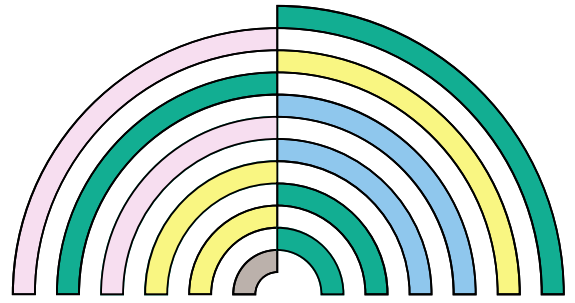


KATALIN LADIK



## **Katalin Ladik**

Oooooooooo-pus  
3.3.–10.9.23

Claudia Illi  
Presse & Kommunikation  
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Pressebilder  
im Downloadbereich:  
Hausderkunst.de/presse

## **Content**

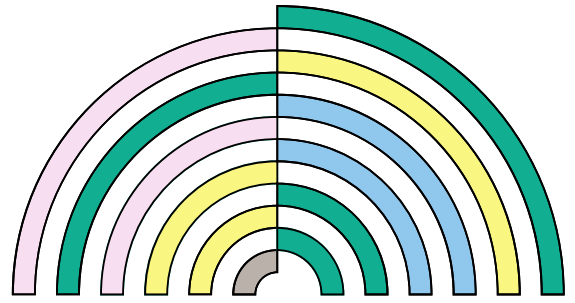
Fact Sheet  
Press Release “Oooooooooo-pus”  
About Katalin Ladik  
Cultural Engagement and Education  
Upcoming Programme

Image Sheet

## **Online resources**

In the press area of the website  
<http://www.hausderkunst.de/presse>

Essay  
List of Works  
High Resolution Images



## Fact Sheet

### Organiser

Haus der Kunst  
Prinzregentenstrasse 1, 80538 Munich

### Curator

Sarah Johanna Theurer (Curator Haus der Kunst Munich) and Hendrik Folkerts (Curator of International Contemporary Art and Exhibition Director, Moderna Museet, Stockholm) with Manuela Hillmann (Curatorial Volunteer Haus der Kunst Munich).

The exhibition is co-organised by Haus der Kunst München, Ludwig Forum, Aachen, and Moderna Museet, Stockholm. “Katalin Ladik. Oooooooooo-pus” will travel to Aachen at the end of 2023 and to Stockholm in 2024.

### Duration

3.3.–10.9.23

### Press

Claudia Illi

### Press Conference

2.3.23, 11 am, Terrassensaal, Haus der Kunst

### Opening hours

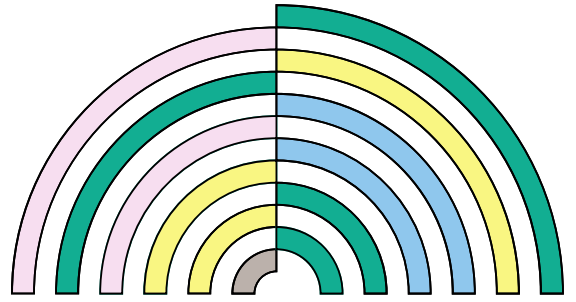
Mon | Wed | Fri | Sat | So 10 am–8 pm  
Thur 10 am–10 pm  
Tue closed

### Open Haus

Every last Friday of the month admission is free from 4 pm–10 pm

### Admission

Katalin Ladik. Oooooooooo-pus 8 € / reduced 6 €  
Hausticket 14 € | 10 €  
Hausticket Youth 5 €  
Hausticket Kids 0 €  
Hausticket Family 24 € (2 Adults + Kids / Youth)  
Journalists 5 €  
Annual Ticket *Haus der Kunst Live* 100 €  
Annual Ticket *Haus der Kunst* 365 Single /Partner 50 € /90 € ,  
Guided Tours 3 €  
Freunde HDK, Art students, ICOM free  
Visitors with disabled person’s pass free



### **Press Images**

To download high resolution images visit:

<http://www.hausderkunst.org/index.php?id=2780>

### **Further Events**

As part of TUNE, Katalin Ladik will perform live at Haus der Kunst on 14 and 15 July. One performance will lead through the exhibition "Oooooooooo-pus" in the Nordgalerie, a second performance is dedicated to Ladik's collaboration with the composer Svetlana Maraš, followed by an artist talk.

### **Catalogue**

A monograph will be launched accompanying the exhibition. Edited by Hendrik Folkerts, co-produced by Haus der Kunst München, Moderna Museet, Stockholm, Ludwig Forum, Aachen and Muzeum Susch, Engadin, it will be published by Skira. The publication includes contributions by Pierre Bal-Blanc, Diedrich Diederichsen, Hendrik Folkerts, Irena Haiduk, Ana Janevski, Emese Kürti, Katalin Ladik, Quinn Latimer, Bhavisha Panchia, Dieter Roelstraete, Gloria Sutton, Sarah Johanna Theurer, Paolo Thorsen-Nagel, and Mónica de la Torre.

### **Exhibition Graphics**

Bureau Borsche

### **Light Design**

Magic Event- & Medientechnik GmbH

### **Thanks to:**

Katalin Ladik

Patrik Thomas (Video restoration)

Lukas Meissner (Video edits)

Róna Kopeckzy (Research and translation)

Skira

Moderna Museet, Stockholm

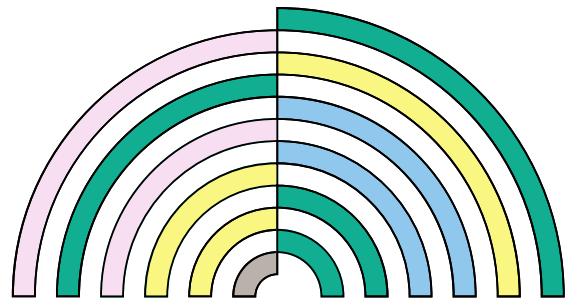
Muzeum Susch

Freistaat Bayern

Alexander-Tutsek-Stiftung

Freunde Haus der Kunst: Executive Board and Team

All departments of Haus der Kunst



### Press release

Katalin Ladik  
Oooooooooo-pus  
3.3.–10.9.23

“If we are the most vulnerable in our poetry, we shall pour our whole bodies into it.” – Katalin Ladik

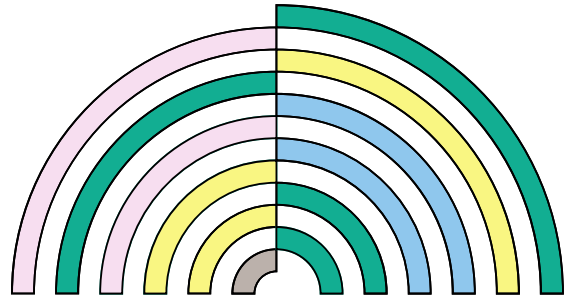
“Oooooooooo-pus” at Haus der Kunst is the first survey exhibition in Germany of the work of Katalin Ladik (b. 1942, Novi Sad). Her radical approach to concrete and visual poetry, performance, and sound established her as a key figure in Central and Eastern European art. Ladik was born in 1942 in Novi Sad, a city in former Yugoslavia (now Serbia) that has long been a conduit between the Balkans and parts of Central and Eastern Europe. The multilingual demographics of Novi Sad—being majority Serbian and Hungarian—shaped Ladik’s visual approach to language and poetry.

Over the course of the 1960s, Ladik became an integral part of the Novi Sad literary and artistic avant-garde. She positioned herself at the intersection of various established and new performance traditions engaging in happenings, rituals, and photo-performance. Ladik, who was also successful as a film and stage actress, often played feminine ideals, draws on folkloric and mythological themes to challenge gender roles and female archetypes, using her body and voice as both instrument and medium.

For Ladik, the body engenders poetry. It is a site of self-representation that she has consistently explored in her performances from the 1960s onward. Her visual poems—collages that include sewing patterns, sheet music, and found objects such as circuit boards from radios and kitchen appliances—function also as musical scores. They explore connections between the voice and image while expanding language through phonetic experiments. The exhibition includes two new works commissioned for the occasion: a sculptural score with corresponding sound and an installation that derives from Ladik’s multimedia performance *Alice in Codeland*.

Language is at the heart of Katalin Ladik’s practice. Her expansive approach to poetry materialises on the pages of her books, in her musical scores, and through concrete poems and visual collages. The latter are accompanied by sonic interpretations that show the artist’s extraordinary vocal range. All of these works speak to Ladik’s process of logopoiesis: the bringing into existence of new registers of language through acts of poetry, utterance, and visualisation. Or, to borrow the title of her 1976 album, a process of *Phonopoetica*, making poetry with voice.

In the exhibition, a red thread leads from Ladik’s sewing machine in the first room through the entire exhibition to her sculpture *Follow me into Mythology* (2017). Another conduit is the sound, which is central to Haus der Kunst’s 2023 programme, and which forms the connective tissue of Ladik’s multifaceted oeuvre. Each of the exhibition’s three rooms has its own soundscape based on Ladik’s visual and phonic poetry, making “Oooooooooo-pus” an exhibition that needs to be heard as much as to be seen. Followed by “Meredith Monk: Calling”, this exhibition presents a new exhibition model at Haus der Kunst for displaying ground-breaking practices based on the audible.



**Katalin Ladik.**

**Oooooooooo-pus**

**3 March – 10 September 23**

Haus der Kunst | Nordgalerie

Prinzregentenstr. 1, 80538 Munich

Hausderkunst.de | @HausderKunst

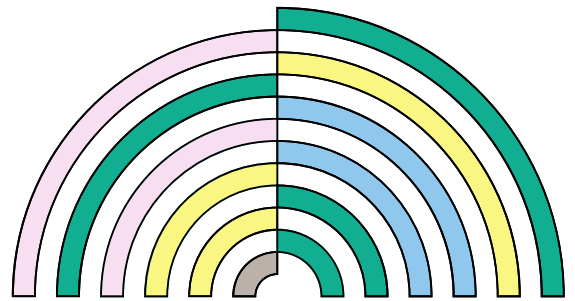
#### **Performance**

As part of TUNE, Katalin Ladik will perform live at Haus der Kunst on 14 and 15 July. One performance will lead through the exhibition "Oooooooooo-pus" in the Nordgalerie, a second performance is dedicated to Ladik's collaboration with the composer Svetlana Maraš, followed by an artist talk.

#### **Curators**

Sarah Johanna Theurer (Curator Haus der Kunst München) and Hendrik Folkerts (Curator of International Contemporary Art and Head of Exhibitions, Moderna Museet, Stockholm) with Manuela Hillmann (Curatorial Fellow Haus der Kunst München).

The exhibition is co-organised by Haus der Kunst München, Ludwig Forum, Aachen, and Moderna Museet, Stockholm. "Katalin Ladik. Oooooooooo-pus" will travel to Aachen at the end of 2023 and to Stockholm in 2024.



## About Katalin Ladik

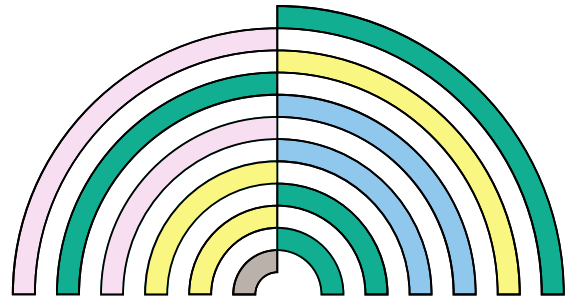
Katalin Ladik, born 1942 in Novi Sad, former Yugoslavia, is a poet, performance artist, actress, and a renowned key figure of the 1970s avant-garde of Central and Eastern Europe. Her works of concrete, visual, and phonic poetry, as well as her multimedia performances, expand and question language and its social codes.

Ladik began her literary career in 1962, while working as an assistant in a bank. From 1963 to 1977, she worked at Radio Novi Sad, producing audio plays while studying theatre at Dramski Studio. In 1974, she joined the newly established Novi Sad Theatre, where she was a permanent ensemble member until 1992. Moreover, she appeared in several cinema and film productions. In 1969, her first poetry collection, *Ballad of the Silver Bicycle*, was published with a supplementary gramophone record, featuring Ladik's recitations of selected poems. As a consequence of her performance in Budapest of *Shaman Chant* a scandal erupted in 1970, resulting in Ladik's expulsion from the Communist Party on accusations of moral misconduct, and her stigmatisation in the press as "the naked poetess".

In collaboration with the artists Attila Csernik and Imre Póth, the experimental film *O-pus* was created in 1972. Her first record, *Phonopoetica*, was released 1976 featuring vocal interpretations of poems by artists such as Bálint Szombathy. Ladik's visual poems and collages were exhibited as part of the 38th Venice Biennale in 1978. As a singer, Ladik has worked together with outstanding figures from the field of experimental, and electro-acoustic music, including Ernő Király, the ensemble Acezantez, and Svetlana Maraš. During the disintegration of Yugoslavia, Ladik fled to Budapest in 1992.

In 2010, the Museum of Contemporary Art Vojvodina presented the first retrospective of Ladik's work. The performance *Transit Zoon* (2015) addresses questions of national identity, an important motif in her artistic practice. In 2017, her work was on display at documenta 14 in Kassel and in Athens.

Ladik, who was previously unable to pursue teaching opportunities due to political exclusion, conducted a class in free improvisation at the Basel Music Academy as a guest lecturer in 2019. In addition to numerous literary awards, she was honoured with the Lennon Ono Grant for Peace in 2021, and the Hungarian Order of Merit Officer's Cross in 2022. Currently, Ladik lives in Budapest as well as on the island of Hvar in Croatia.



## **Cultural Engagement and Education**

Current education programme

In 2023, Haus der Kunst will launch a new programmatic strand focused on engagement. Complementing the existing art educations series, this new programme will work with artists, educators, and curators to position the house as a meeting place that invites reflection, exchange, experimentation, and joy.

### **Open Haus**

From January 2023, Haus der Kunst opens its doors for an “Open Haus” every last Friday of the month. Admission to the Open Haus is free from 4 pm, so that even more families can take advantage of the offer. In the course of the year, the new programme for cultural education will surprise visitors to the Open Haus with various offers related to the exhibitions.

### **Public guided tours without registration**

Our public guided tours of the exhibition take place on Thursday, Saturday and Sunday.

### **Special tours with registration**

- Curator's tour / monthly
- Participatory family tours / 2x per month
- Baby listens in / 1 x per month
- Foreign language tours: English / French / Italian
- Inclusive tactile tour for the blind and visually impaired
- Pop-Up-Yoga: Guided tour through the exhibition followed by a yoga class in an empty exhibition hall

All dates can be found in our calendar: [hausderkunst.de/kalender](https://hausderkunst.de/kalender)

### **School Class programme**

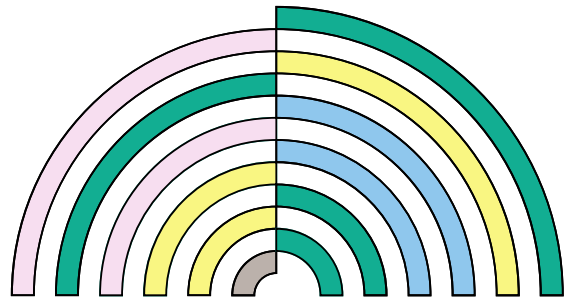
Our guided tours for school classes are interactive, we aim to involve the group to make art more tangible. No prior knowledge is necessary, the tour is suitable for all ages. We adapt didactically and in terms of content to the age of the pupils.

### **Guided tour booking for private groups**

Guided tours for private groups can be booked at any time.

Individual appointments at [fuehrungen@hausderkunst.de](mailto:fuehrungen@hausderkunst.de)





## Upcoming Programme

### **Hamid Zénati** **All-Over** **16.3.–23.7.2023**

“Hamid Zénati. All-Over” is the first institutional exhibition dedicated to the work of the artist Hamid Zénati (b. 1944 Constantine, Algeria; d. 2022 Munich, Germany). Travelling between Munich and Algiers, Zénati’s artistic practice ranged from painting, textiles, interior and fashion design, to photography, always driven by an anarchic impetus to create. The presentation features work from an almost six-decade-long career and provides insight into the artist’s distinct cosmos for the first time.

The selection of works in the exhibition focuses on the artist’s unique formal language developed in his textiles; it also presents objects that function as keys to access Zénati’s visual cosmos, as well as a selection of his photographic archive that highlights the artist’s joy in experimentation.

Zénati’s work is characterised by the sheer inexhaustible abundance of forms, patterns and the combination of colours, materials and techniques. As a self-taught artist, Zénati created his powerful yet playful compositions without conceding to predetermined hierarchies or value systems. Mostly unknown, leading a diasporic life in precarious conditions, yet a keen observer of social, cultural and artistic movements, Zénati developed a unique perspective that challenges the established boundaries between styles, genres, as well as fine and applied arts.

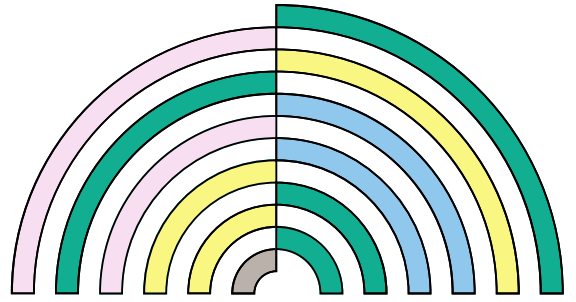
“Hamid Zénati. All-Over” puts into practice a curatorial mission at Haus der Kunst to promote innovative contemporary artists overlooked by the art historical canon. It sets the ground for future consideration of the artist’s oeuvre by executing primary research and commissioning art historical writing to contextualize the works. Resonance is also emerging with the exhibition “Trace”, which is simultaneously on view in the Ostgalerie and highlighting the principle of serial work in photography.

Generously supported by The Arab Fund for Arts and Culture, Stiftung Kunstfonds and the Department of Arts and Culture of the City of Munich.

Curated by Anna Schneider.

### **Trace** **Formations of Likeness. Photography and Video from The Walther Collection** **14.4.–23.7.23**

This major survey exhibition is in collaboration with The Walther Collection, a New York City /Neu-Ulm–based art foundation internationally recognised for their critical engagement with contemporary and historical photography, as well as lens-based media. The more than 1000 works on display by a diverse group of artists from different cultural backgrounds, as well as archival, documentary and vernacular photography, offer a global context to reflect on the



divergent trajectories of photography today. Collectively, they showcase the medium's capacity as both an instrument for empowerment and formation of the self, as well as its complex uses as a tool for control and subjugation.

The exhibition's core focus is portrait photography — of people, objects, and places — and the tracing of societal transformation across geographic spaces and contrasting socio-political and cultural landscapes. The photographic portrait is deployed as a means to shape identity, to advocate for social change and as a subversive strategy for visibility, often through an intimate investigation of politics of memory, history, and embodiment. The substantial breadth and dialogical scope of the exhibition, which encompasses works from the last three centuries and brings together artists from Africa, America, Europe, and Asia, enables audiences to consider not only the parallel histories of the medium, but for its materiality, taxonomy, and serial structures to be revealed and drawn into question. As with Karrabing Film Collective, this exhibition brings together artistic practices that are focused on the making of images, and the production of representations of the real and the imaginary.

With works by anonymous artists and Ai Weiwei, Richard Avedon, Martina Bacigalupo, Yto Barrada, Bernd & Hilla Becher, Jodi Bieber, Karl Blossfeldt, Cang Xin, Edson Chagas, Rotimi Fani-Kayode, Samuel Fosso, David Goldblatt, Pieter Hugo, Seydou Keïta, Lebohang Kganye, Sze Tsung Nicolás Leong, Lu Yang, Luo Yongjin, Christine Meisner, Sabelo Mlangeni, Santu Mofokeng, Zanele Muholi, Eadweard Muybridge, J.D. 'Okhai Ojeikere, Jo Ractliffe, Rong Rong, Thomas Ruff, August Sander, Berni Searle, Sheng Qi, Accra Shepp, Malick Sidibé, Song Dong, Guy Tillim, Xu Yong, Yang Fudong, Kohei Yoshiyuki, Zhang Huan, and others.

Curated by Anna Schneider with Hanns Lennart Schneider.

### **TUNE. Sound and Beyond**

TUNE, a series of short sound residencies, is already in its third year and is firmly anchored in the programme of Haus der Kunst. The invited artists work primarily in sound and present different strands of their work in the form of live performances of solo works and collaborations, screenings, and installations. TUNE is located between the realms of sound, music, and visual art. The artists move across genres, eras, and influences, and generate sonic responses and exchanges with the wider programming at Haus der Kunst. Curated by Sarah Miles

#### **Next TUNE dates**

18. & 19.3.23 Lifetones, Charles Bullen

21. & 22.4.23 Phew & Nina

25. & 26.5.23 Still House Plants, Exotic Sin

14. & 15.7.23 Katalin Ladik, Svetlana Maraš

**For the complete exhibition listings, please visit: [hausderkunst.de/presse](https://hausderkunst.de/presse)**

