

SLEEPLESS **THE BED IN HISTORY AND CONTEMPORARY ART**

21er Haus
30 January to 7 June 2015



Birgit Jürgenssen
Mattress Shoes, 1973
Leather, cork and fabrics
each 25 x 12 x 8 cm
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SLEEPLESS

THE BED IN HISTORY AND CONTEMPORARY ART

Almost fifty years ago, Yoko Ono and John Lennon went to bed together to protest against the war. Then the most famous couple in the art world, they made their honeymoon a public event and proclaimed from bed: 'Make love, not war!' Due to this performance by Ono and Lennon, the bed became a political instrument in the visual arts. Since the beginning of time, the bed has fulfilled various functions – not only as a place for sleep and rest, but also as a scene of birth and death and a space of eroticism, sex, and violence, as well as of illness and solitude. The bed accompanies the cycle of life in all the crucial phases that have an impact on the development of an individual and of culture in general. The exhibition *Sleepless. The Bed in History and Contemporary Art*, on view from 30 January to 7 June at the 21er Haus, focuses on the bed as a motif in art history. The show comprises paintings, sculptures, drawings, photographs, and video works, its spectrum spanning from the Old Masters to the present day and juxtaposing works related to one another thematically and associatively.

An item usually associated with sleep, the bed has accompanied us throughout human history. As an object, it responds to the appearance and shape of the human body, abstracting and stylising it in a form that imitates its erect, spread-eagled position. The depiction and role of the bed in art history have developed from a background prop to an autonomous motif whose metaphorical and/or anthropomorphic content has always been taken into account.

Most people are born in bed, so that one might say that the miracle of life originates in it. One of the exhibits, a painting by Lavinia Fontana dating from the sixteenth century, shows an infant in a cradle – probably the first rendering of the subject in art history. The tradition of depicting the event of birth has continued to this very day, for example in the art of Robert Gober or Sherrie Levine. Numerous contemporary artists have been inspired by the form of the bed, such as Nobuyoshi Araki, Diane Arbus, Lucian Freud, Yayoi Kusama über Jannis Kounellis, Antoni Tàpies, Rosemarie Trockel, Juergen Teller, Franz West, and Rachel Whiteread, or have used the bed as a ready-made, such as Tracey Emin, Mona Hatoum, Damien Hirst, Jim Lambie, and Sarah Lucas. In addition, works by Pierre Bonnard, Agostino Carracci, Jota Castro, Artemisia Gentileschi, Nan Goldin, Maria Lassnig, Bettina Rheims, and Erwin Wurm concentrate on the bed as a central motif.

'Starting out from one of the most ordinary objects, this exhibition takes us on a journey through the history of mankind and art. For this object is also the place in which the most normal and most important tasks in life are performed and which is so universal that each and every individual uses a variant of it. It is an object so trivial that its omnipresence in life and art has become a matter of course,' Agnes Husslein-Arco, Director of the Belvedere and 21er Haus, describes the exhibition.

'The bed as an object or theme has always accompanied humanity, from the very outset and in civilisations throughout the world. As a place and space, it is dialectic and constantly in embryo. Some of the most important and crucial things in our lives

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happen in and around the bed,' points out Mario Codognato, Chief Curator of the 21er Haus.

The exhibition ranges from Pompeian frescoes that were installed as 'advertising signs' outside brothels, copper engravings by Agostino Carracci, coloured Japanese woodblock prints, and Artemisia Gentileschi's painting *Judith Beheading Holofernes* to contemporary renderings of the bed as a stage for erotic, violent, humorous, sarcastic, and critical scenes. In *Adam and Eve in Cyber-Eden*, the Italian photographer Oliviero Toscani depicts the couple in an unmistakable position in bed, where both of them are diverted by such technological gadgets as iPod and laptop computer. Critical voices can also be heard in the works by Mikhael Subotzky and Lucinda Devlin, who document inhumane sleeping quarters in South African prisons and American death row locations. Moreover, the bed is variously described as a place of illness, misery, solitude, and contemplation, such as in pictures of people in hospital beds by Maria Lassnig, Inge Morath, and Josef Karl Rädler, or in images of women alone in bed who might expect someone, enjoy the peaceful atmosphere, or be suffering from loneliness, such as in works by Pablo Picasso, Lucian Freud, Pierre Bonnard, and Otto Dix.

Original historical documents from the Austrian National Library and the Museum of Military History are confronted with contemporary on-set shots highlighting the bed as a theatrical scene. Photographs of famous personalities or historic events, all of which naturally took place in bed, are juxtaposed with one another: in this way, for example, Marilyn Monroe meets young Kate Moss, and the very last pictures of important personalities on their deathbeds and celebrated artists who had themselves portrayed on a bed invite comparison.

Sleepless. The Bed in History and Contemporary Art offers a historical and cross-media foray into the bed and its history in the visual arts and analyses the bed and its use in individual, social, medical, and geographic contexts. The exhibition visualises all those spheres of life and art taking place in, underneath, beside, or with the aid of the bed in nine chapters: 'Birth', 'Love', 'Solitude', 'Illness', 'Death', 'Violence', 'Politics', 'Myth', and 'Anthropomorphism'.

A PDF of the exhibition catalogue can be downloaded via the following link: www.belvedere.at/press (password: pr2015)

Mario Codognato in conversation with Luigi Ficacci

Mario Codognato (M.C.): I think that, since the bed is an object found in all periods of history and in all civilisations, it's possibly one of the few items reproduced constantly in the history of art and one whose transformation through the centuries allows a reconstruction of economic, political and social history as well as the history of style at all times and in all places.

Luigi Ficacci (L.F.): That's true. I can't make too far-ranging considerations through centuries of history, yet there's a disconcerting continuity between the bed of the Egyptians shown in temple and burial paintings, or the real ones seen in the museum in Cairo, and the *Causality* bed by Franz West, which you're exhibiting. This continuity is so blatant that we perceive the meaning of the bed and its human implications as constant. This is natural: it's the condition of the body that produces this effect. In the history of mankind, the measurements of the body can change, art forms can change, yet the intended purpose of the bed is imprinted with such force into our perception as to make it totally available for bringing to mind recurrent imagery: the imagery of the condition of sleep or its opposite; of sex, suffering or death.

M.C.: To what extent is the bed the most anthropomorphic object and how has it been used in the history of art?

L.F.: How many centuries have passed between the erotic fresco from Pompeii, from the first century AD, which you're showing, and the canvas by Cecily Brown from 2004? I feel that in both paintings, the meaning of the bed constitutes an identical "figure", to an absolute extent. It's an anthropomorphic object for practical use yet also the crucial character in the image. In actual fact, the presence of the bed and its functional role are highly evident. Yet in both these artistic illustrations, it's the decisive figurative element.

M.C.: The bed is a territory, an island, in which the salient or, if you prefer, crucial facts of life generally take place: Birth, sex, illness and death. Do you think there are iconographic and iconological constants in the use of the bed for depicting these facts?

L.F.: The link of constancy consists in the deep, symbolic content and not the explicit type, not in diktats agreed upon on the basis of an alphabet adopted as a rule of intelligibility, which would constitute an iconography. They are iconological constants as they relate to the recurrence of states of experience, of mental reactions, which cause physical, bodily behaviour. In the immense course of time and space the same things happen time and again, "the like of it now happens", as Musil titled the second part of *The Man Without Qualities*. It's therefore understandable that the unmade beds of the *Lascivie*, the erotic engravings which Agostino Carracci started to publish from the mid-1580s, bear resemblance to the unmade beds of *Modi*, the book of sexual positions which Marcantonio Raimondi published in 1524 based on the designs of Giulio Romano, or to Francis Bacon's *Two Figures*, that masterpiece of 1953 with two male figures wrestling in an erotic coupling: two bodies which form a grey magma, sunk into the tormented white of a bed, a true battlefield, under siege from the anthracite black of the space. A recurring state of experience is erotic possession, a pre-cultural and sub-cultural human experience. Erotic abandon and fury have taken place there, over the centuries, in that unmade bed, and remain irremediably linked to the image of that bed.

To the point that humans love imagining that this also happens among the gods; *above all* among the gods, their ambassadors and representatives in the hyperuranic world of legend, among which they project their desire. To then bring it down from there, erotic possession which descends from the legend into “your” bed, your intimate, secret, mental bed. Setting aside and moving away from the imagination, the intermediate layer, the righteous and instrumental layer of normality, that of the indifferent and regulated everyday. The bed of the gods and your mental bed, arena of absolute, abstract and unreal eroticism, as formed only in desire and memory, and which has little to do with physical reality as it cannot be detained beyond the moment, until it becomes an image (whether literary or visual or sound has no relevance). The bed is an anthropomorphic arena, as you rightly say, like the extension of a state of pre-existence in a placenta space. It’s therefore a battlefield, an uncertain battle, a bloody battle, a battle of cunning and amorous misunderstanding, a battle destined to end with a winner and a loser. This unconscious reality has little to do with the regulated and self-regulated correctness of the conscious explicit. Let’s have a look at the all-conquering Artemisia, “*Signora Artemisia*” as she’s called and as she calls herself in documents of that time and in letters, how she makes a victor of Judith during the battle on the bed. You did well in choosing that painting, where the figure that subtly captures the imagination is that battlefield: the bed, the bed of deceptive love for conquering and punishing Holofernes. A bed of horror, unmade like Larry Clark’s. However, in fact, this level of “the like of it now happening” in human instinct, in humans’ deep unconsciousness and imaginary processing, constitutes iconologies.

M.C.: You were telling me that the painting by Lavinia Fontana is possibly one of the first portraits of a child, in the sense that we know who the subject of the portrait really is, whereas children were previously always anonymous, and obviously there’s the tradition of the Madonna with child. Does this new idea also correspond to a different view of early childhood starting from that time in history?

L.F.: I don’t know if it’s childhood in general. It’s a portrait and that baby is the descendant of a noble family from Bologna. Probably “senatorial”. This referred to the families who held the administrative power of the city, who governed it from time to time, regularly rotating and with elections held at very close intervals. They ensured the capacity for autonomy and self-government. Apart from a few periods in its history, Bologna has never had a *signoria*. These families were an extended oligarchy who represented the professional and commercial powers of the city. The infant is therefore a descendant and all the expectations of continuation of the family’s power are focused on him. He is therefore the family’s most precious investment security. This is why the depiction of the manufacture of the cradle is so precious and the quality of its cabinet-making design, of the fabrics and lace of its covers so unique. In order to limit the lavishness of this precious possession of power, as expressed and assured by the superfine artistic originality of the cradle, Lavinia Fontana uses all the opportunities for optical definition, the meticulous precision in the typical reproduction of objects of northern European international painting, with a Flemish influence. Yet the baby, set within such a geometric perspective, stiff in his precious swaddling clothes, has that jerk of the head which lifts to look at you with a sudden and unnatural look of determined and clear awareness. As if in a definite social framework where no diagonal element alters the perspective pyramid, where nothing motivates a possible narrative event, that look already ensures the clear possession of all the moral virtues which the Council of Trent had specified as a social norm. He is already a peaceful yet inflexible being; already possessing all the moral virtues necessary for retaining power and supporting the family interests. It’s more an understandable representation in a social

language than an indication of universal sensibility towards early childhood as a human condition.

M.C.: In the exhibition, we also have the series of prints by Carracci from *Ogni Cosa Vince l'Oro*. Who were these types of works intended for? How were they used?

L.F.: They were intended for gentlemen. Therefore for cultured and refined social classes. *Ogni Cosa Vince l'Oro* is the epigraph for depictions strongly concentrated on rendering the sensual nature of the genitals and on the transgression from customary modesty which hides them from view. It's clear that the intention is one of a moral cover, which is even stated with excessive exaggeration, in the title, to be simply credible. The moral aim is undeniably achieved through highly licentious illustrations with a definite strong effect of appeal on the senses. However, unlike representations, which, already from the second quarter of the sixteenth century onwards, for more than two hundred years, were typical of the northern European (Flemish or German) protestant world, the erotic scenes of Italian art are never set in the present. A contemporary setting is synonymous with reality. In Catholic countries, eroticism of the senses is projected into the pagan world which is seen as that of legend and fantasy.

M.C.: Can erotic figurations such as those of the prints by Agostino Carracci be compared to the Internet pornography of our times?

L.F.: I wouldn't say so. I don't feel ready to talk about the pornography of the Internet age: it's a phenomenon of such major proportions as to require instruments of interpretation – of a scientific nature, I would say – that I don't have. I would risk giving baseless opinions. A very popular icon of social communication on the Internet, one of the many, said: "I can't imagine an Internet without porn". It seems to me that pornography is a phenomenon of such omnipresence and variety of ways, techniques and instruments as to be one of the most important forms of mass digital communication. The typological *quantity* of production and consumption and its intrusiveness constitute the *quality* of its semantic importance. Internet pornography is an enormously interactive phenomenon. The rampant extent of user-produced pornography, self-porn, and its total competitiveness with industrial production, has led to a collapse in the distinction between goods and users. For example, the images of Agostino and the entire erotic tradition of art were visual "texts". Internet pornography produces "hypertexts". It causes totally innovative mass behaviour compared to the past. In the use of the Internet, amateur pornography is one of the areas where the interactive potential of the Web is most accepted and deployed. This development is part of a general and global process of democratisation, which relates to many sciences, including aesthetics, politics, cultural communication or information and many others. Yet, in regards to pornography, I believe that this democratisation has triggered more significant transformations. Of the many "creative industries" typical of the postmodern age, pornography is one of the most lively and most flourishing in "quantitative" terms (I refer specifically to the economic meaning). Internet pornography definitely requires totally different interpretation tools compared to those of the erotic art of the Baroque and modern age, and compared to the subversive nature of pornography, as it developed as part of the avant-garde movement in the Seventies, the result of demands from post-1968 sexual liberation and the battle against the system, which did not use up the entire pornography product but instead distinguished its aspects in its more experimental linguistic terms. I would say that Internet pornography has strongly postmodern features.

M.C.: The works on display include Artemisia's *Judith and Holofernes*. The bed appears to be crucial in the narrative and in the composition of the painting. What impact did this work have at the time?

L.F.: At the time of Artemisia Gentileschi's painting, among the various possibilities of depiction of the story of Judith from the Bible, the bed was crucial, of course, albeit on account of a precedent which was very topical then. Dating of the various versions of *Judith and Holofernes*, painted by Artemisia during her various stays in Florence and Rome, is a subject of discussion among specialists. In any case, they date back to the period between 1613 and 1625, approximately. Around the mid-1590s, Caravaggio had painted his *Judith* in Rome for the banker Ottavio Costa, receiving a very high amount of money for it. We can therefore deduce that it was considered outstanding work and could not go unnoticed, like most of the paintings Caravaggio produced, moreover. He had depicted the precise moment of the murder, in Holofernes' bed. It's there that the woman, as such powerless against the giant and all-powerful warrior, taking advantage of the sleep brought about by her heroic female cunning, decapitates him with the assistance of the old serving woman, also unfit for an action of this kind. In Caravaggio's idea, therefore, it's an outstanding victory, totally due to the individual and human determination of the leading character. It was definitely not the first depiction of tyrannicide in the dramatic context of the bed. Paolo Veronese, who had made an iconic poetic motif out of beds messed up by passion, had already depicted the scene in those circumstances, around the early 1580s. And around one hundred and ten years earlier, Botticelli had staged the bed of Holofernes decapitated, in the *Judith* diptych, now in the Uffizi gallery. However, for Caravaggio, in the painting for Ottavio Costa, now in the Palazzo Barberini in Rome, the decisive reference must have instead been the fresco by Michelangelo in one of the corner faces of the vault in the Sistine Chapel, hanging over the onlooker due to the steep slanted plane on which it is painted and the diagonal force of its representation from below upwards. There the bed is in the background, closed in the room from where Judith has already come, taking with her her trophy, the head of Holofernes, and she turns to have a last look at the remains of the force she has defeated, the abandoned body of the pagan warrior. The *Judith* of Michelangelo has her back turned and succeeds in expressing her total amazement at her own action only by the twisting of her female body. Caravaggio replaces the overhang of Michelangelo with a distinct setting at the level of the onlooker, almost implacable in its clear exposition. That which was for Michelangelo a titanic moment in the history of mankind Caravaggio transforms into a symbol of the individual's awareness of his or her existential condition. However, this is a "symbol" as Caravaggio intended it, with full details relating to the real fact, definitely recognisable in his own time and in his own subjective reality: a biblical story as a news report of the trials of the individual. In fact, the Roman milieu of that time very probably had to recognise the personal and almost private implications that Caravaggio included in the representation of his sacred themes. Whether it's true or not, as some scholars think (and others instead reject), that Judith is painted in the likeness of the famous courtesan Fillide Melandroni, more than well-known in Rome, in a dissolute and cultured environment, varyingly tolerated and repressed as soon as it conflicted with the formal rules of morality, but in any case very widespread and widely practised, it's true in any case that the interpretation by Caravaggio linked his portrayals to a totally intelligible reality with potential for detailing, through the truth of these allusions. Hence the criticism, which grew as the decades passed. The fact is that these characteristics of the Roman milieu, both artistic and intellectual and generally social, contained all the conditions for Artemisia's *Judith* to be received with a reference to real and strongly existential facts. Be it personal reasons, such as the love affair with Agostino Tassi, which ended in a report of rape and relative trial or, say, iconological ones, i.e. relating in general to a

strongly fictitious representation of biblical themes, the one thing that is certain is that the existential and romantic tribulations of Artemisia and the scandal they caused at the time were used by her with a great deal of unscrupulousness to heighten her fame. The amorous misadventure, which she saw as rape once it was discovered that Tassi was already married and at that point reported in the trial as rapist, the ending of relations with her father Orazio and the departure from Rome by the latter due to the negative repercussions of the scandal were to serve her as an outstanding opportunity. In Florence, she was welcomed as a celebrity, very well paid, and took full advantage of the effect of the female nudes depicted in her paintings. The scene of *Judith*, and her good luck in general, the many versions and repeats known, played an extensive part in these circumstances and are an indication of an outstanding importance gained by invention on the central Italian art market. This is why Holofernes' bed is, in the composition, a crucial figure.

M.C.: It is interesting to note how two artists such as Titian and Picasso, far removed in time, yet both depicting erotic themes, very rarely illustrated erotic scenes in bed but almost always in a non-defined space, whereas Rembrandt, Francis Bacon and Lucian Freud almost always included the bed. Among other things, you published an important monograph on Bacon.

L.F.: Picasso is like a Raphael of the modern age. Like Raphael, Picasso experienced the absolute nature of his artistic inventiveness. There's no room for any accessory, either narrative or descriptive. If we think of his countless erotic engravings, for example the series *Painter and Model* or *Raphael with la Fornarina* from the end of the sixties, the bed is omnipresent yet only hinted at, fully completed in the whirlwind and joyful drawing of a graphic space with incredible sensuality. And you're right about Titian, another great erotic painter. In his first *Venus*, from 1511, the one now in Dresden, he executed a formal metaphor which, if you like, can be considered wonderfully "Picassian": Venus is depicted in bed but the bed is immersed in the landscape, in a depiction very far from the description of a real environment. The bed as an object disappears, yet Venus retains from the bed the sheet under her nude body, like one of her erotic attributes. It's an area of colour which restores to sight an undeniably recognisable semblance, and then becomes the metaphor of the sensual effect, totally subordinate to the new atmospheric context of immersion in nature. That white sheet is a definitely more psychological quality than what the meticulous illusionistic rendering of the object could be, and its inner impact on the psyche is incomparably stronger. This is moreover the greatest attraction of Venetian painting for northern painters, who are accustomed to the meticulous description of things; it is in particular the appeal exerted on them by Titian, but before him by Giorgione, or even by Giovanni Bellini in his later years. The *Venus of Urbino* (the one in the Uffizi, which Titian painted later, in 1538) is instead in a fine bed, in the architectural context of the interior of a villa, in a space which opens onto the landscape, beyond a veranda; even there, what is portrayed is tempered in the atmosphere. Since then, in scenes which are similar in some way, such as the *Danae* of the Duke of Parma, from the subsequent decade, the *Venuses* or the *Danae* painted for the Spanish royal family, now in the Prado, the nude figure is in a bed which is a pervasive colour landscape, it's immersed in the colour. In some versions, the environmental contour is configured to represent a natural landscape, in others it is pure colour so that in general the figure is perceived to be a different manifestation of the development of the colour. Every painting is a colour rendering, which does not describe but instead holds back a sense. It is a process no different from that of Bacon, with the due developments that took place between the Renaissance and the modern age, via the fundamental transformation produced by the Baroque sensibility. I believe that what in Titian's painting can be defined as *sense* in

the modern age definitely became a *sensation*, with all the psychological and unconscious awareness of such an evolution. For Bacon, the substantially pictorial origin of the sensation is the instrument for restraining the profoundly psychological experience of sexual pleasure, where the image which emerges from the pictorial act cannot depart totally from the rendering of the original figurative fact, or at least from the evocation of something which recalls it, except with the risk of losing the connection with the flagrancy of the existential fact. This is why the bed of *Two Figures* has such a strong impact, although it isn't the visual description of a situation. As for Lucian Freud, I find it difficult to discuss his art, but I believe that the difference between his painting, with respect to Bacon, is that he instead applies the utmost of his technical talent to the description of the bed as an object, that is to say a situation which has to emerge from the figurative description of the thing. The iconic themes may be similar, despite the different poetic worlds, but the imaginative processes appear to me to be utter opposites.

Mario Codognato was the first chief curator of MADRE, the new museum of contemporary art in Naples, where he has curated, among others, the retrospectives of the work of Jannis Kounellis (2006), Rachel Whiteread (2007), Thomas Struth (2008) and Franz West (2010). He has previously worked at the contemporary art project at the Archeological Museum in Naples, where he has curated the exhibitions of Francesco Clemente (2002), Jeff Koons (2003), Anish Kapoor (2003), Richard Serra (2004), Anselm Kiefer (2004) and the first ever museum retrospective of Damien Hirst (2004). Since 1999 he has curated the sitespecific public projects for Piazza Plebiscito including Robert Rauschenberg (1999), Joseph Kosuth (2001), Sol Lewitt (2005), Jenny Holzer (2006), Jan Fabre (2008) and Carsten Nicolai (2009). He has curated exhibition for other institutions and written their catalogue essays on the work of Alighiero Boetti (1992, 1999), Richard Long (1994 and 1997), Gilbert & George (1998), Jan Fabre (1999), Brice Marden (2001) and Wolfgang Laib (2005). He has curated several thematic exhibitions, including *Barock* at MADRE in 2009 and *Fragile?* at the Cini Foundation in Venice in 2013. In 2014, he was appointed the new chief curator at the 21er Haus in Vienna.

Luigi Ficacci studied History of Art as a pupil of Giulio Carlo Argan at the University in Rome. He works for the Italian Ministry for Culture in the field of conservation of the Italian artistic heritage. Ficacci is Superintendent of Fine Arts of Bologna, Ferrara, Forlì-Cesena, Ravenna und Rimini. He has lectured on various historical-artistic disciplines at several universities, in particular at the University of Viterbo. His research interests are currently centered on the art of the 16th and 17th centuries and on modern and contemporary art. Between 1984 and 2004 he was conservator at the National Institute of Graphic in Rome, where he published several studies, among which the general catalogue of Piranesi's etchings: *Giovanni Battista Piranesi. Complete Etchings*, Cologne 2000. On 20th century's art he has written particularly on Giorgio Morandi, Francis Bacon (e. g. *Bacon e l'ossessione di Michelangelo*, 2008) and Brice Marden.



PERFORMANCE

15 Minutes Revolutionary Bed Stories

If you were given the chance, what would you change?

In the performance *15 Minutes Revolutionary Bed Stories*, a bedroom will become the platform of radical mind shift. The artist Borjana Ventzislavova would like to invite visitors to spend fifteen minutes in an artificially staged bedroom while formulating ideas as to how grow personally or bring about social or political change. The participants are free to choose whether to play an active or passive role by contributing realistic or utopian thoughts, actions, or words or by remaining silent. In this way, Borjana Ventzislavova encourages visitors to become part of her work. Clips of the filmic documentation and individual statements made by participants will then be on view in the exhibition *Sleepless. The Bed in History and Contemporary Art*.

Borjana Ventzislavova repeatedly presents performative works under the motto of *15 Minutes Rest*. A bedroom setting is installed in an unusual and publicly accessible place where personal, political, and social themes are to be negotiated. The performance *15 Minutes Constitutional Bed Stories* first took place in October 2013 at the *(e)merge art fair* in Washington D.C. In a bedroom setting mounted in the parking lot of the Capitol Skyline Hotel, visitors of the fair were given a chance to reflect upon documents related to American democracy – such as the United States Constitution, the Declaration of Independence, or the Bill of Rights – and express their opinions about them. In the following event, entitled *15 Minutes Human Rights Bed Stories* and installed at the gallery *bäckerstrasse4* in Vienna, a bedroom provided a stage for talking about human rights. Three documents were made available to promote a discussion relevant for Europe: the Universal Declaration of Human Rights, the European Convention of Human Rights, and the Geneva Convention Relating to the Status of Refugees.



LIST OF ARTISTS

Miles Aldridge
Nobuyoshi Araki
Diane Arbus
Rudolf Bacher
Georg Baselitz
Franz von Bayros
Cecil Beaton
Vanessa Beecroft
Richard Billingham
Herbert Boeckl
Pierre Bonnard
Marino Bovi
Cecily Brown
Agostino Carracci
Jota Castro
Jake & Dinos Chapman
Anetta Mona Chişa & Lucia Tkáčová
Larry Clark
Francesco Clemente
Gustave Courbet
Michael Craig-Martin
Gregory Crewdson
John Currin
David Dawson
Lucinda Devlin
Philip-Lorca diCorcia
Otto Dix
Sante D'Orazio
Leopold Johann Dorfstätter
Marcel Duchamp
Jimmie Durham
Martin Eder
Elmgreen & Dragset
Tracey Emin
James Ensor
VALIE EXPORT
Werner Feiersinger
Martha Fein
Domenico Fiasella
Urs Fischer
Fischli & Weiss
Peter Flötner
Lavinia Fontana
Heinz Frank
Lucian Freud
Kerstin von Gabain
Ryan Gander
Artemisia Gentileschi
Bruno Gironcoli
Robert Gober
Nan Goldin
Dominique Gonzalez-Foerster
Douglas Gordon
Antony Gormley
Francisco José de Goya y Lucientes
Heidi Harsieber
Mona Hatoum
Damien Hirst
Howard Hodgkin
Ludwig Hoffenreich
Richard Horlemann
Rachel Howard
Alfred Hrdlicka
Jörg Immendorff
Birgit Jürgenssen
Johanna Kampmann-Freund
Herwig Kempinger
Fritz Kern
Anselm Kiefer
Martin Kippenberger
Douglas Kirkland
Ronald Brooks Kitaj
Gustav Klimt
Pierre Klossowski
Jannis Kounellis
Paul Kranzler
Alfred Kubin
Hans Kupelwieser
Yayoi Kusama
Jim Lambie
Maria Lassnig
Louise Lawler
Gonzalo Lebrija
Erich Lessing
Sherrie Levine
Max Liebermann
Pietro Falca detto Longhi
Los Carpinteros
Sarah Lucas
Master with the Flower-Framings
Master of the Divisio Apostolorum
Master of Großgmain
Inge Morath
Otto Muehl
Ugo Mulas
Vik Muniz
Johann Michael Neder
Shirin Neshat

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Helmut Newton
Hermann Nitsch
Yoko Ono
Pablo Ruiz Picasso
Walter Pichler
Giulia Piscitelli
Michelangelo Pistoletto
Robert Polidori
Robert Rauschenberg
Man Ray
Josef Karl Rädler
Johann Baptist Reiter
Bettina Rheims
Gerhard Richter
John Riddy
Rembrandt Harmenszoon van Rijn
Thomas Ruff
Ed Ruscha
Erich Salomon
Caspar Franz Sambach
Egon Schiele
Markus Schinwald

Gundula Schulze Eldowy
Johnnie Shand Kydd
Sudarshan Shetty
Dayanita Singh
Alexandre Vincent Sixdeniers
Jan van der Straet
Mikhael Subotzky
Harunobu Suzuki
Antoni Tàpies
Juergen Teller
Liliane Tomasko
Oliviero Toscani
Rosemarie Trockel
Kaari Upson
Borjana Venzislavova
Manfred Wakolbinger
Nari Ward
Franz West
Rachel Whiteread
Francesca Woodman
Tobias Zielony and Gilberto Zorio



GENERAL INFORMATION

Exhibition	Sleepless. The Bed in History and Contemporary Art
Exhibition Duration	30 January to 7 June 2015
Venue	21er Haus
Exhibits	195
Curator	Mario Codognato
Catalogue	SLEEPLESS - The Bed in History and Contemporary Art Editors: Agnes Husslein-Arco, Mario Codognato Belvedere, hardcover, 308 pages, 28.5 x 34 cm German/English version ISBN 978-3-902805-64-5, € 49
Contact	21er Haus, Schweizergarten Arsenalstraße 1, 1030 Vienna T +43 (01) 795 57-0
Opening Hours	Wednesday and Thursday 11 am to 9 pm Friday to Sunday 11 am to 6 pm Open on holidays
Regular Tickets	€ 7 (21er Haus) € 21 (21er Haus yearly ticket)
Public Relations	21er Haus Public Relations T +43 1 795 57-185 M press@21erhaus.at Image material can be downloaded for media coverage free of charge at www.21erhaus.at/press . (password: pr2015)