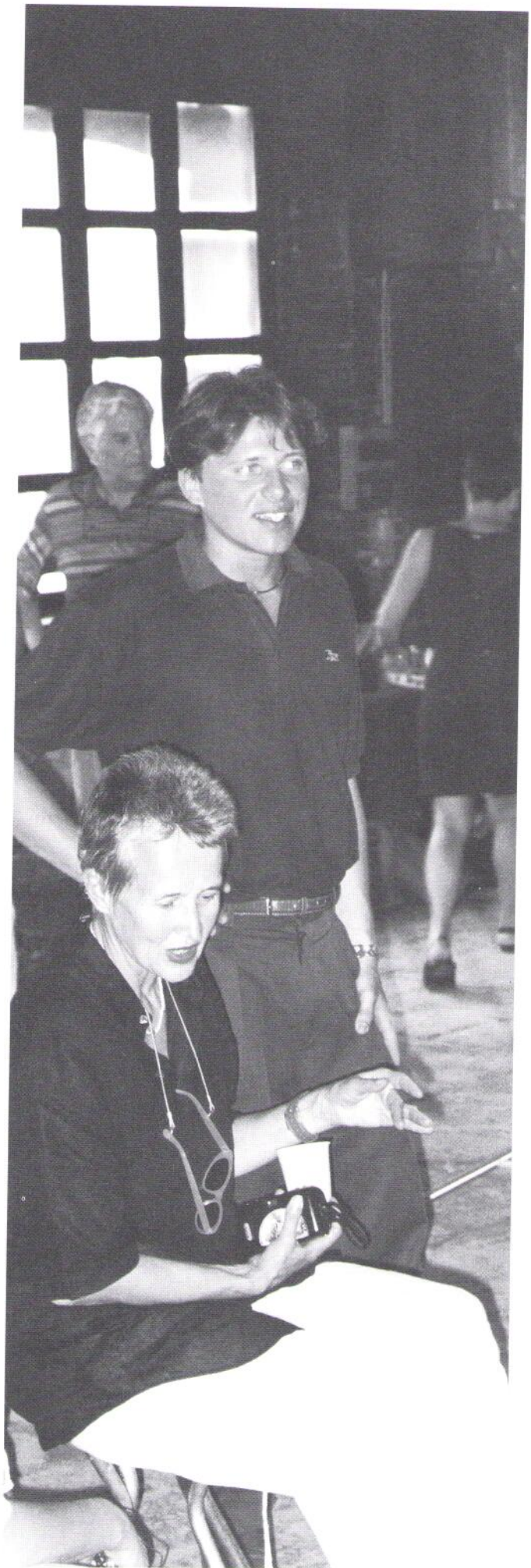
This exhibition, "Kiki Kogelnik and the Venetian Heads" combined with current paintings and ceramics at The Chicago Athenaeum: Museum of Architecture and Design, is the first showing of the artist's glass works in the United States. For the occasion the Berengo Fine Arts Gallery has produced 16 new heads.

This work is not craft, as what is usually associated with the medium of glass. The "Venetian Heads" are high art, similar to painting and sculpture. They have a certain design quality that is challenging and experimental. The playful baroque qualities of the glass are architectonic. They are enigmatic and celebrate something ethereal about the medium and what is being portrayed - much the same as masks produced by primitives in North and South America and Africa.

In 1994, Ms. Kogelnik wrote of her experience in glass as follows: "When I was working on my glass heads this summer in Murano with the Maestro, I began to realize what glass really is. It is as if we were dipping our ladles into the water of Venice in order to pour it into heads - and the water turned solid and became glass. Transparent - solidified in its flow - it became a manifestation of the transformation of an element. I was surprised by this metamorphosis: the hot became cold, the liquid became hard. That's why I call this series "Venetian Heads" - it is not only the place of their creation - it is also their nature".

Included in the exhibition are other examples of Ms. Kogelnik's works, which are there to understand the development of her art and her glass works, as well as acquaint the American audience with the importance of this Austrian artist.

Christian K. Narkiewicz-Laine
President,
THE CHICAGO ATHENAEUM



**INTERVIEW WITH
KIKI KOGELNIK**

By
Christian K. Narkiewicz-Laine

The Chicago Athenaeum
Museum of Architecture
and Design
Chicago, August 29, 1996

This world is a strange enough place. Its ultimate silence is shattering; its anonymity wrenches the soul. And then, something extraordinary surfaces, a sign post, much like the new series of glass heads by Kiki Kogelnik. This world is intriguing: beautiful, seductive, but disturbing and sometimes frightening. While at first there is something benign about this collection of faces, a certain tension surfaces, which is even more pronounced when the artist intervenes with parts of insects: legs, arms, or a scorpion buried deep inside the head, encased inside the glass. In a very primitive way, the work bespeaks something about the tragedy of life, the duality of nature: good and evil and so on. There is also a special link to the artist. And, her most recent project - a Bone House in Carinthia, Austria. But, what is being conveyed? I was interested to explore the psychology of the phenomenon. As I started to explore the work and its significance, I felt, too, as if I was being drawn into this half-dream universe created by Kiki Kogelnik.

C. K. NARKIEWICZ-LAINE:
I greatly admire this new collection of heads. How did the series first evolve in painted form and then in ceramics and glass? What is your fascination with the head?

KIKI KOGELNIK: In a way, it goes back to the cut-outs I produced in the 1960s, when I started to cut the body into

pieces: arms, legs, torso; and in the end, the head was left on its own.

As a young artist, I tried to avoid the face. I think that things that have a special meaning for oneself often times start with a certain fear. When I finally found the whole idea of the masks and the heads, in a way, it opened a new world for me. I worked for several years with that theme. Right now, however, my direction seems to be changing into something else. For instance, I did a new series of heads that have the human head, but the rest of the body is an insect.

CKNL: Is there any resemblance in your work to portraiture? Isn't that a traditional way the artist works the face?

KK: No, many people tell me that many of my masks and heads are a self-portrait - a depiction of me. This is not my intention. It is much more the intention to make something that does not belong to a specific person, but, maybe, more to people as a group. The idea here, more or less, is like the primitive masks.

CKNL: What are the similarities?

KK: Throughout history, the mask has been a direct link to the mythology of people or to the religion of people, which, in our present culture, is lost. I am trying in a certain way to find or invent a new iconology for the faces of today.

CKNL: What do your faces say about the human condition?

KK: These faces are mostly personae that belong to big cities. For example, I call a whole series: "New York Heads". They can be funny, frightening, scared. They can be influenced by technology. For instance, my last series

was called "Prototypes" or "Stereotypes". They have a certain mechanical and technological aspect about themselves; their expressions.

CKNL: Do these faces have expressions?

KK: No, not really. They have a kind of frozen expression - much like a photograph.

CKNL: How do you wish the viewer to interpret this?

KK: I want to leave this open to the viewer.

CKNL: Is there fear involved?

KK: I don't want to interpret.

CKNL: If someone felt fear what would you think?

KK: It would be OK. What I do want to say, however, is that these faces are not masks where another face is hiding behind them. They are the one and only face. There is no commentary involved; I am only a witness making a documentation.

CKNL: What do you think people will see in these faces 100 years from now? Your heads seem to be blank and full of despair, but about what?

KK: It is interesting to look at the faces in art history, starting from the Gothic era to the Renaissance and then to the Baroque and to Impressionism. The faces are typical of their time. I feel that I am only creating the faces of *our* time.

CKNL: How did the insects evolve?

KK: I could not tell you the exact moment the insects came into my world; perhaps, it was in the 1970s. Sometimes, I think they are symbols of sexuality.

Traditionally, art has used the frog or the snake as an expression of sexual feelings. Now, I am working on a whole new series of sculptures, in bronze, which came out of my work on the Bone House. They are insects; bugs lying on the floor; sculptures that you put on the grass in your garden and walk over them.

CKNL: Are they alive?

KK: No. Insects are interesting. Since they have their skeleton on the outside, contrary to human beings, you do not know if they are dead or alive.

CKNL: Is there something as deliberate shock value: insect forms together with human forms?

KK: No, not for me. However, this morning I had a meeting with the Bishop of Carinthia who will bless the Bone House. He saw the insects and the skulls and he got very concerned. Why? Because for him, that combination of human and insect parts has never appeared together in the Christian world. But, if you remember the story of Noah and the Ark, human beings were put together with all creation; man together with beast.

CKNL: So, are you telling us that we are one in the universe with all living objects?

KK: What I am saying is that we are not the only living creatures on earth and that it is very important for us to respect our environment in a proper way or we will all die together. It is, in a way, a view into the past and into the future. And, we are already on the way. Every year, we are losing many kinds of animals and plants. They are becoming extinct.

CKNL: Could your animals be treated as *anima*?

KK: Not really; not for me. I think the soul is in the human being.

CKNL: Tell me about the Bone House; this seems to be an important project for you.

KK: I am intrigued with the specific type of architecture, which is indigenous to the Alpine regions of Europe. It comes from a time when the cemetery was built around the church. When they ran out of space, something had to be done to accommodate the people who needed to be buried. What happened was that they removed the bones from old graves and put them in *Karner*s or Bone House. What impresses me is the architecture of the buildings. In this particular case, the foundation seems to be from the Roman era and has been changed during the Gothic era. The building is a solemn, serious, and special place. I have always been close to death in my own work. I have done many skulls in many paintings and in my hangings and ceramics. It is a theme that follows me. To have a special place that is solely dedicated to the dead has always attracted me. The theme in my Bone House in Carinthia is the dance of death: "*memento Mori*" or "Remember the Dead". As I said before, it is a place of the past and future.

CKNL: The Bone House seems to be one transient stop along death's eternal voyage.

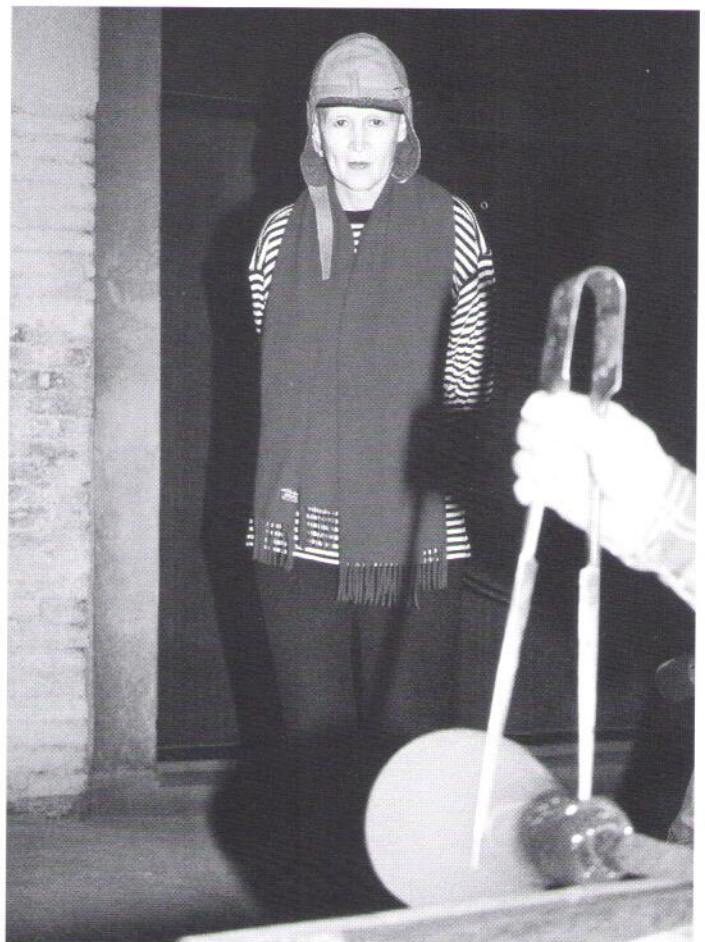
KK: In medieval times, the Bone House had theme of the "Dance of Death" and included all different casts: the King, doctors, shoemakers, and children. Death has no borders, and everyone is equal. There are some famous "Dances of Death" by Holbein; an important Bone House in the City of Bern, Switzerland.

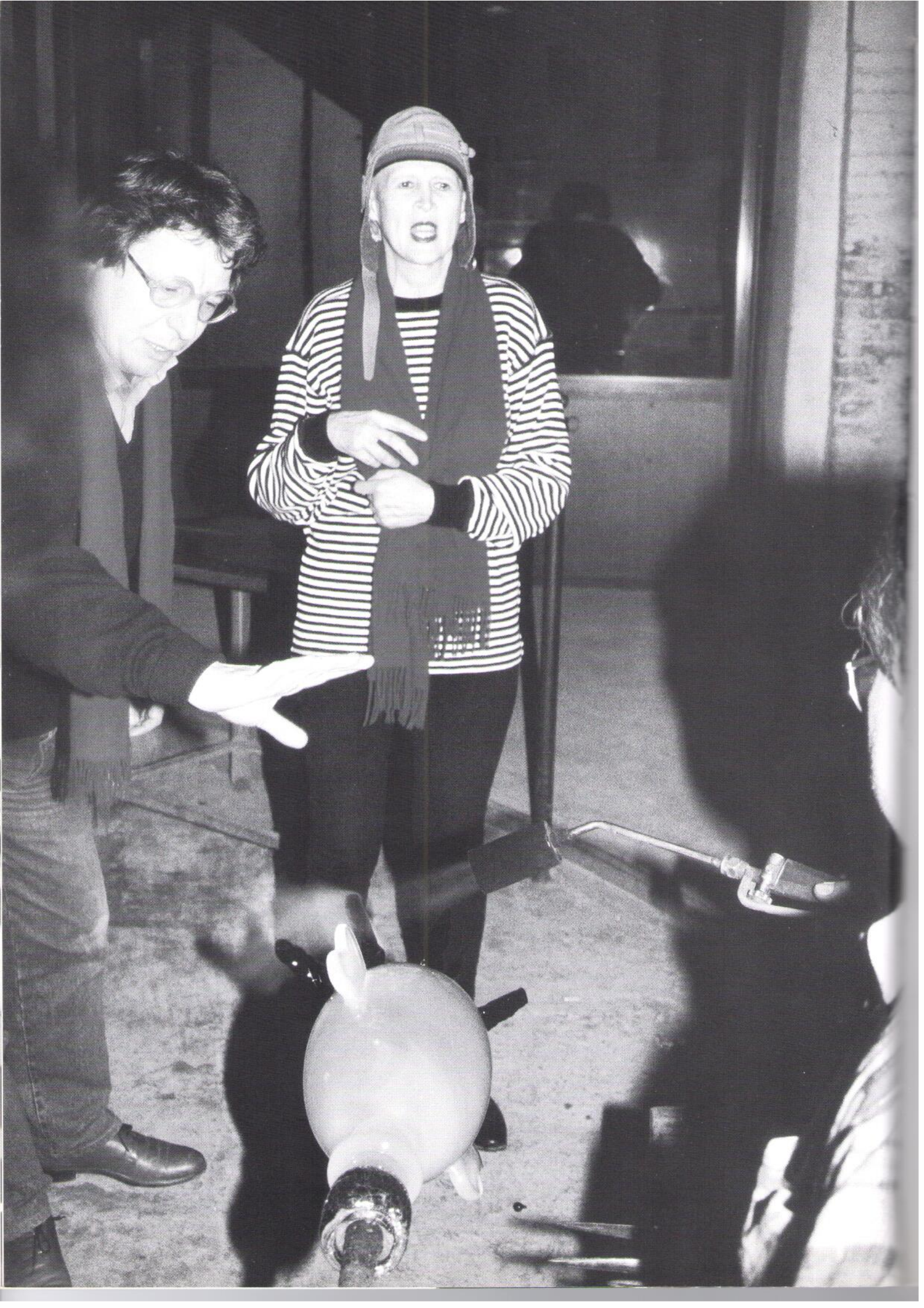
CKNL: Why does death dance?

KK: I don't know. Death was always depicted with dance. Death has an instrument and plays a tune and takes a victim along. I think it is something that is very foreign to Americans. Mexicans have the same tradition: the Day of the Dead. It's very similar. In America, you don't die; it's so shameful.

CKNL: Death; life. Is there a certain spirituality that you bring to your work?

KK: Yes. Each work of mine contains a spiritual element, which may not necessarily be immediately apparent. I remember having a conversation with Roy Lichtenstein in the 60's about the existence of the soul. Roy did not believe it existed and asked me where in the body it was located, and what it looked like. I could not define the soul but I knew for sure that it was there. I still cannot define it, but I hope that you'll find it in my work.





"MURANESE" WORK

The results have often been unfortunate - the transferability of concepts from painting and graphic art to the bulky and recalcitrant medium of glass is severely limited. Just trying out glass as a medium without seriously coming to grips with its specific characteristics can be the undoing of any artist, however good he is. If he is not fully aware of the technical potential of the medium and leaves the craftsman too free a hand, the result will reflect Muranese traditions rather than his own ideas. The art of the maestro and the intrinsic allure of the material will smother the artist's original concept. The history of cooperation between Muranese workshops and outside artists since the '50s provides plenty of examples, and the works of the famous Fucina degli Angeli of Egidio Costantini's are no exception.

But there have been some triumphs too. One of them is the encounter of Kiki Kogelnik with Murano. When she made her first tentative forays with glass as an expressive medium in 1994, she adopted the right approach immediately. She respected the tradition and techniques of the craft, acquired a thorough practical grasp of the new material, and stayed at the craftsman's side as her works were created in the calcar.

The results of this dedication now stand before us, vivid and expressive. Its theme remains unchanged: head and mask as the means for revealing or concealing human feelings, emotions, hazards, and also as the vehicle for broad-based notions reflecting the more general facets of our existence. At this point her work touches on that of Erwin Eisch, one of the central exponents of the international studio scene, with which she in fact has no contact at all, and of whose

existence she has only recently started to become aware.

But this was probably more of an advantage than a disadvantage. Unencumbered by the endless discussions about art, commercial art, and art in glass, Kiki Kogelnik has grasped the new potential of this transparent and multi-coloured material, as she has already done in her ceramic works, without any fear of association with the "minor arts", and made them her own. The directness and freshness of her grasp complement the potential of the glass, especially for the free calcar work which is so typical of Murano, even if the effect is not casual or particularly spontaneous. Everything is prepared in drawings, and the process of creation appears fully controlled; there is no room for the "happy accident" of earlier studio glass.

The artist's new works clearly bears the stamp of her Pop Art past - but much of it goes beyond that. Even if it is less readily apparent, her glass sculptures are equally infused with that subliminal mood which makes her graphic works so ambivalent and disturbingly ambiguous, such as the "Month of the Year" series of 1995, with its peculiar mixture of naive directness and subtle inscrutability. Fully aware of the limitations and dangers of the material, she uses its visual appeal and potential in apparently playful lightheartedness, without being subjected to them or succumbing to their charms.

Glass is a material which only really strong artists master. Kiki Kogelnik's work in Murano could well be more than a passing phase.

Dr. Helmut Ricke
KUNSTMUSEUM DÜSSELDORF
IM EHRENHOF





TWO CONTINENTS

If you listen to a sea shell, you will hear the ocean. If you look through a jagged head of glass, you will experience the entire lagoon of Venice coming to life.

"I have the feeling that these heads were created out the water of the lagoon", "says Kiki Kogelnik "that's why I call them Venetian Heads".

This association refers to the process of their creation: a process which begins in front of the red-hot mouth of the foundry as a lump of fiery glass hangs from the end of a long pole and continuously changes shape.

The work conditions are inhuman, the strain is clearly etched into the faces of the three workers, one of whom dominates the scene - the *Maestro*.

Kiki Kogelnik is resigned to being a spectator since any intervention now is no longer possible. The creation of the prototypes was preceded by a long process in which the trust of the *maestro* had to be won. There were many discussions and trials in which they tested each other - with the craftsman knowledgeable in the classical glass techniques and the artist bringing the sketches of her ideas. They were worlds apart. "It took a long time" says Kiki Kogelnik "until the maestro understood what I wanted, namely to use the old techniques - some of them dating back to the Renaissance - but applying them in a new way.

Eventually, we were able to reach my goal". In her paintings and ceramics, the artist fully controls her shapes and colours but once the glass has hardened nothing can be changed. It was not the first time that Kiki Kogelnik had learned to trust craftsmen, but this was a first for the glass. If one proceeds further up the chain of associations and considers glass as a mirror of the soul, one reaches the psychological background to the "Wiener divan" and the Austrian roots of the artist. An American critic saw playful Baroque shapes in her work. The Venetian Heads will remain as enigmatic to the viewer as

the Coloured Heads. They are unapproachable and silk, without any individuality and it is not Kogelnik's concern whether they are male or female. They are still red-hot yet already frozen. Thus they fit into the overall work of the artist and form a group next to the Hangings, the Masks, the Heads and cross various layers of Venetian society: glittering princes, doges, awkward outsiders, devils and jesters. If you listen to a sea shell, you will hear the ocean. If you look into the glass heads of Kiki Kogelnik, you will find out about her world between two continents.

Helga Ripper





STUDIO GLASS

Venetian glass manufacturing is an art form in whose birth the relationship between Mediaeval Venice and the refined civilization of the Eastern Mediterranean, both Byzantine and Arab, played a decisive role; an art form that has developed maintaining a very high level of craftsmanship and formal search of quality. In its thousand years of history while satisfying the demands of style of each period, it has remained faithful to a number of constant elements which even today represent its distinctive features, in the great many varieties in which it finds expression: the preference for extremely ductile glass, suitable for the more complex hot processing by skilled master glass-makers, contrasting with glass-producing traditions from the other side of the Alps where cold processes such as grinding and engraving prevail; the uninterrupted search for new colourings in glass to be composed in imaginative colour combinations; the consequent appearance of lively improvisation of a fortunate accident, which really, in the best of Venetian Works, indicates a craftsman's skilled accomplishment in manipulating glass and a careful search for new forms and colours.

Entrepreneurs from outside and foreign designers have always been welcomed. Without them craftsmen still working in accordance with mediaeval principles could not have participated in a broader commercial circuit. The Venice Biennial International Art Exhibition where from 1932 to 1972 a section was dedicated exclusively to decorative arts and to glass in particular, provided a further stimulus to the continuous updating of the glass products made in Murano. The glassmakers prepared their most interesting new creations specifically for the Exhibition, and the competition between them stimulated all concerned to give the very best of themselves. In the meanwhile, a movement known as the Centro Studio Pittori nell'Arte del vetro (later

Fucina degli Angeli) was developing in Venice with the declared intention of creating contacts between artists of International standing and master glassmakers from Murano to create works of art made in glass. The initiative was highly successful, thanks in part to the reputation of the artists involved. Since the sixties, art glass has received a boost from the birth in the United States of the Studio Glass movement in which art glass is produced mainly with the direct involvement of the artist in the manual working of the pieces. We may say, without any fear of contradiction, that this new appreciation of glass as a material is the most important phenomenon in glassmaking this century.

The limited number of Venetian artist-glassmakers in the Studio Glass movement may seem surprising, but is comprehensible if we consider the attachment of Murano glassmakers to designed products, to the traditional concept of glassmaking as the artisan production of sophisticated vases and kitchenware. It is precisely their long history and the high quality of their tradition that makes the Murano glassmakers hypercritical of innovations and sometimes prevents them from undertaking avant-garde experimentation. It should be

noted, however, that Venetian glassmakers have often been called upon to produce art glass for foreign artists and that, even outside Italy, including the United States, the very special Venetian feel for glass, conceived as a material to be worked taking full advantage of its ductility and its infinite chromatic potential, has achieved universal recognition thanks to the leaders of the Studio Glass movement. One of the true upholders of the Murano glass tradition as it keeps pace with the latest developments in contemporary art, Adriano Berengo has opened up his Murano Studio to lively and very diverse figures from the international art world. Today he presents the results of a demanding and stimulating collaboration with Kiki Kogelnik, an artist who seems almost to have been predestined to shape out her creative vitality and chromatic fantasies in glass. In making the *Venetian Heads*, Kiki Kogelnik has fully exploited traditional Venetian glass techniques: murrina, gold and silver leaves applied threads and *sommerso*. The result is thus never simply the transposition of paintings into glass but the creation of original works bodied forth from the fluidity of incandescent glass.

Rosa Barovier Mentasti





MESSAGE

After presenting some ceramic works at the 1994 Bologna Art Fair, my gallerist, Judith Walker asked me if I would consider making some glass 'heads'. Initially I was a little sceptical—glass was a totally new material for me.

My attitude changed completely, however, when I visited Adriano Berengo's furnace on Murano in Venice. I was immediately intrigued by the great variety of working techniques and the potential glass offered.

While I worked with the master glass-maker, Adriano Berengo was always at my side, not only to translate my suggestions into Italian but also to convince the master that he could do something completely new using traditional techniques. This process was far from easy and without Adriano my heads would not have turned out so well. The *Venetian Heads* are the outcome of this successful collaboration.

Kiki Kogelnik

OPERA

"MILLEFIORI HEAD"
aprox h cm 52

ORIGINAL DRAWING

"MILLEFIORI HEAD"
cm 75 x 56

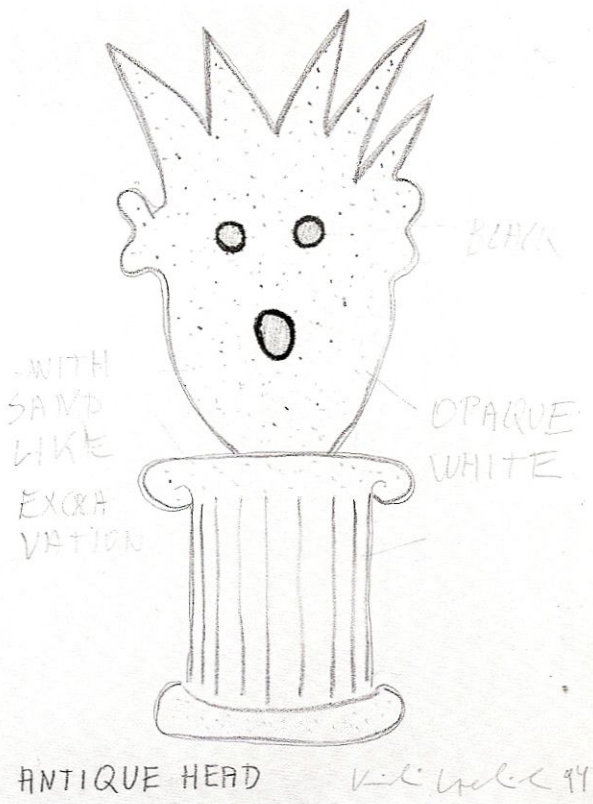




OPERA

"ANTIQUUE HEAD"
aprox h cm 58

ORIGINAL DRAWING
"ANTIQUUE HEAD"
cm 75 x 56



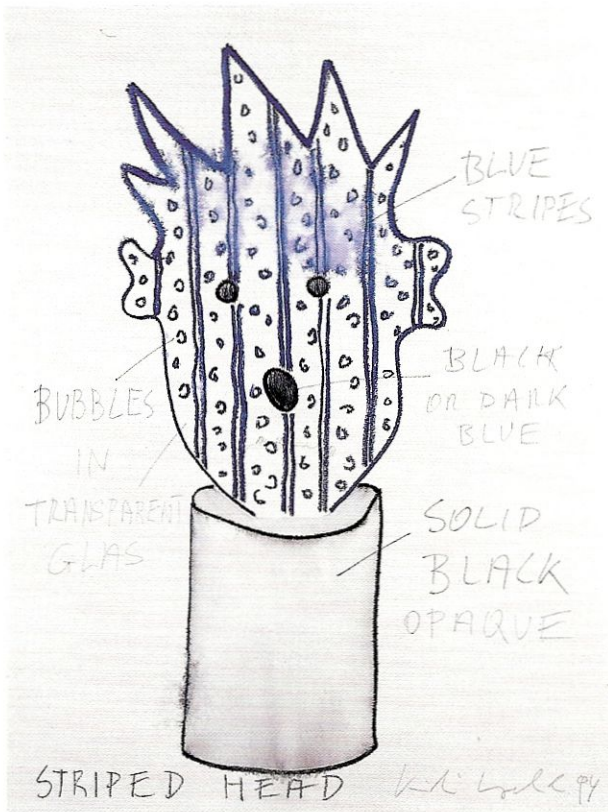


OPERA

"BLUE STRIPPED HEAD"
aprox h cm 53

ORIGINAL DRAWING

"BLUE STRIPPED HEAD"
cm 75 x 56





OPERA

"RENAISSANCE HEAD GOLD"
aprox h cm 55

ORIGINAL DRAWING

"RENAISSANCE HEAD GOLD"
cm 75 X 56





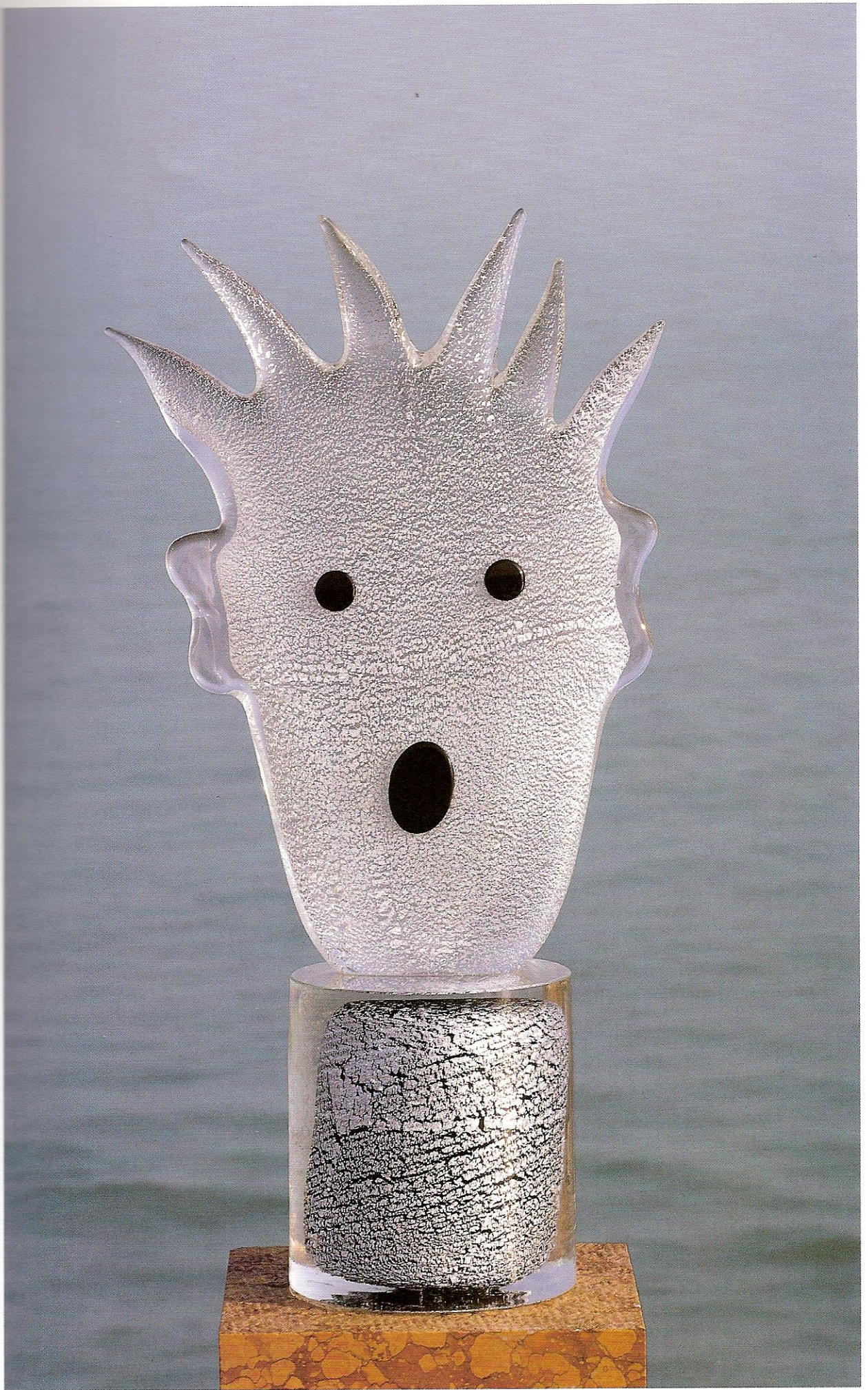
OPERA

"RENAISSANCE HEAD SILVER"
aprox h cm 55

ORIGINAL DRAWING

"RENAISSANCE HEAD SILVER"
cm 75 x 56



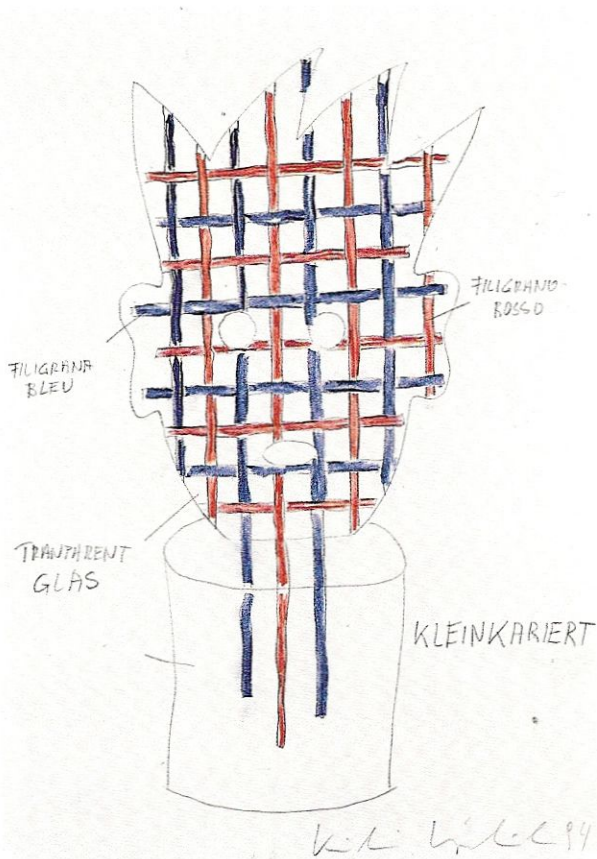


OPERA

"KLEINKARIERT"
aprox h cm 53

ORIGINAL DRAWING

"KLEINKARIERT"
cm 60 x 43





OPERA

"MODERN HEAD"
aprox h cm 57

ORIGINAL DRAWING

"MODERN HEAD"
cm 75 x 56



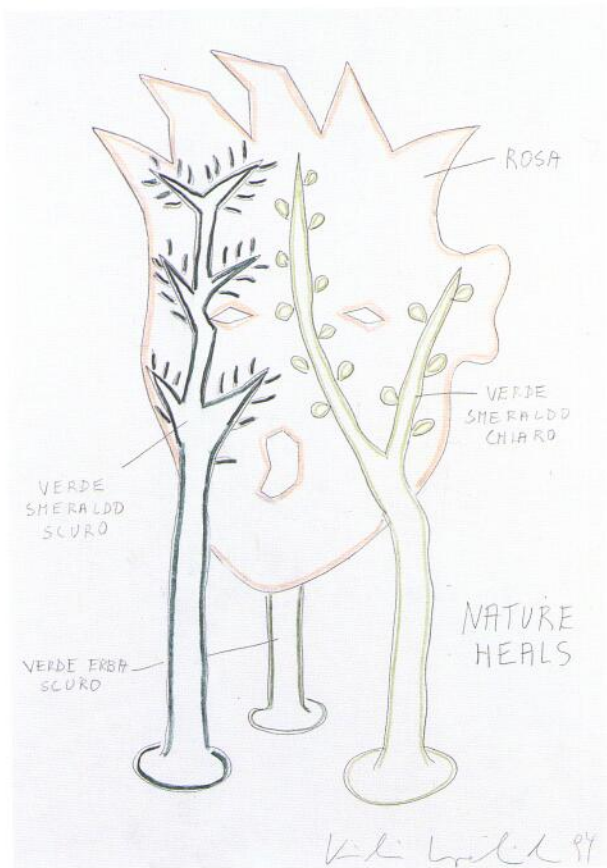


OPERA

"NATURE HEALS"
aprox h cm 54

ORIGINAL DRAWING

"NATURE HEALS"
cm 60 X 43



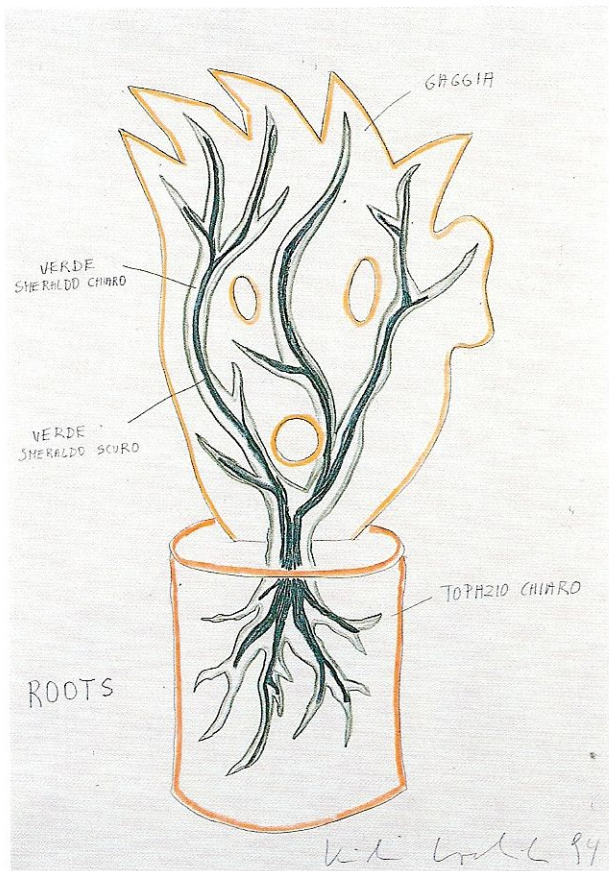


OPERA

"ROOTS"
aprox h cm 56

ORIGINAL DRAWING

"ROOTS"
cm 60 x 43



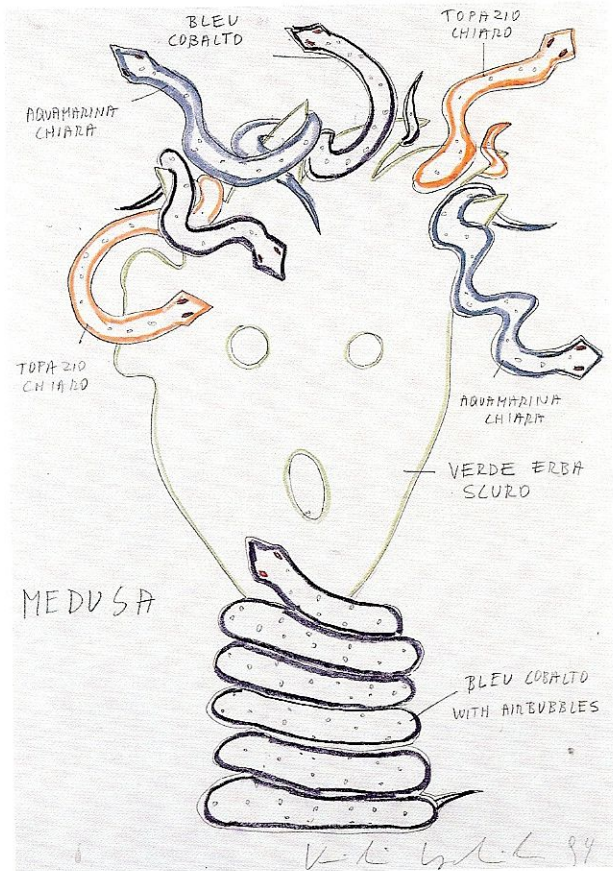


OPERA

"MEDUSA"
aprox h cm 64

ORIGINAL DRAWING

"MEDUSA"
cm 60 X 43





OPERA

"VASEN KOPF"
aprox h cm 54

ORIGINAL DRAWING

"VASEN KOPF"
cm 75 x 56



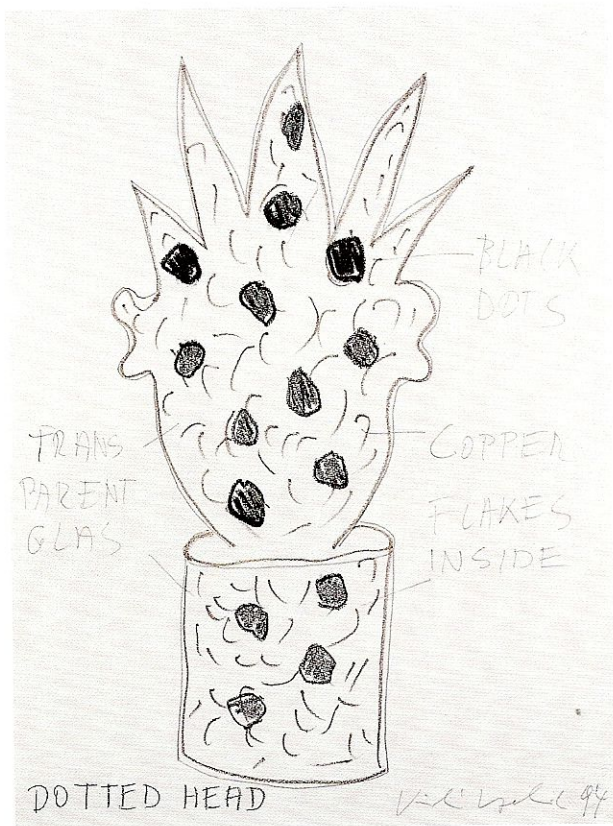


OPERA

"DOTTED HEAD"
aprox h cm 55

ORIGINAL DRAWING

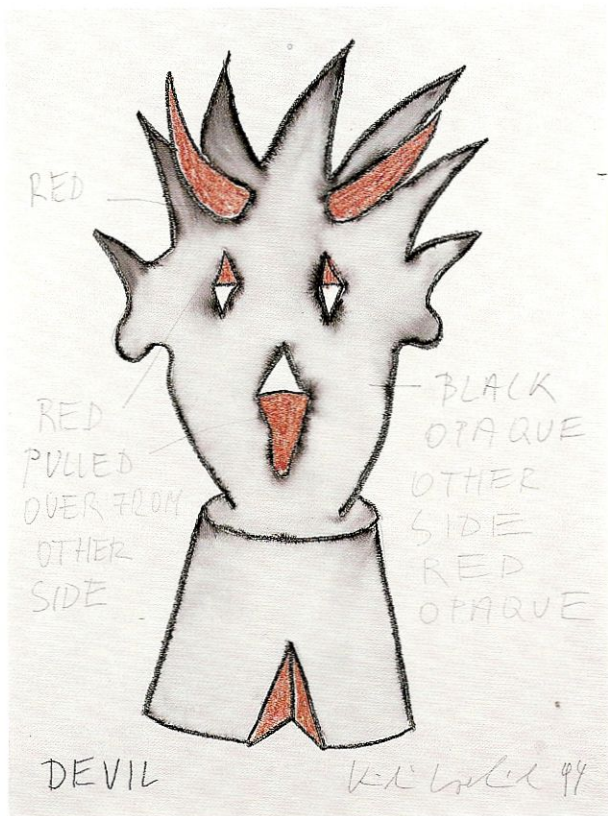
"DOTTED HEAD"
cm 75 X 56





OPERA
"DEVIL"
aprox h cm 58

ORIGINAL DRAWING
"DEVIL"
cm 75 x 56



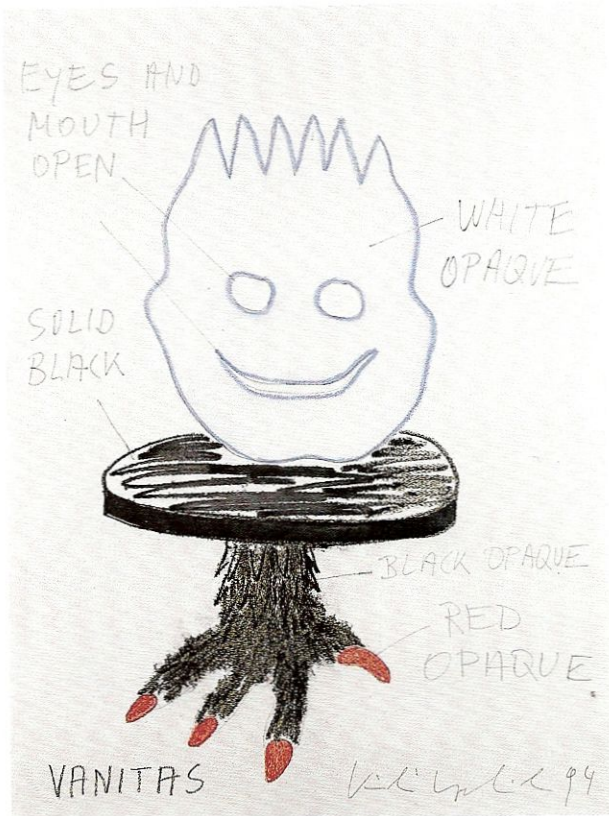


OPERA

"VANITAS"
aprox h cm 56

ORIGINAL DRAWING

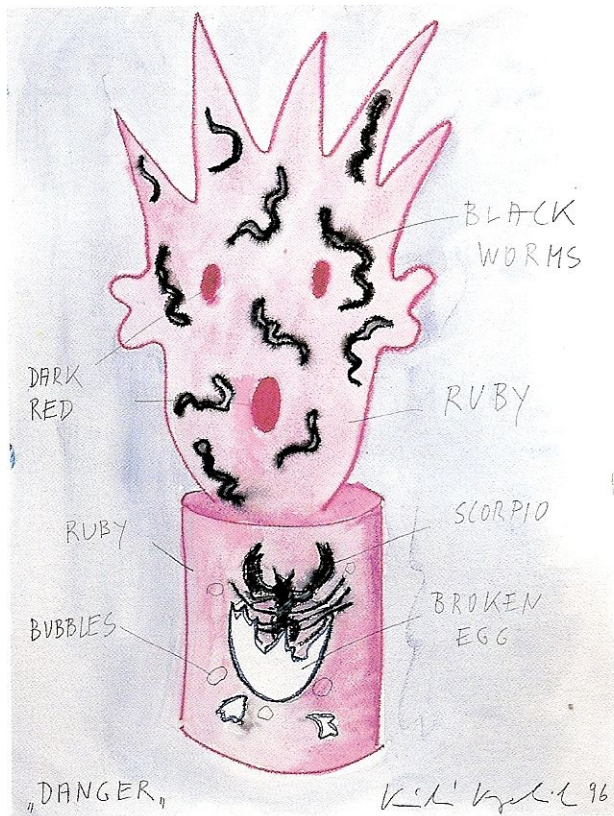
"VANITAS"
cm 75 x 56





OPERA
"DANGER", 1996
approx h cm 58

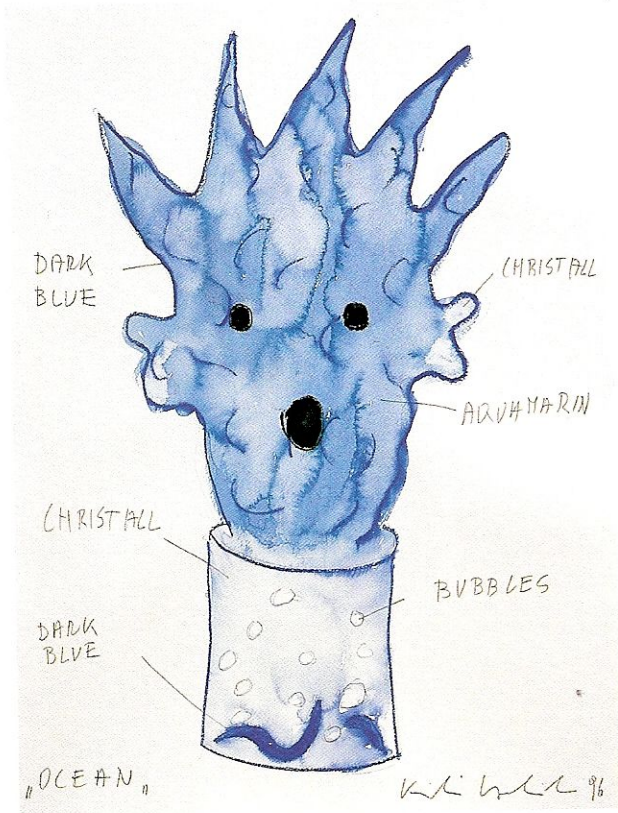
ORIGINAL DRAWING
"DANGER", 1996
watercolor on paper, cm 75,5 x 56,5





OPERA
"OCEAN", 1996
approx h cm 52

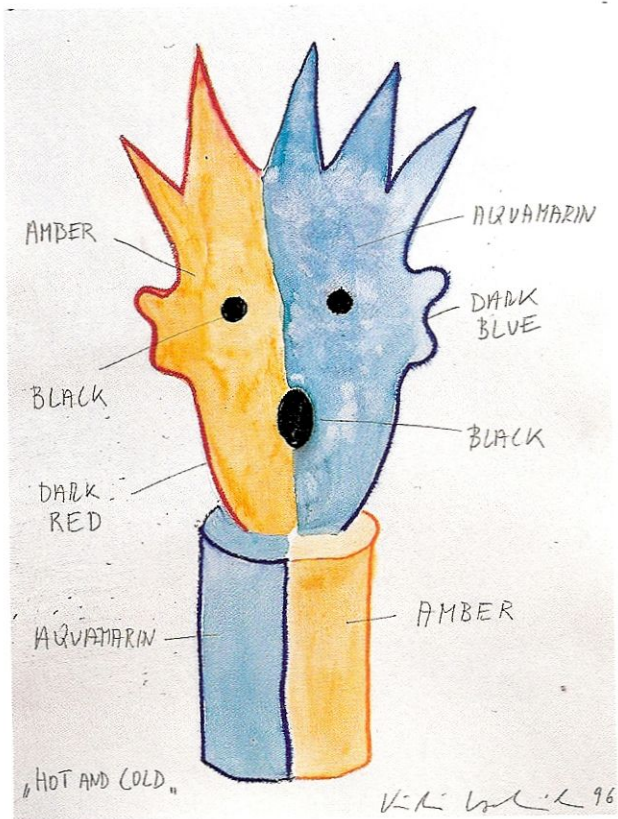
ORIGINAL DRAWING
"OCEAN", 1996
watercolor on paper, cm 75,5 x 56,5





OPERA
"HOT AND COLD", 1996
approx h cm 56

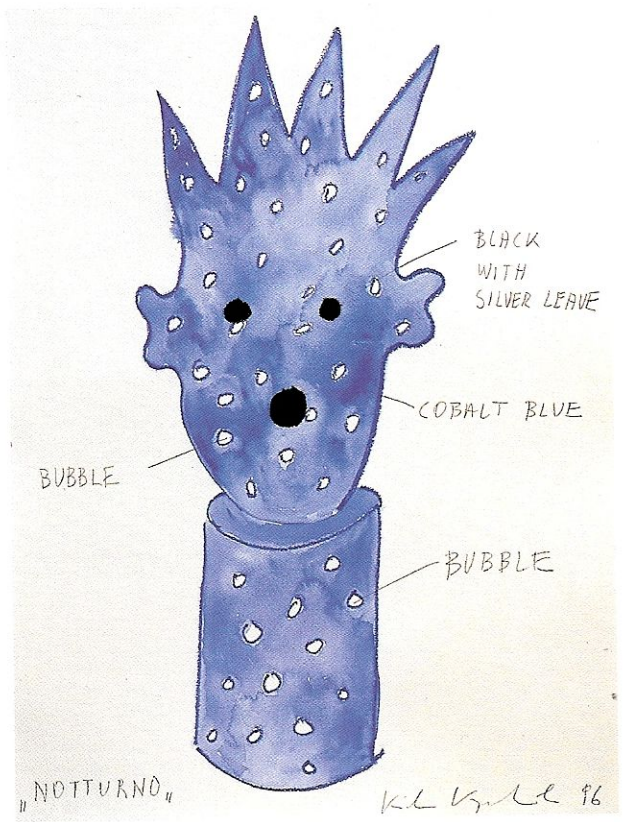
ORIGINAL DRAWING
"HOT AND COLD", 1996
watercolor on paper, cm 75,5 x 56,5





OPERA
"NOTTURNO", 1996
approx h cm 56

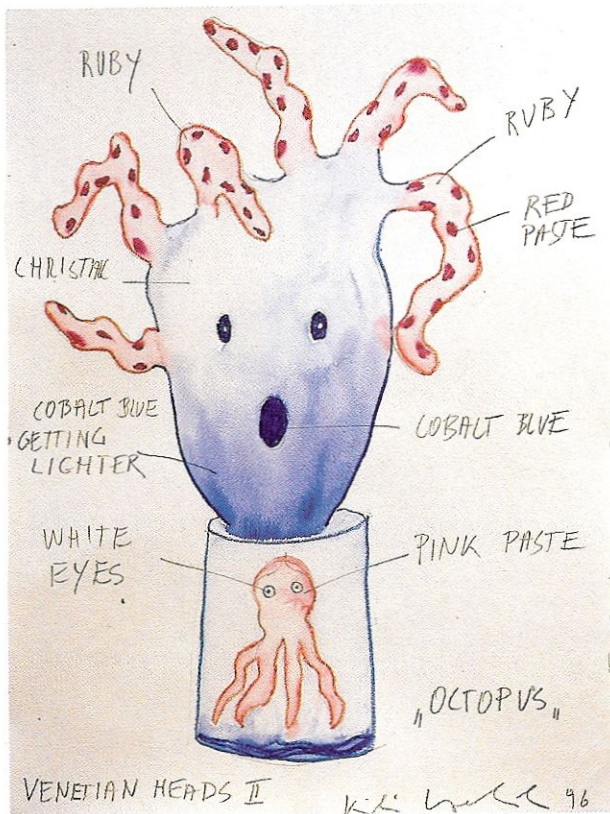
ORIGINAL DRAWING
"NOTTURNO", 1996
watercolor on paper, cm 75,5 x 56,5





OPERA
"OCTOPUS", 1996
approx h cm 60

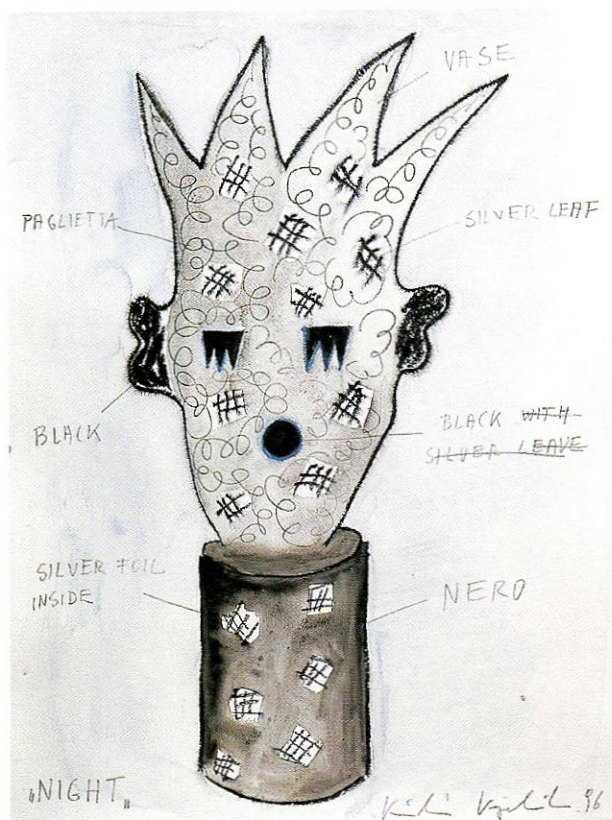
ORIGINAL DRAWING
"OCTOPUS", 1996
watercolor on paper, cm 75,5 x 56,5





OPERA
"NIGHT", 1996
approx h cm 50

ORIGINAL DRAWING
"NIGHT", 1996
watercolor on paper, cm 75,5 x 56,5





OPERA
"GLITTER", 1996
approx h cm 55

ORIGINAL DRAWING
"GLITTER", 1996
watercolor on paper, cm 75,5 x 56,5





OPERA

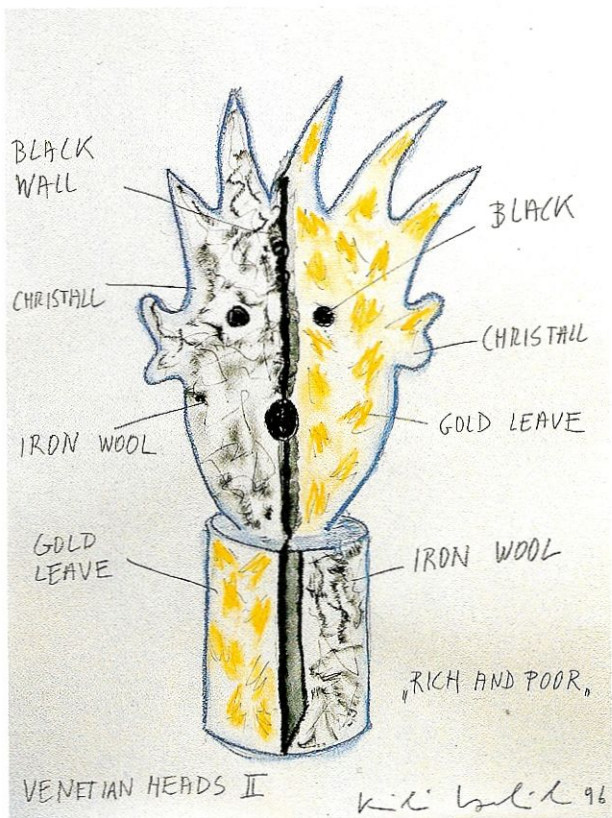
"RICH AND POOR", 1996

approx h cm 56

ORIGINAL DRAWING

"RICH AND POOR", 1996

watercolor on paper, cm 75,5 x 56,5





OPERA
"DRUNKEN HEAD", 1996
approx h cm 50

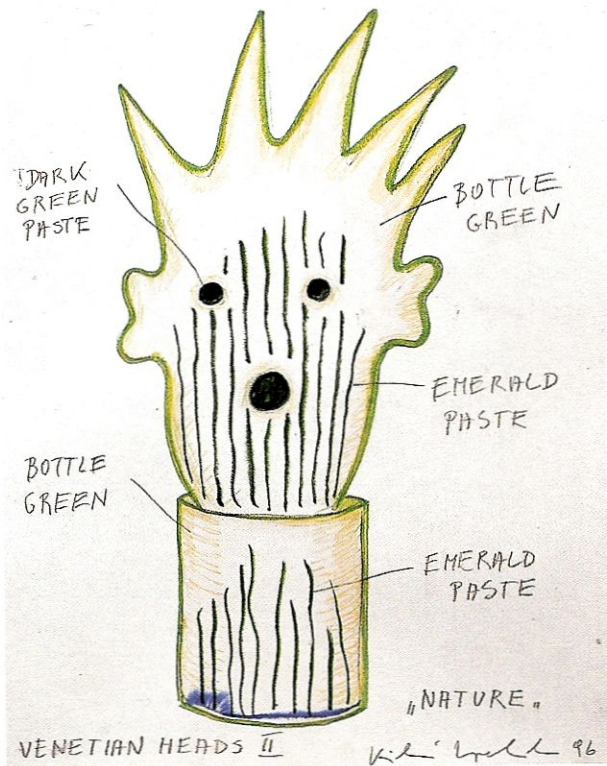
ORIGINAL DRAWING
"DRUNKEN HEAD", 1996
watercolor on paper, cm 75,5 x 56,5





OPERA
"NATURE", 1996
approx h cm 54

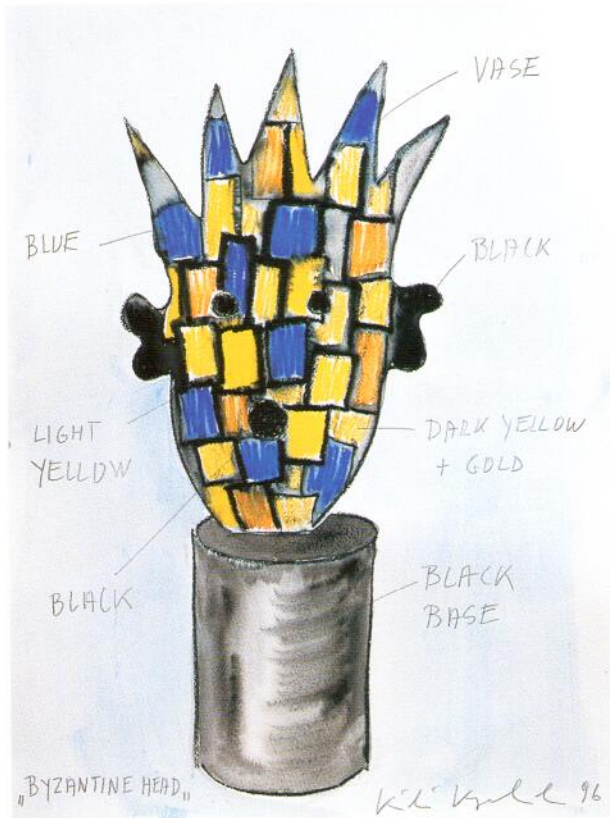
ORIGINAL DRAWING
"NATURE", 1996
watercolor on paper, cm 73 x 50





OPERA
"BYZANTINE HEAD", 1996
approx h cm 48

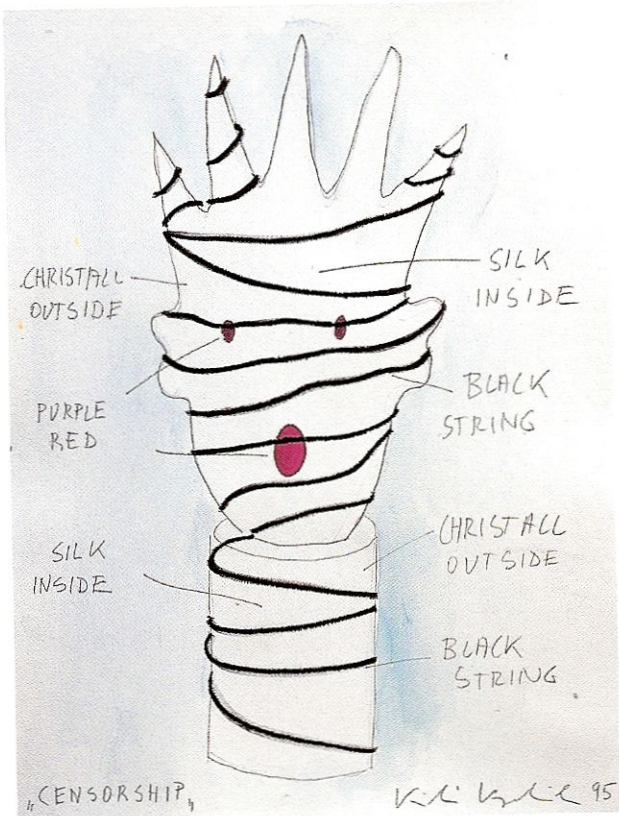
ORIGINAL DRAWING
"BYZANTINE HEAD", 1996
watercolor on paper, cm 75,5 x 56,5





OPERA
"CENSORSHIP", 1996
approx h cm 54

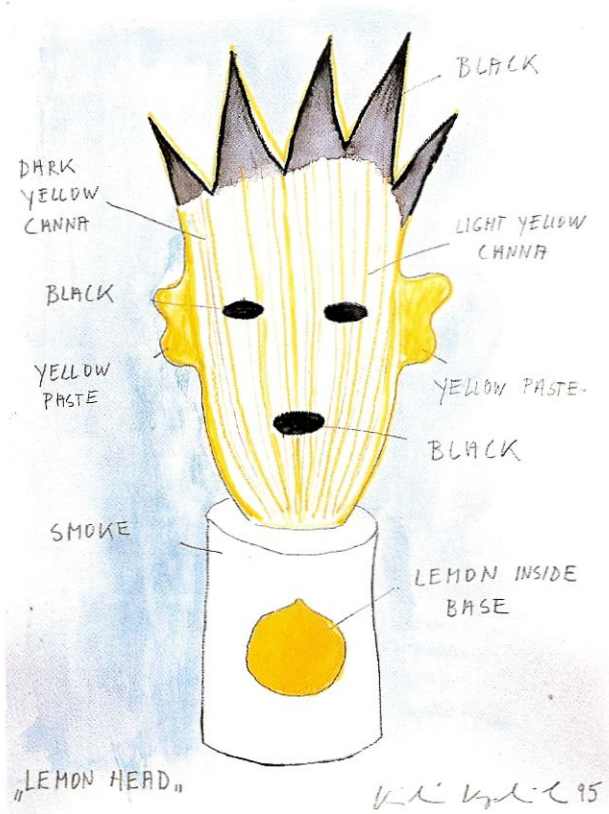
ORIGINAL DRAWING
"CENSORSHIP", 1996
watercolor on paper, cm 75,5 x 56,5





OPERA
"LEMON HEAD", 1996
approx h cm 49

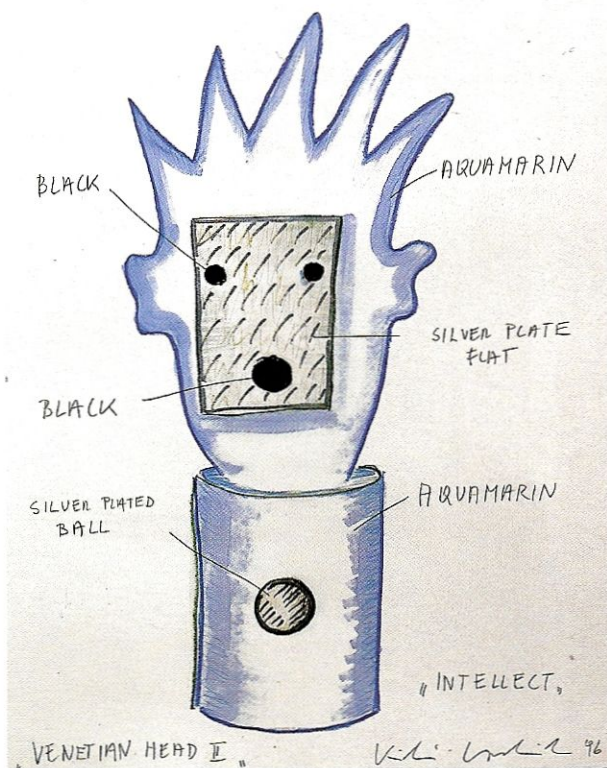
ORIGINAL DRAWING
"LEMON HEAD", 1996
watercolor on paper, cm 75,5 x 56,5





OPERA
"INTELLECT", 1996
approx h cm 53

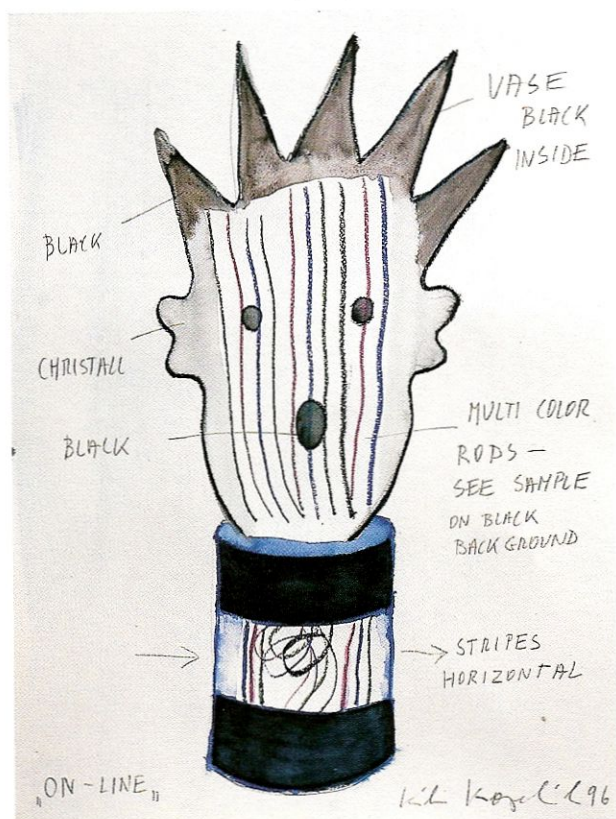
ORIGINAL DRAWING
"INTELLECT", 1996
watercolor on paper, cm 73 x 50





OPERA
"ON-LINE", 1996
approx h cm 55

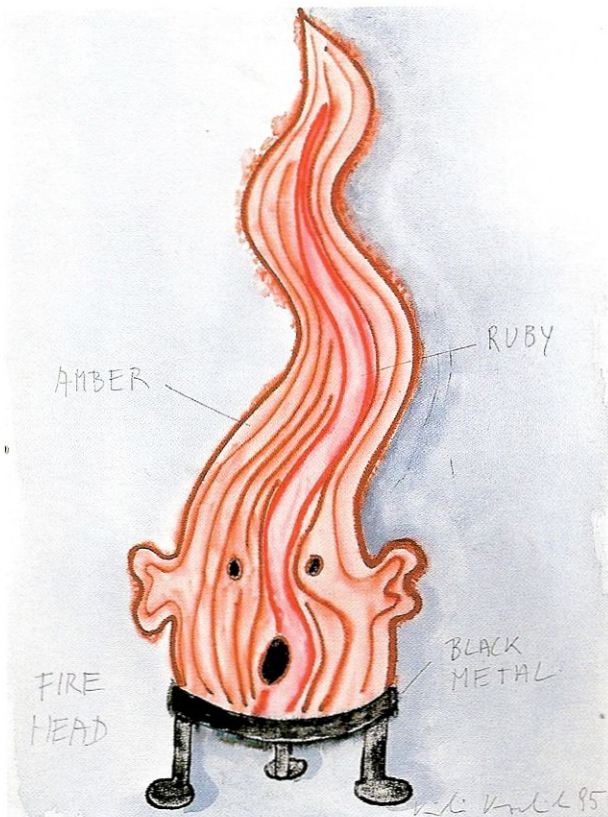
ORIGINAL DRAWING
"ON-LINE", 1996
watercolor on paper, cm 75,5 x 56,5





OPERA
"FIRE HEAD", 1996
approx h cm 90

ORIGINAL DRAWING
"FIRE HEAD", 1996
watercolor on paper, cm 75,5 x 56,5





PAINTINGS





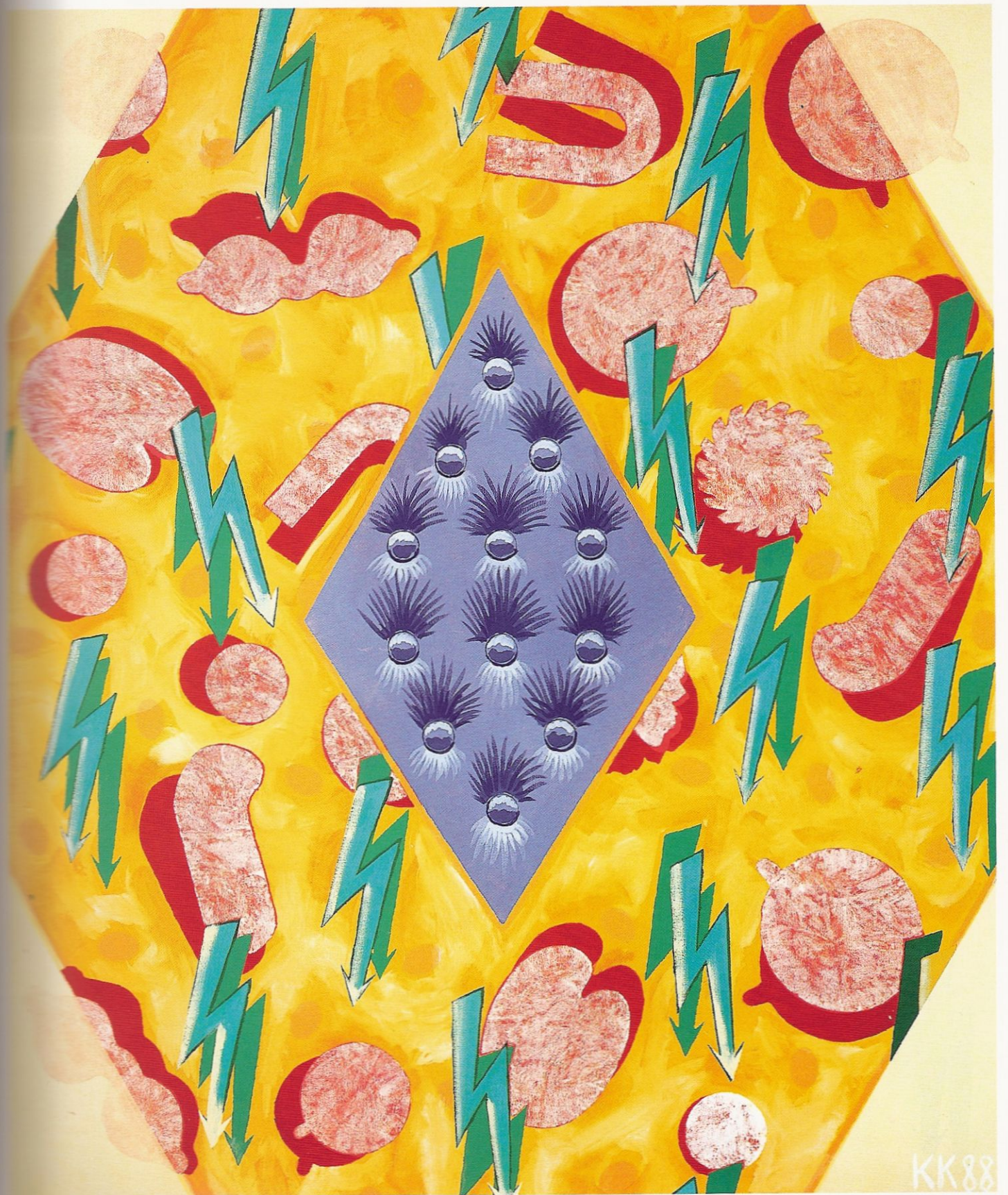
KK88

*"GREEN WEDNESDAY", 1988
oil on cotton, cm 183 x 218*



"GREY FRIDAY", 1988
oil on cotton, cm 213 x 152

"MEXICAN TUESDAY", 1988
oil on cotton, cm 218 x 183



KK88

*"BROWN THURSDAY", 1988
oil on cotton, cm 218 x 183*



"BLUE MONDAY", 1988
oil on cotton, cm 183 x 218





"THINGS CHANGE", 1990

oil and acrylic on canvas with 11 ceramic pieces, cm 183 x 218



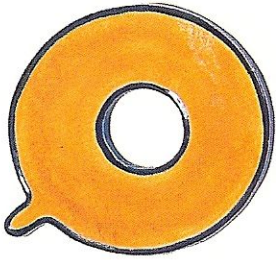
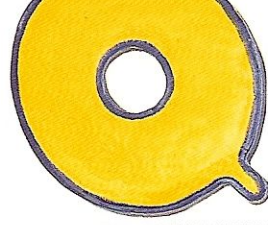


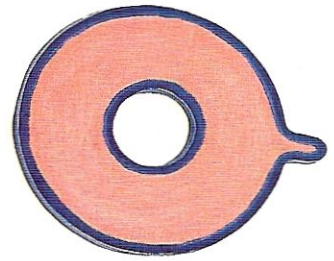
"YELLOW MODE", 1991
oil and acrylic on canvas with 15 ceramics pieces, cm 183 x 218





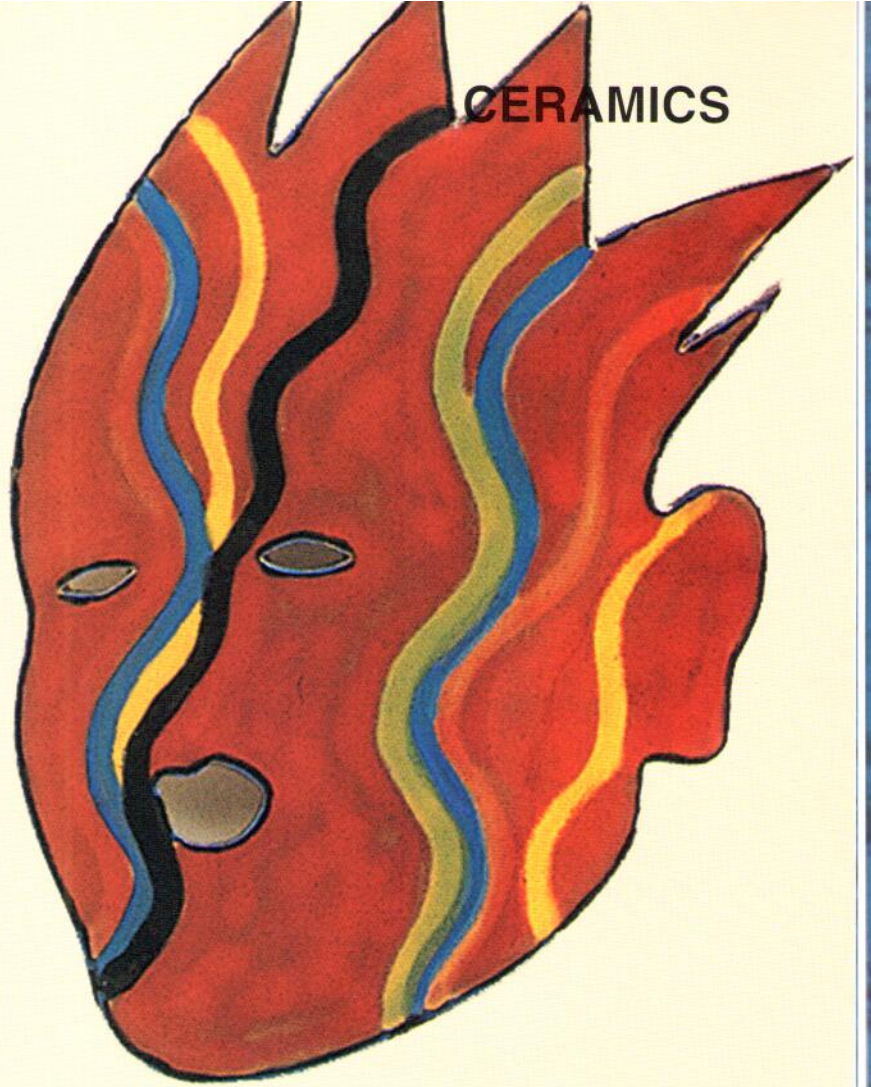
"THREE WISHES", 1992
oil and acrylic on canvas with 3 ceramic pieces, cm 193 x 218





KK92






"12 FIRE MASKS", 1996
New York Heads - Series
glazed ceramics, cm 40 x 25



"12 N.Y. HAIRDOS", 1996
New York Heads - Series
glazed ceramics, cm 38 x 30



The image is a full-page photograph of a body of water, likely the ocean, characterized by a dense pattern of small, rhythmic ripples. The water is a deep, vibrant blue. Numerous bright, white-to-yellowish reflections of light are scattered across the surface, creating a shimmering effect. The lighting appears to be from an elevated angle, causing the ripples to catch the light in a way that emphasizes their texture. In the upper right corner, the text 'EXHIBITIONS & BIOGRAPHY' is printed in a clean, white, sans-serif font, stacked in three lines.

EXHIBITIONS
&
BIOGRAPHY

SELECTED ONE-PERSON EXHIBITIONS

1961 GALERIE ST.STEPHAN, VIENNA
1964 MORRIS GALLERY, TORONTO, CANADA
HENRY GALLERY, WASHINGTON D.C., U.S.A.
1965 AUSTRIAN ISTITUTE, NEW YORK CITY, U.S.A.
1967 GALERIE NÄCHTS ST. STEPHAN, VIENNA
1969 GALERIE NÄCHTS ST. STEPHAN, MOONHAPPENING, VIENNA
1973 HENRY GALLERY, WASHINGTON D.C., U.S.A.
KÜNSTLERHAUS, RETROSPECTIVE, KLAGENFURT
1977 JACK GALLERY, NEW YORK CITY, U.S.A.
1978 KORNFELD GALERIE, ZÜRICH
1979 JACK GALLERY, NEW YORK CITY, U.S.A.
1981 JACK GALLERY, NEW YORK CITY, U.S.A.
1982 GALERIE ULYSSES, VIENNA
1983 BAWAG FOUNDATION, VIENNA
1986 BROADWAY WINDOWS, HANGINGS, INSTALLATION, NEW YORK CITY, U.S.A.
1988 STRABBURG CASTLE, HEMMA VON GURK, INSTALLATION, AUSTRIA
LANDESGALERIE, SEELENWÄSCHE, INSTALLATION, KLAGENFURT
1989 KÄRNTNER LANDESGALERIE, RETROSPECTIVE, KLAGENFURT
1990 HENRY GALLERY, INSIDE THE CLONE FACTORY, WASHINGTON D.C., U.S.A.
GALERIE ULYSSES, VIENNA
1991 GALERIA BEI DER ALBERTINA, CERAMIC SCULPTURES, VIENNA
GALERIA ACADEMIA, KOPFLOS, SALZBURG
1992 ERNST MUSEUM, EXPANSIONS, BUDAPEST
GALERIE BEI DER ALBERTINA, VIENNA
GALERIE ULUV, EXPANSIONS, PRAG
1993 PALACE OF CULTURE, EXPANSIONS, WARSAW
1994 GALERIE FREIHAUSGASSE, EXPANSIONS, VILLACH
LOERAKKER GALERIE, AMSTERDAM
1995 BELVEDERE, VENETIAN

HEADS, KLAGENFURT
EUROPA DESIGN DEPOT, VENETIAN HEADS, KLAGENFURT
GALERIE JUDITH WALKER, HEADS & FACES, KLAGENFURT
GALERIE BEI DER ALBERTINA, HEADS & FACES, VIENNA
GALERIE ULYSSES, IN TRANSIT, VIENNA
GALERIE LATAL, NEW YORK, ZÜRICH
MESTNA GALERIJA, EXPANSIONS / STEREOTYPES, LJUBLJANA
1996 BERENGO FINE ARTS, GLASS GLITTER GRAPHICS, GLASS LITTLE HEADS, VENICE, ITALY
THE CHICAGO ATHENAEUM, VENETIAN HEADS, CHICAGO, U.S.A.
MAK MUSEUM, HANGINGS, VIENNA, AUSTRIA

SPECIAL PROJECTS

1976 CBGB, 16MM FILM, 5 MINUTES
1986 BROADWAY WINDOWS, 3/4" VIDEO WITH ELIZABETH NOVICK, 22 MINUTES
1988 I HAVE SEEN THE FUTURE, COMMISSIONED CERAMIC MURAL. BLEIBURG MILITARY BARRACKS
1989 FRIDAY NIGHT, CERAMIC WALL, TEMPLE BAR, NEW YORK CITY
1990 GUARDIAN ANGEL, BRONZE SCULPTURE, FIRMA HIRSCH, KLAGENFURT, AUSTRIA
SPECIAL EDITION 100 MILLIONTH WATCHSTRAP
FIRMA-HIRSCH, KLAGENFURT, AUSTRIA
1991 VISITING PROFESSOR AT INTERNATIONALE SOMMERAKADEMIE FÜR BILDENDE KUNST, SALZBURG
KUBUS, KÜNSTLERHAUS, KLAGENFURT, GRAZ
1992 KREUZWEGSTATION, CERAMIC INSTALLATION, STEIN, KÄRNTEN
VISITING PROFESSOR AT INTERNATIONAL SOMMERAKADEMIE FÜR BILDENDE KUNST, SALZBURG
1234567, SIEBEN FARBRADIERUNGEN, EDITION ZETTER, VIENNA
1993 BROKEN HEAD, KÄRNTNER LANDESGALERIE ZEITGEIST, UHREN-PROJEKT, INSTITUT FÜR DESIGN, KLAGENFURT, AUSTRIA
1994 FREYUNGS BRUNNEN, BLEIBURG
DOORMAN, EUROPA DESIGN DEPOT, KLAGENFURT, AUSTRIA
FILM: ART GENOSSEN (ORF1)
DIRECTED BY HELGA RIPPER
1994/95 EMPIRE STATE BUILDING-VILLACH, AUSTRIA
1996 TOTENTANZES, STEIN, AUSTRIA

BIOGRAPHY

Kiki Kogelnik lives in New York City since 1961. Born in Bleiburg, Carinthia, in 1935, she studied at the Academy of Fine Arts in Vienna where she had her first one-person exhibition at the Galerie S. Stephan.

Since the Mid-Fifties she was part of the *avantgarde* group around Otto Mauer where she caused attention by her joyfull but critical show in 1967 "Art comes from artificial".

In the sixties she established herself in the New York Art World and had number of exhibitions.

Today, Kiki Kogelnik commutes between New York, Vienna and Bleiburg. Besides her larger-format paintings, Kiki Kogelnik has created a large body of ceramics, sculptures and installations.

Her latest work includes glass sculptures produced in Murano, by the Berengo Fine Arts glass gallery & furnace.





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KIKIKOGELNIK

