

6 September 2018



Polly Apfelbaum, *Face (Geometry) (Naked) Eyes*, 2016  
 Courtesy of the artist & Galerie nächst St. Stephan Rosemarie Schwarzwälder, Vienna  
 © Belvedere, Vienna / Photo: Sandro Zanzinger

**Belvedere 21**  
 Arsenalstrasse 1  
 1030 Vienna

**Opening hours:** Wed to  
 Sun 11 a.m. to 6 p.m.  
 Wed and Fri until 9 p.m.  
 (also on public holidays)

**Press downloads:**  
[belvedere21.at/presse21](http://belvedere21.at/presse21)

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## POLLY APFELBAUM HAPPINESS RUNS

7 September 2018 to 13 January 2019

**At the Belvedere 21, the American artist Polly Apfelbaum reveals the relationship between six of her space-consuming installations for the first time. Her holistic composition comprising carpets handwoven in Mexico enters into a dialogue with the open, sunlit architecture of the museum.**

*'Her ability to define and transform spaces as well as the interdisciplinary and inviting nature of her art makes Polly Apfelbaum the ideal artist for the first exhibition on the reopened upper floor of the Schwanzer building', according to Stella Rollig, CEO and curator.*

Since the late 1980s, the American and international art world would have been unimaginable without Polly Apfelbaum. A characteristic feature of her multifaceted oeuvre is a hybrid aesthetic that merges traditions from sculpture, painting, arts and crafts, design and installation. The artist draws on a plethora of media to break down the barriers between art and craft. She experiments with ceramic, textiles, paper and handwoven carpets. Apfelbaum is interested in overcoming the domestic and feminine 'stigma' of arts and crafts. 'We need to move away from there being a stigma around words like craft and design, so those titles can't be used to marginalize certain kinds of work, work that has often been associated with women', explains the artist in the exhibition catalogue.

Colour, both visually and formally, is a key element in Polly Apfelbaum's creative work. Themes such as feminism and spirituality, quotations from the history of art, as well as references to popular prints and comics are intrinsic to her art. The exploration of artistic role models like Gene Davis, Morris Louis and Andy Warhol or the examination of stylistic influences like Colour Field Painting, Pop Art, Abstract Expressionism and Minimal Art are sometimes obvious and sometimes barely perceptible. The artist

connects various thoughts and narrative threads, combining these components into new, independent works. Her pieces are poised on the boundary between abstraction and narration yet deny any definite attribution.

Since the 1990s, Polly Apfelbaum has used the floor as a surface on which to present her 'Fallen Paintings'. Carpets constitute a consolidation of many facets of her artistic practice. The carpet is of interest to the artist on the one hand as a domestic object, on the other in its significance for nomadic peoples: wherever it is laid down, it becomes a home. Apfelbaum uses it to create (assembly) rooms in which art can be experienced as in a sacred space.

Polly Apfelbaum's site-specific works enter into a dialogue with their surroundings, the venue and the architecture. Apfelbaum's intent exploration of space, colour, form and materiality finds its logical progression at the Belvedere 21. Here, the artist is particularly interested in the history of the space – a late-modern building originally designed as the pavilion for the 1958 Expo in Brussels, which was then dismantled and transported to Vienna. Similarly, her work is also about relocating, transplanting and connecting fragments.

Apposite to this year's motto at the Belvedere 21, 'Spirit of '68', the title of the exhibition is based on the Donovan song *Happiness Runs in a Circular Motion* from 1968. The simple, forceful form of the canon can also be applied to the exhibition. With *Happiness Runs*, the artist is adorning this large, ample space for the first time, almost exclusively using carpet works laid on the floor. Visitors can walk on and experience the installations (without shoes). The artist thereby enables them to immerse themselves in these woven colour fields. The exhibition should be understood as an open space for contemplation and as a friendly invitation to participate.

## CATALOGUE



### ***Polly Apfelbaum. Happiness Runs***

Editor: Stella Rollig

Authors: Patricia Grzonka, Johanna Hofer, Kate McNamara, Robert Nickas, Stella Rollig

Graphic design: Ivonne Stark

Verlag für moderne Kunst

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German & English in one volume

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## EDITION



### ***Polly Apfelbaum A Potential, 2018***

Enamel on metal

22.9 x 30.5 cm

Number of copies: 25

Numbered, dated, signed

€ 990 incl. VAT.

To commemorate the exhibition *Polly Apfelbaum. Happiness Runs*, the edition *A Potential* was developed in close collaboration with the artist. This edition revisits the subject of Polly Apfelbaum's 2017 work *The Potential of Women* and translates it into a colourful composition in enamel on metal. The subject shows the front view of an abstract female head with a black bob hairstyle. It references the illustration for a symposium in 1963 that explored the emancipation of women but completely neglected the current issues and demands of 1960s' feminism. Over fifty years later, Polly Apfelbaum borrowed both its graphic subject and its title: it served as her starting point to shine a light on the historical and contemporary dimensions of equality.

## LIST OF WORKS

Polly Apfelbaum

***The Potential of Women, 2017***

Hand-dyed and hand-woven wool

4 rugs: each 335.28 × 335.28 cm

Courtesy of the artist & Alexander Gray Associates, New York

Polly Apfelbaum

***Deep Purple, Red Shoes, 2015***

Hand-dyed and hand-woven wool

17 rugs: 118.3 × 85 cm, 476 × 85 cm, 832.3 × 85 cm, 960.6 × 85 cm, 960.6 × 85 cm, 960.6 × 85 cm, 960.6 × 85 cm, 960.6 × 85 cm, 960.6 × 85 cm, 927.8 × 85 cm, 825.2 × 85 cm, 313 × 85 cm, 367.2 × 85 cm, 617.2 × 85 cm, 469 × 85 cm, 315 × 85 cm, 148 × 85 cm

Courtesy of the artist & Frith Street Gallery, London

Polly Apfelbaum

***Rainbow Nirvana Houndstooth, 2012***

Hand-dyed and hand-woven wool

2 rugs: 548.64 × 624.84 cm (in total)

Courtesy of the artist & Frith Street Gallery, London

Polly Apfelbaum

***Face (Geometry) (Naked) Eyes, 2016***

Hand-dyed and hand-woven wool

4 rugs: each 396.24 × 762 cm

Galerie nächst St. Stephan Rosemarie Schwarzwälder, Vienna

Polly Apfelbaum

***Evergreen Blueshoes, 2014***

Hand-dyed and hand-woven wool

4 rugs: each 274.32 × 457.20 cm, Tassel: 15.24 cm

Courtesy of the artist & Frith Street Gallery, London

Polly Apfelbaum

***Dubuffet's Feet, 2016***

Hand-dyed and hand-woven wool

4 rugs: 350.52 × 365.76 cm, 1036.32 × 259.08 cm, 731.5 × 243.8 cm, 777.24 × 243.8 cm

Courtesy of the artist & Frith Street Gallery, London

**All works by Polly Apfelbaum: © Polly Apfelbaum**

## BIOGRAPHY POLLY APFELBAUM

Born 1955, Abington, PA, US

Lives and works in New York City

### Education

BFA, Tyler School of Art, Elkins Park, PA, US

SUNY Purchase College, Purchase, NY, US

### Selected Prizes

Joseph H. Hazen Rome Prize in Visual Arts, American Academy in Rome

Peter S. Reed Artist Grant

Arts and Letters Award, American Academy of Arts and Letters

Joan Mitchell Grant

Diebenkorn Teaching Fellowship, San Francisco Art Institute and Headlands Center for the Arts

Anonymous Was A Woman Grant

Artist's Fellowship in Sculpture, New York Foundation For The Arts

John Simon Memorial Guggenheim Fellowship in Sculpture

Pollock-Krasner Foundation Grant

Artist Grant, Artists Space

### Selected Residencies

Residency Fellowship, Yaddo

Residency Fellowship, The MacDowell Colony

Residency Fellowship, Ucross Foundation

Residency Fellowship, The Millay Colony

### Selected Public Collections

Armand Hammer Museum of Art, Los Angeles, CA, US

Blanton Museum of Art, Austin, TX, US

Bowdoin College Museum of Art, Brunswick, ME, US

Brooklyn Museum of Art, Brooklyn, NY, US

Bronx Museum of Art, Bronx, NY, US

Cantor Center for Visual Arts at Stanford University, Stanford, CA, US

Carnegie Museum of Art, Pittsburgh, PA, US

Dallas Museum of Art, Dallas, TX, US

Des Moines Art Center, Des Moines, IA, US

Everson Museum of Art, Syracuse, NY, US

FRAC Nord-Pas de Calais, Dunkerque, FR

Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, NY, US

Henry Art Gallery, Seattle, WA, US

Israel Museum, Jerusalem, IL

Kemper Museum of Contemporary Art, Kansas City, MO, US  
 Magasin III, Stockholm, SE  
 Minneapolis Museum of Art, Minneapolis, MN, US  
 Musée d'Art Moderne de la Ville de Paris, FR  
 Museum of Contemporary Art, Chicago, IL, US  
 Museum of Modern Art, New York, NY, US  
 National Academy Museum, New York, NY, US  
 Nerman Museum of Contemporary Art, Overland Park, KA, US  
 New Mexico Museum of Art, Santa Fe, NM, US  
 Orange County Museum, CA, US  
 Pérez Art Museum, Miami, FL, US  
 Philadelphia Museum of Art, Philadelphia, PA, US  
 Pennsylvania Academy of Fine Art, Philadelphia, PA, US  
 Princeton Art Museum, Princeton, NJ, US  
 RISD Museum of Art, Providence, RI, US  
 Speed Art Museum, Louisville, KY, US  
 Whitney Museum of American Art, New York, NY, US  
 Williams College Art Museum, Williamstown, MA, US  
 Worcester Art Museum, Worcester, MA, US  
 Yale University Art Gallery, New Haven, CT, US

### Selected Solo Shows

- 2018 Waiting for the UFOs (a space between a landscape and a bunch of flowers), Ikon Gallery, Birmingham, UK  
 Happiness Runs, Belvedere 21, Vienna, AT (curated by Stella Rollig)
- 2017 Dubuffet's Feet, My Hands, Frith Street Gallery, London, UK  
 The Potential of Women, Alexander Gray, New York, NY, US
- 2016 Face Geometry, Naked Eyes, Ben Maltz Gallery, OTIS College of Arts and Design, Los Angeles, CA, US (curated by Kate McNamara)
- 2015 Deep Purple, Red Shoes, be part, Waregem, BE
- 2014 Nevermind: Work from the 90's, Worcester Art Museum, Worcester, MA, US  
 A Handweaver's Pattern Book, Clifton Benevento, New York, NY, US  
 Evergreen Blueshoes, Burlington City Arts, Burlington, VT, US  
 Color Stations, Lumber Room, Portland, OR, US
- 2013 Second that Emotion, Mumbai Art Room, Mumbai, IN
- 2011 Haunted House, Amden, CH
- 2010 Stax, Inaugural Show, Carlow Visual Center for Contemporary Art, Carlow, IE
- 2009 Anything Can Happen in a Horse Race, Milton Keynes Gallery, Milton Keynes, UK
- 2005 Good and Plenty, Galerie nächst St. Stephan, Vienna, AT
- 2004 Crazy Love, Love Crazy, Contemporary Art Museum, St. Louis, MO, US (curated by Paul Ha)
- 2003 Polly Apfelbaum (mid-career survey), Institute of Contemporary Art, Philadelphia, PA, US  
 Contemporary Arts Center, Cincinnati, OH, US, 2004  
 The Kemper Museum of Contemporary Art, Kansas City, MO, US, 2004

- 2000 Skin and Bones, Bowdoin College Museum of Art, Brunswick, ME, US  
 1998 Reckless, Museum of Contemporary Art, Kiasma, Helsinki, FI  
 1997 The Night, Walter and McBean Galleries, San Francisco Art Institute, San Francisco, CA, US

### Group Shows

- 2018 Pattern and Decoration. Ornament as Promise, Ludwig Forum für Internationale Kunst, Aachen, DE (travels to mumok. Museum moderner Kunst Stiftung Ludwig Wien, Vienna, AT)  
 Taurus and the Awakener, David Kordansky Gallery, Los Angeles, CA, US  
 PLAY — City Circuit for Contemporary Art, PLAY, Kortrijk, BE
- 2017 Wall to Wall: Carpets by Artists, Katonah Museum of Art, Katonah, NY, US (curated by Dr. Cornelia Lauf)  
 L'art dans les chapelles, Chapelle Saint-Jean, Le Sourn, FR
- 2016 The Sound of Ceramics: Polly Apfelbaum and Wang Lu, Cohen Gallery at Brown University, Providence, RI, US  
 An Irruption of the Rainbow: Color in 20th-Century Art, LACMA, Los Angeles, CA, US  
 Making and Unmaking, Camden Arts Centre, London, UK (curated by Duro Olowu)
- 2015 3 Graces, Everson Museum of Art, Syracuse, NY, US  
 Pathmakers: Women in Art, Craft, and Design, Midcentury and Today, National Museum of Women in the Arts, Washington, DC, US  
 Pretty Raw: After and Around Helen Frankenthaler, Rose Art Museum, Waltham, MA, US
- 2014 For the Love of Gene Davis: Polly Apfelbaum, Dan Cole, Temple Contemporary, Philadelphia, PA, US
- 2013 Miss Dior, Galerie Courbe du Grand Palais, Paris, FR  
 Shanghai Sculpture Art Space, Shanghai, CN, 2014  
 Ullens Center for Contemporary Art, Beijing, CN, 2015
- 2012 Regarding Warhol: Fifty Artists, Fifty Years, The Metropolitan Museum of Art, New York, NY, US  
 The Andy Warhol Museum, Pittsburgh, PA, US, 2012
- 2009 Boden und Wand / Wand und Fenster, Helmhaus, Zurich, CH  
 Besides, With, Against and Yet – Abstraction and the Ready-made Gesture, The Kitchen, New York, NY, US
- 2008 Notations: the Closing Decade, Philadelphia Museum of Art, Philadelphia, PA, US
- 2007 Lines, Grids, Stains, Words, The Museum of Modern Art, New York, NY, US  
 Fundação de Serralves Porto, Porto, PT, 2008  
 Museum Wiesbaden, Wiesbaden, DE, 2008  
 Comic Abstraction: Image Breaking, Image Making, The Museum of Modern Art, New York, NY, US  
 Like Color in Pictures, Aspen Art Museum, Aspen, CO, US
- 2005 Extreme Abstraction, Albright-Knox Art Gallery, Buffalo, NY, US
- 2004 The Shape of Colour: Excursions in Colour Field, The Art Gallery of Ontario, Toronto, CA  
 Lodz Biennale, Lodz, PL  
 A Kind of Bliss, The Drawing Room, London, UK

- Mead Gallery, University of Warwick, Coventry, UK, 2004  
 Flowers Observed, Flowers Transformed, The Andy Warhol Museum, Pittsburgh, PA, US  
 Settlements, Musée d'art moderne, La Terrasse, Saint-Étienne, FR
- 2003 Bienal de Valencia, vacant lots, Valencia, ES
- 2002 The Eye of the Beholder, Dundee Contemporary Arts, Dundee, UK
- 2001 As Painting: Division and Displacement, Wexner Center for the Arts, Columbus, OH, US  
 Operativo, Museo Rufino Tamayo, Mexico City, MX  
 Patterns: Between Object and Arabesque, Kunsthallen Brandts Klædefabrik, Odense, DK  
 Pori Art Museum, Pori, FI, 2002
- 1999 Abstract Painting, Once Removed, Contemporary Arts Museum, Houston, TX, US  
 The Kemper Museum of Contemporary Art, Kansas City, MO, US  
 Postmark: An Abstract Effect, Site Santa Fe, Santa FE, NM, US (curated by Louis Grachos and  
 Bruce W. Ferguson)
- 1998 Hindsight, The Whitney Museum of American Art, New York, NY, US  
 Everyday, 11th Biennale of Sydney, Sydney, AU (organized by Jonathan Watkins)  
 Simple Form, Henry Art Gallery, University of Washington, Seattle, WA, US
- 1997 Other, 4th Biennale d'art contemporain de Lyon, Lyon, FR (curated by Harald Szeemann)  
 Vraiment: féminisme et art, Le Magasin, Grenoble, FR (curated by Laura Cottingham)
- 1996 Painting – The Extended Field, Magasin 3, Stockholm, SE  
 Rooseum Center for Contemporary Art, Malmo, SE, 1997
- 1995 Painting Outside Painting, 44th Corcoran Painting Biennial, Corcoran Museum of Art,  
 Washington, DC, US (curated by Terri Sultan)  
 Tampering: Artists and Abstraction Today, High Museum of Art, Atlanta, GA, US  
 Pittura/Immedia, Neue Galerie am Landesmuseum Joanneum, Graz, AT
- 1994 Sense and Sensibility: Women and Minimalism in the 90's, The Museum of Modern Art, New  
 York, NY, US (curated by Lynn Zelevansky)
- 1993 Future Perfect, Heiligenkreuzerhof, Vienna, AT (curated by Dan Cameron)
- 1986 New Uses, White Columns, New York, NY, US  
 Selections, Artists Space, New York, NY, US (curated by Valerie Smith)



## GENERAL INFORMATION

Exhibition title	<i>Polly Apfelbaum. Happiness Runs</i>
Curator	Stella Rollig
Duration	7 September 2018 to 13 January 2019
Exhibits	6
Venue	Belvedere 21 Arsenalstrasse 1, 1030 Vienna
Opening hours	Wednesday to Sunday 11 a.m. to 6 p.m. Long evenings: Wednesday and Friday until 9 p.m. Also on public holidays
Tickets	Regular   € 8 Belvedere 21 Annual Ticket   € 21 Reduced   € 6 Children and teenagers under 18   free
Web	belvedere21.at facebook.com/belvedere21 twitter.com/belvedere21wien instagram.com/belvedere21wien  #HappinessRuns21

The press release along with high-resolution press photographs are available for download at:  
[belvedere21.at/presse21](http://belvedere21.at/presse21)