

FRIDERICIANVM



Kassel, February 22, 2024

PRESSKIT

ULLA WIGGEN

*OUTSIDE / INSIDE*

February 24 – June 2, 2024

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## FRIDERICIANVM



### PRESS RELEASE

Ulla Wiggen

*OUTSIDE / INSIDE*

February 24 – June 2, 2024

Opening: Friday, February 23, 2024, 7 pm

Children's vernissage: Friday, February 23, 2024, 6 pm

**In the first half of 2024 the Fridericianum presents an exhibition comprising more than 60 paintings and drawings by Swedish artist Ulla Wiggen. The retrospective survey bears testimony to Wiggen's ongoing interest in visually exploring complex systems – from computers to the human body and mind.**

The work of the artist Ulla Wiggen, born in Stockholm in 1942, is characterized by outstanding formal and conceptual precision. Spanning six decades, from the 1960s to the present day, her oeuvre comprises four bodies of paintings: renderings of circuit boards and other electronic components, portraits, medical imagery showing bones and internal organs, and works focusing on the iris of the eye. These motifs are formally linked by Wiggen's painterly refinement and attention to detail.

### Groups of works

In the early 1960s, the artist began painting pictures of circuit boards and other electronic components. Digital technology was still entirely new at the time. Wiggen had access to it through the work of her late husband, Knut Wiggen. He was a composer and head of the electronic music studio at the Swedish radio (Elektronmusikstudion/EMS). Wiggen's filigree images are modeled on the flat, schematic arrangement and formal aesthetics of circuit boards. The clean lines and blocks of color visualize the flow of electricity that usually remains hidden from view inside electronic devices. But the artist does not just copy circuit diagrams. The depicted circuits would not fulfill their function, but they do employ an aesthetic logic. It was these works that garnered institutional recognition for the young painter: In the context of the artists debut exhibition in January 1968 the Moderna Museet in Stockholm acquired the work *TRASK* (1967). This led to her being invited to the groundbreaking exhibition *Cybernetic Serendipity* held at the Institute of Contemporary Arts (ICA) in London later that same year.

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Around 1970, Wiggen turned her attention towards traditional portraiture. The persons depicted are presented in front of wide seascapes with low horizons or against neutral backgrounds. The artist's view of her subjects is as attentive and intimate as it is objective and detail oriented, just like her technical paintings from the previous decade. While her earlier works explore the interior of electronic systems, in her portraits she approaches the theme of interiority and exteriority via a meticulous observation of faces. In doing so, she invites the viewer into a silent dialogue with the portrayed subjects – the eyes and lines of their faces appear exceptionally vivid due to the depth of their invisible, yet clearly revealed psychological make-up.

Between the early 1980s and the early 2010s, Wiggen focused primarily on her work as a psychotherapist. Encouraged by a series of solo and group exhibitions highlighting the renewed enthusiasm for her circuit paintings from the 1960s among younger curators, artists, and audiences sensitized to the historical impact of digital technology, Wiggen then embarked upon a series of paintings based on medical representations of bones or parts of the human brain, applying the same precision and attention to detail that are characteristic of her earlier works. The 2014 painting *Conscientia*, for instance, shows a schematic representation of a brain against the background of a network of neurons and synapses. The work raises the question of where consciousness is located as a defining feature of human psychology and how it can be represented.

Wiggen's most recent group of works, beginning in 2016 and still ongoing, combines the portrait-like with medical depictions of the complex and intricately patterned human iris, which she paints on circular panels with slightly irregular edges. Commonly referred to as windows to the soul, eyes are generally seen as occupying a special position between the physical outside world and the mental inner world – which seems to be located in the almost cosmic depth of the black pupil at the center of Wiggen's paintings. In a less poetic context, digital eye scans form the basis for biometric identification technology, as each person's iris reveals a unique pattern. In this respect, the eyes in Wiggen's paintings mark an intersection between the individuality of her models and the digital systems she explored with her work from the 1960s.

The Swedish painter's presentation in Kassel follows exhibitions of her paintings at the Moderna Museet in Stockholm (2013), Galerie Belenius in Stockholm (2018 and 2020), and Galerie Buchholz in Cologne (2020) and Berlin (2023). In recent years, Wiggen's work has featured in numerous international group exhibitions, including *DREAM MACHINES* at the Slaughterhouse on Hydra (2023), the 59th Venice Biennale (2022), *Worlds of Network* at the Centre Pompidou in Paris (2022), *Shapeshifters* at Malmö Konstmuseum (2020), *Electronic Superhighway* at the Whitechapel Gallery in London (2016), and *Ghosts in the Machine* at the New Museum in New York (2012). Her works are found in the collections of Moderna Museet in Stockholm, Lunds Universitet, Göteborgs Konstmuseum, Malmö Konstmuseum, and other public collections.

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The exhibition is held under the patronage of Her Excellency Veronika Wand-Danielsson, Ambassador of Sweden to Germany. It is being realized in collaboration with the EMMA – Espoo Museum of Modern Art in Finland.



**Schwedische Botschaft  
Berlin**



Espoo Museum of Modern Art

With the generous support of the Leinemann Stiftung für Bildung und Kunst, the Karin und Uwe Hollweg Stiftung, the Barbro Osher Pro Suecia Foundation and the Swedish Arts Grants Committee's International Programme for Visual and Applied Arts (IASPIS).



**LEINEMANN-STIFTUNG  
FÜR BILDUNG UND KUNST**

**KARIN UND  
UWE HOLLWEG  
STIFTUNG**

T H E  
B A R B R O  
O S H E R  
P R O S U E C I A  
F O U N D A T I O N



**IASPIS**  
Konstnärsnämnden  
The Swedish Arts Grants Committee

## BIOGRAPHY OF ULLA WIGGEN

1942

Ulla Wiggen is born Ulla Elisabet Goldschmidt, daughter of engineer Jan Goldschmidt and housewife Marianne Goldschmidt born Blomdahl, on November 27 in Stockholm, Sweden. She has a twin sister, who later becomes a radiologist.

1953–1961

Wiggen attends the Norrmalms Kommunala Flickskola in Stockholm and graduates with the Normalskolekompetens.

1958–1973

Art historian Pontus Hultén (1924–2006) is director of Moderna Museet in Stockholm. Under his tutelage an experimental art scene evolves in which Wiggen is closely involved.

1962

The artist marries Swedish-Norwegian composer Knut Wiggen (1927–2016), who from 1959 to 1969 heads FYLKINGEN, the avant-garde association for new electronic music and intermedia art in Stockholm. From the late 1950s to the early 1970s, the association collaborates closely with Moderna Museet, resulting in a program of happenings, dance, music theater, and concerts.

1962–1963

Wiggen studies at the Konstfackskolan art academy (Konstfack after 1993) in Stockholm.

1963

She produces the first painting in a series that portrays the inner life of electronic appliances.

1964

Wiggen participates in the performance *Fahlströms hörna* by Swedish multimedia artist Öyvind Fahlström (1928–1976) presented in the context of the exhibition *Svisch: En manifestation* at Moderna Museet.

Elektronmusikstudion (EMS), the center of Swedish electronic-acoustic music and sound art built up by Knut Wiggen, is founded in Stockholm, headed by Swedish composer and conductor Karl-Birger Blomdahl (1916–1968).

1965

Ulla and Knut Wiggen divorce after three years of marriage.

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1965–1967

Wiggen works as Fahlström's assistant in Stockholm and in New York City.

1966

During the summer she meets art historian, writer, and future husband Peter Cornell (b. 1942).

Wiggen plays the part of Jello Girl in Fahlström's performance *Kisses Sweeter than Wine*, which is staged in the framework of the *9 Evenings: Art & Engineering* festival in New York. The series of events, which revolves around theater, dance, and technology, is initiated by the organization Experiments in Art and Technology (E.A.T.), founded in the same year by the engineers Billy Klüver (1927–2004) and Fred Waldhauer (1927–1993) together with the artist Robert Rauschenberg (1925–2008).

Wiggen is at home in New York's artist circles and meets, among others, John Cage (1912–1992), Roy Lichtenstein (1923–1997), Claes Oldenburg (1929–2022), and Robert Rauschenberg, not to mention members of the Andy Warhol Factory.

Knut Wiggen's book *Att spela piano* (To play piano) is published. For the cover, Ulla Wiggen paints the construction of a key inside a piano.

1967–1972

Wiggen studies at Kungliga Konsthögskolan (KKH), the Royal Swedish Academy of Fine Arts in Stockholm.

1968

She has her debut exhibition with paintings of electrical circuits at Galerie Prisma in Stockholm.

Moderna Museet acquires *TRASK*.

The artist receives invitations to participate in group shows in Sweden, Finland, and Germany.

Wiggen's paintings *TRASK* (1967) and *Vägledare* (1967) are included in the exhibition *Cybernetic Serendipity* at the Institute of Contemporary Arts (ICA) in London, curated by Jasia Reichardt (b. 1933). The show explores the limits and opportunities afforded by cybernetics in the fusion of art and science. A whole array of different types of art goes on display, including computer-generated graphics, music, poems, robots, and games.

Wiggen is awarded a Jenny Lind travel stipend.

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1969

The artist brings the series of electronics paintings to an end with images of radar instruments.

Wiggen completes her piece *Sfinx* and starts painting human beings.

Her painting *Horisonten* (1969) is chosen for the cover of the fourth issue of Swedish art magazine *Konstrevy*, which was published from 1925 to 1970.

1971

Wiggen receives her first commission to produce a portrait.

She marries Peter Cornell. In the same year, their daughter Ellen Cornell is born.

1972

Länsmuseet Gävleborg in Gävle, Sweden, dedicates a solo exhibition to Wiggen.

1972–1974

The artist trained as a clinical psychotherapist at Nordisk Psykoterapeutisk Kollegium (NPK), the Nordic Institute for Psychotherapy in Stockholm.

1973

Wiggen has a solo exhibition at the Krognoshuset in Lund, Sweden.

Swedish writer and philosopher Lars Gustafsson (1936–2016), with whom Wiggen was in close contact, publishes his book *Herr Gustafsson själv* (Mister Gustafsson himself) with the cover designed by the artist.

Moreover, the publication *Moderna svenska konstnärer* (Modern Swedish artists) by Swedish writer and art critic Eugen Wretholm (1911–1982) is published, with Wiggen's painting *Morgonen* (1969) on the cover.

1974

Wiggen starts working as a psychotherapist in training.

1975

Gustafsson publishes his book of travel memoirs *Världsdelar* (Parts of the World). The cover is once again designed by the artist.

Wiggen and Cornell are divorced.

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1978–1986

She trains as a psychologist at the University of Stockholm.

1980

Ellen Cornell dies at the age of eight; Wiggen temporarily stops painting, with the exception of a few commissioned pieces.

Wiggen completes a foundation course in clinical hypnosis.

1981

Peter Cornell dedicates his publication *Den Hemlige Källan: om Initiationsmönster i Konst, Litteratur och Politik* (The secret source: On patterns of initiation in art, literature, and politics) to their daughter Ellen. The cover features a painting by Wiggen that represents an interpretation of Tarot card XVII with the symbolic meanings of Hope and Rebirth.

1987

Wiggen receives her license to work as a psychotherapist.

1995

The artist has a solo exhibition at the alternative art space Ynglingagatan 1 in Stockholm, founded by art critic Dennis Dahlvist (b. 1961).

1997

Wiggen graduates as an art therapist.

2012

After the many years during which Wiggen only produced a few works under commission at irregular intervals, she starts painting regularly again with a series of portraits.

The artist takes part in the group show *Ghosts in the Machine* at the New Museum in New York.

2013

In the work *Procenum* Wiggen paints the first piece in her *Intra* work group, which takes the inside of the human body as its theme.

Moderna Museet devotes the solo show *Moment* to the artist; it presents paintings from her series on electronic circuits and *Horisonten*.



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2016

She begins a new series of paintings that focuses on the subject of the human iris. This relates to Wiggen's experience of impaired vision owing to a cataract, something she would later have treated.

The first painting of a group of works dealing with the human cerebrum is created.

The artist takes part in the group exhibition *Electronic Superhighway (2016–1966)* at Whitechapel Gallery in London.

The Royal Swedish Academy of Fine Arts in Stockholm awards Wiggen the Axel Theofron Sandberg Fonds Prize.

2017

The artist participates in the group exhibition *The Policeman's Beard is Half Constructed: Kunst im Zeitalter künstlicher Intelligenz* at Bonner Kunstverein.

She starts a small series of paintings that focuses on the human cerebellum.

2018

Wiggen's work is featured in the group show *On Circulation* at Bergen Kunsthall.

2019

Her piece *Kanalväljare* (1967) is on the cover of the November issue of the international magazine *Artforum*, which likewise includes Ina Blom's article "Closed Circuit" on Wiggen's work.

For the first time, with *Iris XIV Hanna*, the title of the painting bears the name of the person whose iris is depicted. The work is acquired by Moderna Museet in the same year. It is followed by further iris paintings with personal dedications.

2020

Wiggen takes part in the exhibition *Shapeshifters* at Malmö Konstmuseum.

She retires from her work as a psychotherapist to devote herself entirely to painting.

2021

Works by Wiggen are on display at the group exhibition *Party for Öyvind* in Sven Harrys Konstmuseum in Stockholm. The show then travels to Museum Tinguely in Basel (2022).

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### 2022

The artist is invited by curator Cecilia Alemani (b. 1977) to the 59th Venice Biennale, titled *The Milk of Dreams*, where she presents 14 paintings from the iris and electronics series in the central exhibition pavilion in the Giardini.

She takes part in the group shows *Åke Hodell: Motstånd* at Malmö Konsthall and *Worlds of Networks* at Centre Pompidou in Paris.

Wiggen is awarded a scholarship by the Per Gannevik Foundation.

A comprehensive monograph on Wiggen's oeuvre, with contributions by art historian Sabeth Buchmann (b. 1962), writer and curator Daniel Birnbaum (b. 1963), artist Caleb Considine (b. 1982) and Peter Cornell, is published by Art and Theory Publishing, Stockholm.

### 2023

Wiggen receives the Prince Eugen Medal bestowed by the King of Sweden for outstanding artistic achievements, the Honorary Prize of the City of Stockholm, and the Dagens Nyheter Culture Prize in the category Art.

She takes part in the exhibition *Dream Machines* at Slaughterhouse in Hydra, Greece.

### 2024–2025

With the extensive survey exhibition *OUTSIDE / INSIDE* Fridericianum honors Wiggen's oeuvre. The exhibition travels to Espoo Museum of Modern Art (EMMA), Finland, under the title *Passage*.

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### EXHIBITION FILMS

On the occasion of Ulla Wiggen's exhibitions at the Fridericianum and the Espoo Museum of Modern Art (EMMA), two films, that complement the institution's education and mediation program, have been produced.

#### **From Venice to Kassel – Cecilia Alemani about Ulla Wiggen**

„Cinema 1“ screens an interview with Cecilia Alemani. In it, the curator of the 59<sup>th</sup> Venice Biennale explains what makes Ulla Wiggen's art so special in her eyes, and what prompted her to invite the Swedish artist to the exhibition *The Milk of Dreams* in the lagoon city in 2022.

[Watch the interview with Cecilia Alemani here](#)

#### **Artist's interview with Ulla Wiggen**

“Cinema 2” screens the film produced by the Espoo Museum of Modern Art (EMMA). The moving images will also be available via the EMMA Zone. In the interview Ulla Wiggen talks about her life and work.

[Watch the interview with Ulla Wiggen here](#)

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### EDUCATION AND MEDIATION

#### **Public guided tours**

Every Wednesday, 5–6 pm and every Sunday 3–4 pm

Together with the art educators the participants discover the current exhibition by Swedish artist Ulla Wiggen. The tour provides background information and an insight into the history of the exhibition, traces references and allows for an active discussion.

Costs are included in the entrance fee. No registration required.

#### **Studiowerkstatt**

Every Saturday, 11 am–1 pm

On Saturdays, the Studiowerkstatt opens for visitors young and old: everyone aged 5 and upwards is invited to get creative, get inspired by the exhibitions and create their own works of art.

Thematically, everything revolves around the paintings of the artist Ulla Wiggen which feature computers, people, landscapes, organs and the iris of the human eye. Guided by artist and art educator Susanne Stein and the Fridericianum art education team, the participants can draw, glue, paint and experiment.

5 years and upwards. Children must be accompanied by an adult. Admission is free. No registration required.

#### ***F wie Feierabend***

Every last Tuesday of the month, 6.30–10 pm

On the last Tuesday of every month, the Fridericianum invites you to art, dialogue, and encounters. The café stays open until 10 pm as well. Admission is free. No registration required.

**In addition to its regular formats the Fridericianum offers a multifaceted event program.**

**Talk with Stephan Balkenhol and Moritz Wessler „*New Faces of Culture*“, presented by KulturNetz Kassel e.V.**

Thursday, March 7, 2024, 7–8.30 pm

Sculptor Stephan Balkenhol, Moritz Wessler (Director, Fridericianum), Barbara Ettinger-Brinckmann and Heidi Möller of KulturNetz Kassel e.V. exchange their thoughts on culture, art, and life.

Admission is free. No registration required.

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### **Workshop „*Becoming All Eyes*“**

Saturday, March 9, 2024, 3–5 pm

In this workshop with artist and art educator Zaki Al-Maboren, participants engage with Ulla Wiggen's large iris paintings. In addition to painting, various creative methods come to use. And then it's time to become all eyes!

For children and adults. Admission is free. Registration via [education@fridericianum.org](mailto:education@fridericianum.org)

### **Public guided tour “*Organizing an exhibition – How does it work?*”**

Thursday, March 14, 2024, 7–8 pm

How does an exhibition come into being? How do artworks get transported? What are the biggest challenges within the process? In short: What happens behind the scenes?

Justin Delor (Curatorial Assistant, Fridericianum), Larissa Hüttenhein (Deputy Head Production and Technical Department) and Christina Lindner (Office Management Production and Technical Department) offer an insight into the making of the current exhibition by Ulla Wiggen. Among other things, the guided tour centers around artworks that were lost and found again, hidden wiring behind walls, and sensitive image carriers such as gauze.

Admission is free. No registration required.

### **Concert: Song recital in cooperation with the Staatstheater Kassel**

Sunday, March 24, 2024, 7.30 pm–8.30 pm

The Staatstheater Kassel and the Fridericianum invite you to an intimate musical experience, created by the song of baritone Stefan Hadžić and piano accompaniment by Viktor Jugović. The interaction of art and music promises to satisfy not only lovers of the classical genre: In immediate reaction to the spatial setting Fridericianum, the songs can be perceived in new, maybe unexpected ways.

Entrance fee: 18 Euro, Tickets are available via the Staatstheater Kassel presale.

### **Holiday workshop “*From the inside out and back*”**

Wednesday, April 10, 2024 to Friday, April 12, 2024, 11 am–2 pm

Ulla Wiggen creates outstanding works: she paints the inner workings of computers or the human body, portrays her friends and family members or draws the iris of human eyes. In the workshop with artist and art educator Susanne Stein, participants go on a discovery journey through Ulla Wiggen's art: through collage, stamping, constructing and drawing, they create their own little works of art – like self-made buttons.

For participants between 10 and 14 years. Material costs: 10 Euro, registration via [education@fridericianum.org](mailto:education@fridericianum.org)

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### **Workshop “*Look Inside – Collage Workshop*”**

Saturday, April 27, 2024, 2 pm–4 pm

Ulla Wiggen's works fascinate with their detailed and precise depictions of both human organ structures and technical blueprints. Following her interest in inner connections, the participants in this collage workshop discover and create new combinations through cutting and gluing – guided by artist and art educator Susanne Stein. With a lot of joy in experimenting, participants can draw from a diverse range of paper and images.

Admission is free. Registration via [education@fridericianum.org](mailto:education@fridericianum.org)

### **Concert: Song recital in cooperation with the Staatstheater Kassel**

Sunday, April 28, 2024, 7.30 pm

The Staatstheater Kassel and the Fridericianum invite you to a second intimate musical experience, created by the singing of soprano Marie-Dominique Ryckmanns. Her personal focus on sound painting and synesthesia – the coupling of different sensory perceptions – complements the special interplay of art and music, promised by the recital within the spatial setting Fridericianum.

Entrance fee: 18 Euro, Tickets are available via the Staatstheater Kassel presale.

### **Workshop “*Grey Zone: Performance and the Visual Arts*”**

Saturday, May 11, 2024, 2–4.30 pm

Circuits are systems that consist of individual elements arranged according to certain rules. A functioning whole is only created through the interaction of the various components. They are similar to scores that are used to represent music but also movements.

Together with Lara Pigorsch (Assistant Education and Mediation, Fridericianum) the participants of the workshop, try to get in motion with the help of scores from Ulla Wiggen's works, and develop a performance that relates to Ulla Wiggen's circuit drawings.

For participants aged 14 and upwards. Admission is free. Registration via [education@fridericianum.org](mailto:education@fridericianum.org)

### **Lecture by Sabeth Buchmann “*Organized Painting*”**

Thursday, May 16, 2024, 7–8 pm

Sabeth Buchmann works as an art historian, art critic and professor for modern and post-modern art history at the Akademie der bildenden Künste Wien. In her lecture she talks about the work of Ulla Wiggen and discusses her paintings, focusing on the reception of cybernetics in modern art within the interaction sphere between aesthetic and mathematical systematic thinking.

Admission is free. No registration required.

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### **International Museum Day**

Sunday, May 19, 2024, 11 am–6 pm

On the International Museum Day, museums around the world invite you to their premises – with free entry and a special program for everyone. The Fridericianum is excited to be able to offer guided tours in several languages and creative workshops on this occasion.

### **Lecture by Kerstin Stakemeier**

Thursday, May 23, 2024, 7–8.30 pm

Kerstin Stakemeier works as a professor for art theory and art education at the Akademie der Bildenden Künste Nürnberg. She studied political science and art history. Her work focuses on the ever-changing conflicts between the two spheres.

### **Workshop with Franziska Weygandt *“What does a painter need a hammer for?”***

Saturday, May 25, 2024, 2–4 pm

Why do painters need a hammer when their discipline is already flat and two-dimensional? As if! The participants of the workshop build their own stretcher frames and follow Ulla Wigger's example by experimenting with different painting surfaces with the aim of exploring the experimental, technical and, above all, three-dimensional aspects of painting.

Material costs: 5 Euro, registration via [education@fridericianum.org](mailto:education@fridericianum.org)

More information and further events can be found on the [Fridericianum website](https://www.fridericianum.org).

LIST OF PRESS IMAGES AVAILABLE FOR DOWNLOAD

1.

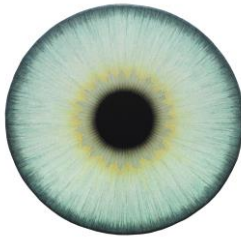


Ulla Wiggen painting *Iris XVIII Line*

Photo: Jan Westin

© The artist

2.



Ulla Wiggen: *Iris XVIII Line*, 2020

Acrylic on MDF

113,5 × 119 cm

RAF SIMONS COLLECTION, Antwerp

Photo: Jens Ziehe, Berlin

Courtesy Galerie Buchholz

3.



Ulla Wiggen: *Iris XII*, 2019

Acrylic on MDF

73 × 76 cm

Private collection

Photo: Lothar Schnepf

Courtesy Galerie Buchholz

4.



Ulla Wiggen: *Två*, 2017

Acrylic on MDF

Collection of Hilde Retzlaff, Stockholm

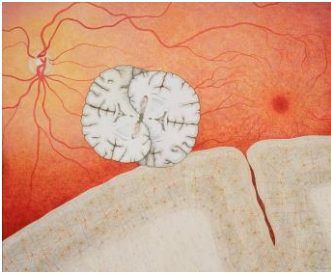
Photo: The artist



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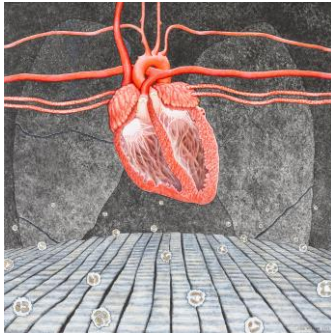


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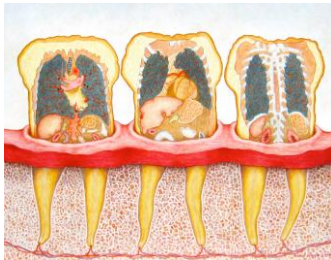
Ulla Wiggen: *Passage*, 2016  
Acrylic and gold leaf on canvas  
75 × 90 cm  
Collection of Familie Pataky  
Courtesy Belenius, Stockholm  
Photo: The artist

6.



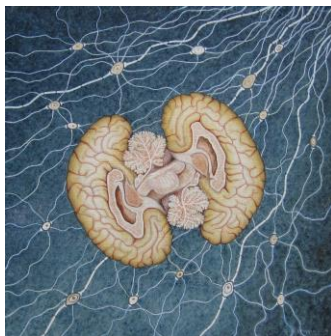
Ulla Wiggen: *Templum*, 2015  
Acrylic and gold leaf on canvas  
41 × 42 cm  
Public Art Collection of Region Skåne  
Photo: Helene Toresdotter

7.



Ulla Wiggen: *Sorores*, 2014  
Acrylic on canvas  
30 × 40 cm  
Private collection  
Photo: The artist

8.

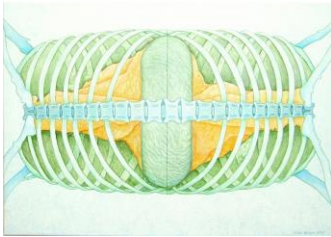


Ulla Wiggen: *Conscientia*, 2014  
Acrylic and gold leaf on canvas  
34 × 33 cm  
Private collection  
Photo: The artist

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9.



Ulla Wiggen: *Vestibulum*, 2013

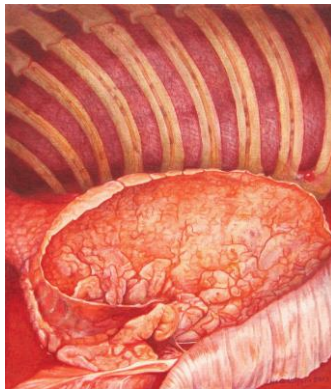
Acrylic on canvas

29 × 41 cm

Firestorm Foundation

Photo: The artist

10.



Ulla Wiggen: *Procenum*, 2013

Acrylic on canvas

22 × 19 cm

Private collection, Sweden

Photo: The artist

11.



Ulla Wiggen: *Sfinx*, 1969

Acrylic on masonite

93 × 76 cm

Collection of Daniel Buchholz and Christopher Müller,  
Cologne

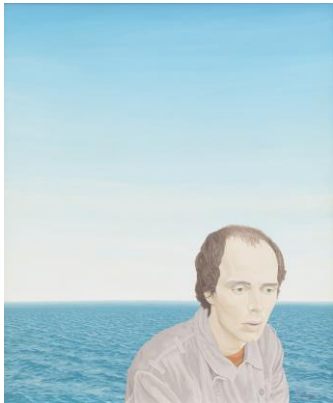
Photo: Jens Ziehe, Berlin

Courtesy Galerie Buchholz

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12.



Ulla Wiggen: *Horisonten*, 1969

Acrylic on masonite

75 × 52 cm

Collection of the Norrköpings Konstmuseum

Photo: Norrköpings Konstmuseum, Per Myrehed

13.



Ulla Wiggen: *Sändare*, 1968

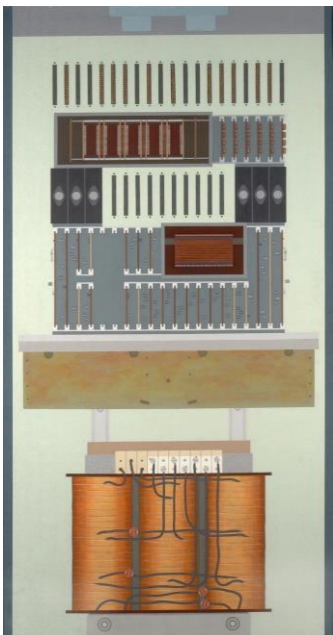
Acrylic on masonite

45 × 100 cm

Private collection

Photo: The artist

14.



Ulla Wiggen: *TRASK*, 1967

Acrylic on masonite

148,6 × 78,3 cm

Moderna Museet, Stockholm. Purchase 1968

Photo: Åsa Lundén, Moderna Museet-Stockholm

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15.



Ulla Wiggen: *Den röda TV:n*, 1967

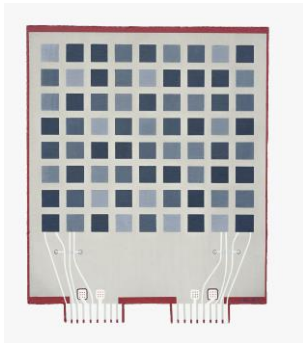
Acrylic on masonite

89 × 116 cm

Moderna Museet, Stockholm. Transferred 2013 from  
Statens konstråd

Photo: Åsa Lundén, Moderna Museet-Stockholm

16.



Ulla Wiggen: *Kretslopp II*, 1967

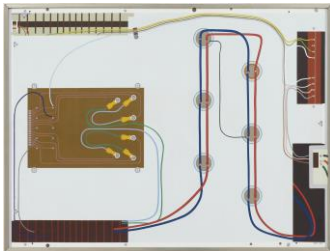
Acrylic on masonite

25 × 20 cm

Private collection, Sweden

Photo: The artist

17.



Ulla Wiggen: *Kanalväljare*, 1967

Acrylic on masonite

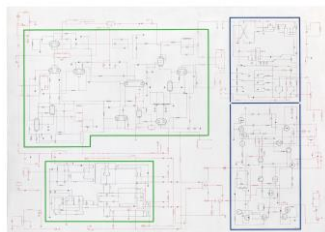
60 × 80 cm

Private collection

Photo: Jens Ziehe, Berlin

Courtesy Galerie Buchholz

18.



Ulla Wiggen: *Simultantolkning*, 1965

Acrylic on masonite

110,3 × 155,2 cm

Moderna Museet, Stockholm. Purchase 2012

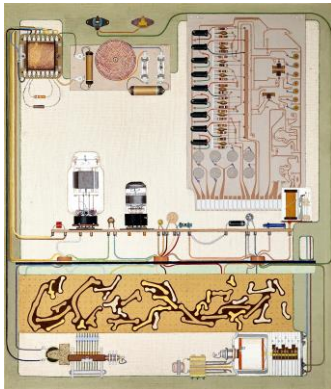
© Ulla Wiggen/Bildupphovsrätt 2024

Photo: Åsa Lundén, Moderna Museet-Stockholm

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19.



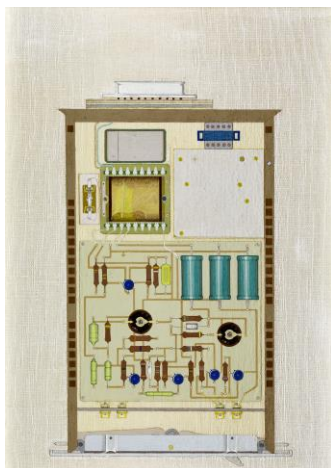
Ulla Wiggen: *Kretsfamilj*, 1964

Gouache on gauze, mounted on masonite  
35 × 30 cm

Bonnier Group Art Collection

Photo: The artist

20.



Ulla Wiggen: *Förstärkare*, 1964

Gouache on gauze, mounted on masonite  
35 × 25 cm

Private collection, Stockholm

Photo: The artist

[Download press images here](#)

Installation views will be available for download via the same hyperlink on Friday, February 23, 2024.



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## FRIDERICIANVM



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### OPENING HOURS EXHIBITION & CAFÉ

Tue–Sun & public holidays 11 am–6 pm  
Thu 11 am–8 pm

### ADMISSION FEE

6 Euro, reduced 4 Euro  
Wednesdays free admission  
Free admission for children and und 18s  
Free admission for students with a Kulturticket  
Students and trainees 2 Euro  
Free admission for school groups (by prior appointment)

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