

**Marlene Haring**

This booklet contains documentation of my work, mostly from the last three years, including some earlier pieces which are important thematically. The works are presented roughly chronologically, the most recent first. Information about the works is contained in the captions to the images. Some descriptions have been added.



False Friend (In Your Face), backlit photograph, 240 x 190 cm, 2012





Solo Show, bar, doorman, drinks, Marlene Haring, one guest at a time, 3-hour performance, Vienna, 6 June 2012



Pokaz mi twoje, pokaze ci moje (Show Me Yours, I'll Show You Mine), mirror wardrobe 200 x 229 x 120 cm, marker pen, button badge (performance/installation: Centre of Contemporary Art, Toruń, 18 May–16 September), 2012

A large mirror-wardrobe stands two metres from the entrance to the exhibition. Inscribed in large black letters is the offer: Show me yours, I'll show you mine. As the previous punter exits, a woman emerges and invites you to enter and show her yours. Ready? Pants down.

After Marlene's performance, the wardrobe is available for any visitors to the exhibition to use. Two at a time only, please.

Pokaz mi twoje, pokaze ci moje (Show Me Yours, I'll Show You Mine), mirror wardrobe 200 x 229 x 120 cm, marker pen, button badge (performance/installation: Centre of Contemporary Art, Torun, 18 May–16 September), 2012



Mirror Holdings (Spiegelgesellschaft), full-length mirror, various locations, London, 2011





Mirror Holdings (Spiegelgesellschaft), full-length mirror, various locations, Vienna, 2012



Door Policy ...., offset litho mounted on wood, 163 x 109 cm, 2011

**The full title is:**

*Door Policy, or my answer to the exhibition policy of the 6th Berlin Biennale for Contemporary Art, curated by Kathrin Rhomberg, in which I was selected to take part alongside 11 other female artists and 33 male artists (a gender proportion that amounts to a confirmation of the de facto norm for presentations of contemporary art), on the occasion of the opening on 10 June 2010, when entrance was free, I, assisted by a team of professional security personnel, applied the exhibition policy to the door and admitted 12 female visitors for every 33 male visitors, and, since the women's queue quickly became very long, from time to time, after discussing the situation with the women waiting, changed the policy to women only.*

*(Einlasspolitik, oder meine Antwort auf die Ausstellungspolitik der 6. Berlin Biennale für zeitgenössische Kunst, die von Kathrin Rhomberg kuratiert wurde, zu der ich, neben 11 Künstlerinnen und 33 Künstlern (ein Geschlechterverhältnis, das auf eine Bestätigung des De-facto-Standards bei Präsentationen zeitgenössischer Kunst hinausläuft) eingeladen worden war und bei deren Eröffnung, die am 10. Juni 2010 bei freiem Eintritt stattfand, ich gemeinsam mit einem professionellen Securityteam die Ausstellungspolitik beim Eingang in das Gebäude umsetzte und 12 Besucherinnen pro 33 Besucher einließ und, wenn die Frauenwarteschlange zu lange wurde, von Zeit zu Zeit, nach Gesprächen mit den Frauen die Einlasspolitik änderte und nur Frauen einließ.)*

Door Policy ..., offset litho mounted on wood, 163 x 109 cm, rope and post barriers, hidden sound source, 2011



Door Policy ..., offset litho mounted on wood, 163 x 109 cm, rope and post barriers, hidden sound source (installation: Künstlerhaus, Vienna), 2011





Door Policy, or Biting the Hand that Feeds Me, 3-hour performance during the opening of the 6th Berlin Biennale, male and female professional security personnel, Marlene Haring, rope and post barriers, 10 June 2010



Title Fight on Orange Square, 3-hour performance during the opening of the 6th Berlin Biennale, party tent, 3 folding tables, 6 folding benches, beer, ashtrays, Marlene Haring fans, fan gear (scarves, T-shirts, badges, etc.), 10 June 2010



Niche Existence (IfFemale) Titleholder (Nischendasein (Titelträgerin)), niches on a staircase, exhibition labels (installation/ performance: 6th Berlin Biennale), 2010





Niche Existence (Ifemale) Titleholder (Nischendasein (Titelträgerin)), niches on a staircase, exhibition labels (installation/performance: 6th Berlin Biennale), 2010



I won't paint myself into a corner (In die Ecke laß ich mich nicht drängen), video loops, monitors, projectors, LOUD speakers  
(installation: Kunsthalle Krems), 2009



I won't paint myself into a corner (In die Ecke laß ich mich nicht drängen), video loops, monitors, projectors, LOUD speakers  
(installation: Kunsthalle Krems), 2009





Rampenroutine (Ramp Routine), 30-minute performance, approximately 60 repetitions of a series of actions on a loading ramp, Kunsthalle Krems, 3 October 2009



Girl Chewing Gum, 40-minute performance, Modern Art Oxford, 26 November 2010



**C**hewing gum, Marlene Haring greeted each member of the audience in front of a curtain at the entrance to the performance space, an empty gallery. She guided each person to his or her place and asked them, for example, to take a seat, stand just there, look out the window, take off their shoes, keep an eye on the staircase, assembling little groups and knots. As she brought more members of the audience into the gallery, Haring also observed the activities of the people already in the room and commented them as if she was directing them 'I want the lady in the grey jacket to look puzzled,' 'I want the man on the staircase, who sneaked in through the back, to sip his drink in a nonchalant way,' 'I want these two ladies to continue chatting,' 'I want the lady in the corner at the back to start knitting,' 'Yes, very good, keep smiling until the camera comes around,' and so on. In the middle of the room a man methodically turned a panoramic camera, recording the scene continuously on video and rhythmically with flash photography. After a while, the room became animated. When a woman with a baby entered, Marlene directed her by name to give the baby to the camera man and take over the photography. Then she took the baby (her child) from the former camera man, and put him back to work. Haring then put the chewing gum in the other girl's mouth, 'I want you to be the Girl Chewing Gum,' The girl chewing gum went to fetch the rest of the audience waiting outside, show them in and direct them. When everybody was inside, she directed Marlene and the baby to leave, the camera man to pack up, and before exiting, asked, 'Which girl wants the chewing gum?' and placed the gum in the girl's mouth.



Secret Service Agency, temporary bureau, Modern Art Oxford, 27 November 2010

**A**n appointment is made at the front desk and the Client is shown to a Secret Service Bureau. The bureaux are located temporarily in the back rooms and offices of Modern Art Oxford. In each Bureau sits a Secret Service Agent, hired by Marlene Haring for *Secret Service Agency*. On entering the Bureau, Client and Agent sign a non-disclosure agreement which states that no transaction taking place during the next fifteen minutes of Secret Service may be disclosed to anyone else. Client and Agent each keep a signed copy of the contract.

Marlene Haring first performed *Secret Service* as sole agent at Kunsthalle Wien Project Space, Vienna, 2005.

The first *Secret Service Society* hosted by Marlene Haring took place at ISCP, New York, 2007.



Hair Extinguisher (Haarlöcher), 10 fire extinguishers, plumber's hemp (installation: Triennale Linz, OK Center for Contemporary Art), 2010



Hair Extinguisher (Haarlöcher), 10 fire extinguishers, plumber's hemp (installation: Triennale Linz, OK Center for Contemporary Art), 2010





Because Every Hair is Different (Weil jedes Haar anders ist!), billboard posters, 357 x 252 cm (installation: Triennale Linz, OK Center for Contemporary Art), 2010 [collection: Lentos Kunstmuseum, Linz]



Because Every Hair is Different (Weil jedes Haar anders ist!), billboard posters, 357 x 252 cm (installation: Triennale Linz, OK Center for Contemporary Art), 2010 [collection: Lentos Kunstmuseum, Linz]



All Quiet on the Western Front (Im Westen nichts Neues), performance, repetition, Vienna Fair: Internationale Messe für zeitgenössische Kunst mit Fokus Zentral- und Osteuropa, Vienna, 7 May 2010



**A**n evening of artists' performances in different parts of the exhibition hall was programmed for the entertainment of visitors to an art fair. Marlene Haring watched them all and took notes. When it was her turn, she repeated all the performances she had seen as best she could in the time allotted.

All Quiet on the Western Front (Im Westen nichts Neues), performance, repetition, Vienna Fair: Internationale Messe für zeitgenössische Kunst mit Fokus Zentral- und Osteuropa, Vienna, 7 May 2010



Lickingglass (Geschlecktes Glas), windows, saliva, cherry picker, camera men, 30-minute performance/installation, Galerie nächst St. Stephan, Vienna, 6 May 2010



Lickingglass (Geschlecktes Glas), windows, saliva, cherry picker, camera men, 30-minute performance/installation, Galerie nächst St. Stephan, Vienna, 6 May 2010

*L*ickingglass was performed for the exhibition *Permanent Reception*, curated by Clemens von Wedemeyer at Galerie nächst St. Stephan, Vienna, 6 May 2010. The gallery is situated on the second floor. Standing on the platform of a cherry-picker, Marlene Haring meticulously licked the outside of the windows. The exhibition was part of a series on art and film. The performance was recorded by several camera men, each given a different brief for recording the action. The 'making of' was displayed in the gallery's ground-floor shop window the following day. The 'making of' video installation and the licked glass remained on show during the exhibition.

Lickingglass (Geschlecktes Glas), windows, saliva, cherry picker, camera men, 30-minute performance/installation, Galerie nächst St. Stephan, Vienna, 6 May 2010



Lickingglass (Geschlecktes Glas), licked glass, uncut video, (installation, Galerie nächst St. Stephan, Vienna), 2010





Letting My Hair Grow, six-month performance, New York, 2006-2007 [photograph: edition/3, image size 1100 x 620 mm, 2010]



Letting My Hair Grow (Draußen wachsen [Growing Outside]), monumental pavilion, banner, 4 x 7 m (installation: Secession, Vienna), 2010 [collection: Österreichische Galerie Belvedere] [photograph: edition/3, image size 350 x 235 mm, 2011]



Letting My Hair Grow (Draußen wachsen [Growing Outside]), monumental pavilion, banner, 4 x 7 m (installation: Secession, Vienna), 2010, detail





Letting My Hair Grow, lobby, video monitor, bench, plumber's hemp (installation: Kunsthalle Krems, Austria), 2009



Because Every Hair is Different (Weil jedes Haar anders ist!), billboard posters, each 357 x 252 cm (installation: East International, Norwich), 2009



Choosing is Losing, 1,000 24-exposure 35mm colour films shot by Marlene Haring, not developed, numbered and signed, distributed via a vending machine (commission: Photo-ID: Photographers and Scientists Explore Identity, Norwich), 2009



Living in Hope, three-week performance (for the Festival of Regions) as permanent regular in a local pub on the outskirts of Linz, Tornado Bowling Restaurant, 9–31 May 2009 [postcard, 104 x 147 mm, 2010]





Living in Hope, three-week performance (for the Festival of Regions) as permanent regular in a local pub on the outskirts of Linz, Tornado Bowling Restaurant, 9–31 May 2009 [postcard, 104 x 147 mm, 2010]



Show Me Yours, I'll Show You Mine, mirror wardrobe, marker pen, button badge (performance/installation: The Porn Identity, Kunsthalle Wien, Vienna), 2009

**M**arlene Haring invited visitors to show her theirs and she would show them hers. During the opening of *The Porn Identity* (curated by Thomas Edlinger and Florian Waldvogel, Kunsthalle Wien, 2009), about seventy people took their trousers down to oblige. The mirror wardrobe was available for anyone to use during the exhibition, two at time only, please.

Show Me Yours, I'll Show You Mine, mirror wardrobe, marker pen, button badge, 2009



Closed Because of Pubic Hair (Wegen Schambehaarung geschlossen), monumental pavilion, plumber's hemp at the main entrance, table reservation (installation in lieu of a lecture: Secession, Vienna), 2009





Closed Because of Pubic Hair (Wegen Schambehaarung geschlossen), monumental pavilion, plumber's hemp at the main entrance, table reservation (installation and action in lieu of a lecture: *Secession*, Vienna), 2009

The iconic Art Nouveau pavilion designed by Joseph Maria Olbrich for the Vienna Secession Association of Visual Artists was opened on 29 October 1898. The famous inscription above the portal 'For every time its art. For art its Freedom' was removed in 1908, but restored in 1963, when the war-damaged building was rebuilt.

From October 2008 to April 2009, the Secession invited artists and theoreticians to speak on the theme 'Which Freedom?' enquiring, 'How claims to the freedom and autonomy of art can be maintained in a society that is undergoing fundamental change. How have artistic practices changed in the face of global capitalism, and what are the consequences of the growing divide between those artists who profit from the new economy and those who don't? Has the freedom of art not in fact assumed an independent reality in our society? What are the implications for how artists understand their work, and what options for action does this entail?'

A lecture by Marlene Haring on 6 April 2009 was announced with the title 'Wegen Schambehaarung geschlossen' (Closed Because of Pubic Hair). On arriving, the audience was informed that the Secession was indeed closed because of pubic hair, and that 'zwangloses Gespräch' (informal discussion, literally: unforced speech) would take place in a nearby café.

After all, what authority permits an artist to lecture people about freedom?

Closed Because of Pubic Hair (Wegen Schambehaarung geschlossen), monumental pavilion, plumber's hemp at the main entrance, table reservation (installation and action in lieu of a lecture: Secession, Vienna), 2009



Photoboothautograph, 38 two-image-videoloops, 38 monitors and projectors (installation: Künstlerhaus Passagengalerie, Vienna), 2009

Invented in 1865 by Felicitas Zopp, the innovative technology and astonishing capability of the *Photoboothautograph* were quickly recognised. A patent was granted the same year. For a short period in 1866 a *Photoboothautograph* was installed as an attraction in the famous Vienna Prater fair grounds. But shortly afterward the technology was declared a state secret and thus fell into oblivion.

Recently, the *Photoboothautograph* and its unique potential for replication, repetition and self-fragmentation were rediscovered in the Austrian State Archive and updated using latest digital technology.

From 20 March until 12 April 2009, the prototype tested by Marlene Haring was presented to the public at Künstlerhaus Passagengalerie, Vienna, Austria.





The Palais at 11.45am (Das Palais um elf Uhr fünfundvierzig), 135-minute performance, Galerie im Taxispalais, Innsbruck, 27 June 2009

A speech as part of a weekend of performances organised under the banner *performIC* (Innsbruck Contemporary). Following the opening speeches by various officials of the local government and cultural organisations, which began at 11 am, Marlene Haring then addressed the audience herself from the same lectern, repeating the previous speeches verbatim, one after the other, over and over again, until the members of the audience had left.

The Palais at 11.45am (Das Palais um elf Uhr fünfundvierzig), 135-minute performance, Galerie im Taxispalais, Innsbruck, 27 June 2009



Marlène derrière le miroir (Marlene Behind the Mirror), 3-hour performance during the opening of Miroir mon beau miroir, Maison Guerlain, Paris, 11 October 2007



Marlène derrière le miroir (Marlene Behind the Mirror), 3-hour performance during the opening of Miroir mon beau miroir, Maison Guerlain, Paris, 11 October 2007





Marlène derrière le miroir (Marlene Behind the Mirror), 3-hour performance during the opening of Miroir mon beau miroir, Maison Guerlain, Paris, 11 October 2007



Lickingglass, 20-minute performance, Galerie Jocelyn Wolff, Paris, 29 October 2006



Sucking Marks \$10, commercial service, Scope Miami, 6-10 December 2006





Sucking Marks \$10, commercial service, Scope Miami, 6–10 December 2006



### **Contract between the Sucker and the Client**

- Sucking Marks \$10 is performed according to the following terms of trade.
- The Sucker will apply one sucking mark to the Client's skin on receipt from the Client of ten US dollars in cash.
- In personally handing over the money, the Client enters a contract with the Sucker and agrees to a waiver (below). No credit can be extended to the Client. Payment must be made by the Client and not by any third party. Alterations to these terms are possible only by agreement between the Sucker and the Client.

### **Waiver**

On payment of \$10 in cash, the Client agrees to release, forever discharge, indemnify and hold harmless Marlene Haring (the Sucker) from all damages, claims, and liabilities, losses, suits, damage costs, or expenses suffered, which are in any way connected to the activities described above, including such claims which allege negligent acts or omissions of the Sucker.



La Grande Marlène, mirror, Nivea Creme, 100 x 200 cm (installation: Galerie Jocelyn Wolff, Paris), 2006



La Grande Marlène, mirror, Nivea Creme, 100 x 200 cm, 2006, detail

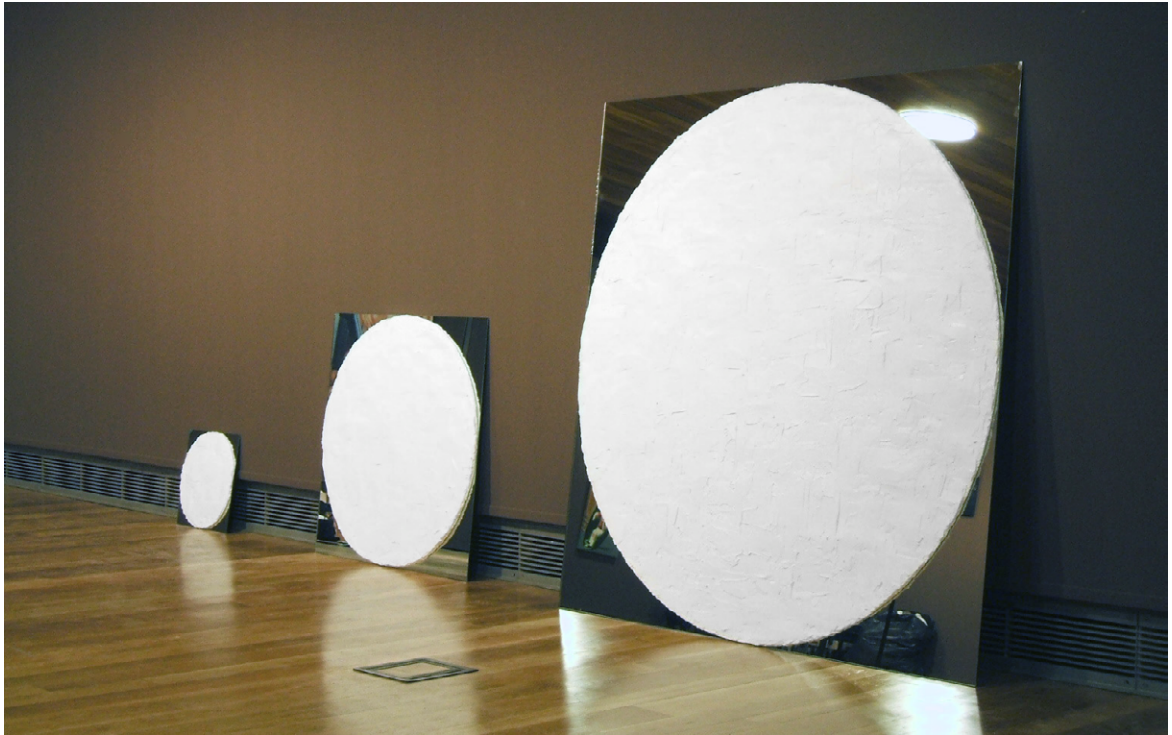
*La Grande Marlène* is a unique piece by Marlene Haring consisting of this mirror with the reflective side coated with a layer of Nivea Creme fully obscuring the whole surface.

- The owner of the work may remove the layer of Nivea for storage and transportation.
- Without the layer of Nivea, this mirror is not *La Grande Marlène*.
- The owner of the work may reapply the layer of Nivea after installation and refresh it periodically.

**Additional instructions from Marlene Haring:**

- A layer of Nivea Creme between 2 and 5 mm thick shall be applied with a large plasterer's trowel.
- *La Grande Marlène* shall lean against a wall with the shorter side resting on the floor, thus reaching a vertical height of almost 2 m.





Square Peg in a Round Hole, set of 3 mirrors, 160 x 160 cm, 90 x 90 cm, 40 x 40 cm, Nivea Creme (installation: 4th Castellon County Council Prize for Expanded Painting, Museo de Bellas Artes de Castellon), 2007



3 Marlènes Carrées (3 Square Marlènes), set of 3 round mirrors, diameters 160 cm, 70 cm, 30 cm, each inscribed with a square of Nivea Creme (installation: Miroir mon beau miroir, Maison Guerlain, Paris), 2007



Never Mind Shelf (Regal Egal), 3-hour performance, wooden planks, shelf brackets, 200 x 50 x 60 cm  
(3-part installation/performance: Galerie Mezzanin, Vienna), 2005



It's All a Façade (Alles Fassade), exterior of an art gallery building [work stopped for the duration of the exhibition]  
(3-part installation/performance: Galerie Mezzanin, Vienna), 2005





It's All a Façade (Alles Fassade), washroom with mirror, Nivea Creme (3-part installation/performance: Galerie Mezzanin, Vienna), 2005



Mein Bier. Dein Bier. (My beer. Your beer.), beer tent, bar, 2 blackboards, 4 tables, 8 benches, 12 ashtrays, 96 beer mugs, 150 litres of beer, drinkers (installation: Quartier 21, Museums Quartier, Vienna, 2005)



Hast ein Kaiser. Bist ein Kaiser (If you have a Kaiser, you are an emperor), beer tent, bar, blackboard, 8 tables, 8 ashtrays, 100 beer glasses, 100 litres of Kaiser beer, drinkers (installation: Kunstpavillon Innsbruck), 2005





Cheek Up!, Poster to put up in public, Vienna, 2005, Prague, 2006, Crakow, 2008





Marlene Hairy, or In My Bathtub I am the Captain (Marlene Haarig, oder In meiner Badewanne bin Ich Kapitän!), performance, Vienna, 6 June 2005



Marlene Hairy, or In My Bathtub I am the Captain (Marlene Haarig, oder In meiner Badewanne bin Ich Kapitän!), performance, Vienna, 6 June 2005

The long-blond-haired creature sleeping on the pavement at the street-corner rendezvous outside the Vienna Academy of Fine Arts did not greet the more-or-less informed audience, but set off at surprising speed on all fours into the park. The assorted audience followed as the creature made its way through the greenery towards the Prater (Vienna's permanent fun-fair), past Autodrome, Space Shot, Ghost Train and Casino Admiral, emerging on Austellungsstrasse (Exhibition Road) and crossing into the neighbourhood known as the Stuwerviertel, where Marlene Haring lives.

This diverse and slightly run-down area of Vienna's 'Second District' is also one of the city's red light districts. Such a large group of people, apparently strolling behind an unnameable animal and accompanied by various camera crews and photographers did not fail to make an exhibition of itself. The creature led the crowd into a vacant shop nicely equipped with a dilapidated Alpine landscape wallpaper, where they were greeted by another photographer who announced, 'Group photo!' and lined everyone up appropriately for the picture behind the trophy or mascot.

The by-now perplexed, harassed or delighted audience may or may not have registered a series of interventions along the way including posters by CHEEK, signs by Julia Wayne and a naked running man by Mahony. Although some were left behind apparently in confusion, the creature led about fifty people to Marlene's flat where it entered the bathroom and closed the door, not before placing a notice reading, 'Wer mit mir reden will, soll mit mir baden' (If you want to talk with me, you have to bathe with me').

Marlene Hairy, or In My Bathtub I am the Captain (Marlene Haarig, oder In meiner Badewanne bin Ich Kapitän!), performance, Vienna, 6 June 2005





Marlene Hairy, or In My Bathtub I am the Captain (Marlene Haarig, oder In meiner Badewanne bin Ich Kapitän!),  
performance, Vienna, 6 June 2005





Heidi Gehry takes a bubble bath in the fountain on the stairs built for Mussolini, Performance, Rome, 25 June 2004



Heute bleibt die Küche kalt, wir gehen in den Wienerwald (Today the kitchen's cold, we're going to the Vienna woods), kitchen, spaghetti (installation: Vienna), 4 photographs, each 70 x 105 cm, 2004