

secession

Vereinigung bildender KünstlerInnen Wiener Secession
Friedrichstraße 12, A-1010 Wien
T. +43-1-587 53 07, F. +43-1-587 53 07-34
office@secession.at, www.secession.at

Press release

Margaret Salmon

Monument

April 28 – June 18, 2023

Galerie

Preview for the press: Thursday, April 27, 2023, 10 a.m.

Opening: Thursday, April 27, 2023, 7 p.m.

Margaret Salmon creates films, photographs, and objects that weave together poetry and non-fiction. Often focusing on individuals in their everyday activities, her work captures the minutiae of daily life and infuses them with gentle grandeur, touching upon universal human themes.

In her exhibition *Monument*, Salmon presents two new complementary film installations that explore questions of masculinity. The 35mm film projection *Boy (winter)* (2022) portrays various children in Glasgow in stages of physical and psychological development, from infant to teenager; the second work, *Study for a Film About Monuments* (2023), displayed as an installation with monitors, originally shot on 35mm film, focuses on grownup men in a series of silent films, including one about a First-World-War memorial in Penpont, Scotland. These recent studies are staged on a TV tower; a fifth monitor holds an excerpt from a 16mm color film about the documentary photographer Jean Mohr and the documentary filmmaker Simone Turettini at their home in Geneva:

“I went to meet, interview and film Jean Mohr in winter 2018 supported in part by Pavilion, Leeds. I’d long been interested in his work with John Berger, in particular the seminal books *A Seventh Man* and *A Fortunate Man: The Story of a Country Doctor* (which Jean Mohr is signing in the excerpt). When I arrived I met his lifelong partner, Simone Turettini (Mohr), and noted the atmosphere of creativity and care present within their home. Mohr’s health was declining at the time, but we all shared a few days of conversation and time together. I’m interested in photographs, in photographic techniques and social and cultural meanings within representational work. In sharing this excerpt from my time with Simone and Jean, I’m looking to complicate hierarchies of isolated authorship and masculine authority, whilst celebrating a creative, intelligent coupling of strong individuals.”

In calm and static black-and-white shots composed in a non-narrative sequential structure, *Boy (winter)* seeks to describe a different kind of image that resists both the prevailing idea of masculinity and the regime of the gaze and visual representation bound up with it. The works reflect a line of research that has

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long defined the artist's feminist practice: the study of gendered dynamics experienced in everyday life and expressed through the body and culture.

Salmon records the quotidian in an effort to uncover the interpersonal, social, and political meanings implicit in it. All performers represent themselves. We see intimate and tender moments of self-expression and self-forgetfulness in which they reveal their emotions and vulnerability. Rather than choreographing the individual scenes in detail, the artist developed them in an extended process of growing familiarity, observation, and creative collaboration with the subjects. This deliberately configured relationship between camera and motif, which is grounded in profound empathy for the protagonists and allows them the room to defy the camera's voyeuristic gaze, is essential to Salmon's realistic approach. The artist's closeness to her subjects, she says, is tied to a decidedly political stance:

"... it's not about me forcing my gaze upon someone, it's about an approach where I'm inviting someone to collaborate with me and often I'm really touched and inspired by how open and interested people are in being part of that process. It's fairly complicated these days with so much surveillance footage, so many images being 'stolen.' It's all part of an ongoing ethical question around documentary work; what does it mean to film someone, and is the exchange fair or is it exploitative?"

The display also includes a series of small "monuments" made of found and personal objects, as well as collaged photographs based on motifs that play with concepts of representation and expand traditional notions of masculinity. In these traditional wet prints, Salmon frequently employs experimental darkroom techniques such as multiple exposures and solarization. Often gleaned from the domestic sphere (her son's outgrown football boots, delivery packaging bound for recycling, broken plates from her kitchen, bits of offcut wood from Secession's carpenters ...), these material observations, or thought objects, attest to Salmon's keen eye for the poetic qualities of seemingly peripheral things.

Margaret Salmon was born in Suffern, N.Y., in 1975 and lives and works in Glasgow, Scotland. In 2006, she won the inaugural Mara Art Prize for Women. Her work was showcased at the Venice Biennale in 2007, at the first Berlin Biennale in 2010, and at the British Art Show 9 in 2021–22, as well as in solo exhibitions, including at Tramway, Glasgow; the Witte de With, Rotterdam; and the Whitechapel Gallery, London.

Published in conjunction with the exhibition, Margaret Salmon's *Cinematographa. Introduction to Analogue Filmmaking* was conceived as a textbook and manual on the use of analog cameras. It combines detailed photographic instructions for Super-8, 16mm, and 35mm cameras with writings by nine women filmmakers—Peggy Ahwesh, Betzy Bromberg, Rose Lowder, Babette Mangolte, Rhea Storr, Deborah Stratman, Alia Syed, Malena Szlam, and Salmon herself—who agreed to share their answers to a catalogue of questions about their use of technology, method, and practical experiences. The publication is expected to be released in early June.

The digital publication will be available for free at https://secession.at/category/digital_publication.

Programmed by the board of the Secession
Curated by Annette Südbeck

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Publication***Margaret Salmon. Cinematographa. Introduction to Analogue Filmmaking***

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Current exhibitions

Hauptraum

Vivian Suter *A Stone in the Lake*

April 28 – June 18, 2023

Galerie

Margaret Salmon *Monument*

April 28 – June 18, 2023

Grafisches Kabinett

Karrabing Film Collective *They pretending not to see us...*

April 28 – June 18, 2023

Publications

Vivian Suter

Softcover, dustjacket, 168 pages, EUR 24,00

Margaret Salmon: Cinematographa. Introduction to Analogue Filmmaking

Publication date: beginning of June

Karrabing Film Collective. No Storyboard, No Script

Softcover, dustjacket, 96 pages, EUR 18,00

Permanent presentation

Gustav Klimt, *Beethoven Frieze*

Beethoven – Painting and Music in cooperation with
Wiener Symphoniker

Opening hours

Tuesday – Sunday 10 a.m. – 6 p.m.

Admission

Regular € 12,00 | Students under 26 € 7,50

Seniors 65+ € 10,00 | Free admission for children under 12

Press contact Secession

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Press images

download at <https://secession.at/presse>

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Margaret Salmon

List of works

Study for a Film About Monuments, 2023

5 monitors, unsynchronized digital video

Tower Monitors

Filmed on 35mm B&W Kodak film

Featuring: Thomas Bradley and John Jackson, volunteers, Men Matter, and Youth Workers, G20 Works, Maryhill / Gerardo Rodriguez Volunteer and Asylum Seeker and Krystian Gdanski, Manager, Alexandra Park Bike-Hub, Dennistoun / John Cameron, retired Regional Underwriting Manager (AXA), Paul Connelly, retired First Deputy Assistant Chief Officer for the West of Scotland, Scottish Fire and Rescue Service, Gerard Littlejohn, Systems Engineer (Data Networks), Lawrence Mc Turk, retired Senior Quality Engineer, semiconductors (Motorola), Bernard Spaulding, retired Sub/officer Strathclyde Fire Brigade, Hilton Park Golf Club, Milngavie / WW1 and WW2 memorial statue by William Kellock Brown, Penpont, Dumfries / Adam Kashimiry, Actor and Trans Activist, Govanhill / James Hewitt, Sales Engineer and Frances Hewitt, Sales Associate, Bearsden / Danial Cruz, Business Lead Executive and Valery Conteras Delgado, 3 years old, Maryhill.

Camera: Margaret Salmon

Assistant Camera: Jen Martin

Runner: Martin Young

Childcare: Kathy Salmon, Eglantine Salmon Wiand

Funded by Secession, Austria, The Elephant Trust and The Glasgow School of Art Research and Development

Single Monitor:

Filmed on 16mm Colour Kodak film (in colour)

Featuring: Simone Turettini (Mohr) and Jean Mohr, photographer, Geneva

Camera: Margaret Salmon

Childcare: Valentina Primanova

Filmed with support from Pavilion Leeds, with thanks to Will Rose

thinking space, 2023

Site specific installation

Various objects and photographs arranged by the artist, of materials found, given, kept and made. Including straight printed and solarised silver gelatine photographs and contact prints, out-grown youth football boots, broken dishes, 35mm film cores, rubber balls and erasers, family mementos, street trash, walnut shells and other things.

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Boy (winter), 2022

B&W 35mm film projection on loop, with sound

32 minutes, 39 seconds

Filmed on 35mm black & white film during the winter of 2021/22 in Glasgow, Scotland

Featuring: Aavo Vincent Agarwal, Lida Vincent Agarwal, Yukio Vincent Agarwal, Oliver Dhir, Delma Egan, Maud Hewlings, Catherine Johnson, Marcus Johnston, Carla McMahon, Melissa MacRobert, Tormad MacRobert, Sgàire Roberts, Dusty Roberts, Mattie Roberts, Edwin Stevens, Ivor Warren, Ric Warren, Sam Wulf, the G20 Youth Festival Boxing Club members as well as James Docherty and Emily Cutts.

Music: Yukio Vincent Agarwal, Aavo Vincent Agarwal

Camera Assistant: Jen Martin

Location Sound: Jen Martin, Margaret Salmon

Childcare: Notre Dame Afty

Colourist: Jason R. Moffat

Sound Design: Margaret Salmon, Micheal MacKinnon

Re-recording Mixer: Micheal MacKinnon

Film stock, processing and digital scan: Kodak London

Co-commissioned by University of Reading Department of Art and LUX, London
as part of the Legacies of Stephen Dwoskin Project

Produced by Matilda Strang and Margaret Salmon for Housework Films

Filmed, directed and edited by Margaret Salmon

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Margaret Salmon

Biografie | Biography

Margaret Salmon (geb. 1975, Suffern, N.Y.) lebt und arbeitet in Glasgow.

In der Auseinandersetzung mit einer beweglichen Konstellation von Verhältnissen wie denen zwischen der Kamera und ihrem Gegenstand, Mensch und Tier oder Autobiografie und Ethnografie thematisieren Margaret Salmons Arbeiten oft die geschlechtsspezifischen emotionalen Dynamiken sozialer Interaktionen und Formen der Darstellung.

Einzelausstellungen ihrer Kunst wurden unter anderem in der Secession (2023), bei Dundee Contemporary Arts (2018–19), bei Tramway (2018), in der Staatsgalerie Stuttgart (2015), im Contemporary Art Museum St. Louis, USA (2011), im Witte de With Centre for Contemporary Art, Rotterdam (2007), in der Whitechapel Art Gallery, London (2007), und in der Collective Gallery, Edinburgh (2006) gezeigt.

Ihre Werke waren auch auf Filmfestivals und in großen internationalen Überblicksausstellungen zu sehen, darunter die British Art Show 9 (2021–22), das Glasgow International Festival (2021), die Berlin-Biennale (2010), die Biennale von Venedig (2007) und das London Film Festival (2018, 2016, 2014).

Salmon war 2006 erste Preisträgerin des Max Mara Art Prize for Women und gewann 2021 einen Paul Hamlyn Foundation Award for Artists. Sie unterrichtet an der Glasgow School of Art.

Margaret Salmon (b. Suffern, N.Y., 1975) lives and works in Glasgow.

Concerned with a shifting constellation of relations, such as those between camera and subject, human and animal, or autobiography and ethnography, Margaret Salmon's work often examines the gendered emotive dynamics of social interactions and representational forms.

Solo exhibitions of her work have been held at institutions including Secession (2023), Dundee Contemporary Arts (2018–19), Tramway (2018), Staatsgalerie Stuttgart (2015), Contemporary Art Museum St. Louis, USA (2011), Witte de With Centre for Contemporary Art, Rotterdam (2007), Whitechapel Art Gallery, London (2007), and Collective Gallery, Edinburgh (2006).

Her work has been featured in film festivals and major international survey exhibitions including the British Art Show 9 (2021–22), the Glasgow International (2021), the Berlin Biennale (2010), the Venice Biennale (2007), and the London Film Festival (2018, 2016, 2014).

Salmon won the inaugural Max Mara Art Prize for Women in 2006 and a 2021 Paul Hamlyn Foundation Award for Artists. She is a lecturer at the Glasgow School of Art.

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Art Education Program

Friday, 12.5., 4:30 pm

Focus Film: Margaret Salmon & Karrabing Film Collective

Curator's tour with Bettina Spörr and Annette Südbeck in German. Free of charge.

Thursday, 4.5., 5 pm

Integrationswochen

Guided tour with focus on the Karrabing Film Collective. Free of charge. Registration:

kunstvermittlung@secession.at

Thursday, 24.5., 5 pm

Dialogue tour through the exhibition by Vivian Suter

with Jeanette Pacher, curator, and Florian Langhammer, Collectors Agenda. Free of charge.

Friday, 16.6., 10 am – 6 pm

Karlstag

In cooperation with the cultural institutions at Karlsplatz. Guided tours free of charge.

Sunday, 18.6., 5 pm

Nearly missed it?

Join us on a last-minute guided tour of the exhibitions by Vivian Suter, Margaret Salmon, and Karrabing Film Collective.

Wednesday, 3.5. and Wednesday, 7.6.

The Secession Turns 125

The Secession first opened its doors 125 years ago, on November 12, 1898. Come celebrate with us! On occasion of the anniversary, we offer free admission on the first Wednesday of every month throughout 2023.

Every Saturday

History of the Secession, architecture, and current exhibitions Overview tours at 11 am in English and at 2 pm in German.

Admission plus € 3,- guide fee per person. Kids under 12 free of charge. The guided tours are also available by appointment.