

Torso

**An Exhibition at the
Ursula Blickle Stiftung
September 6 – November 8, 2015**

Heimo Zobernig, without title, 2004,
Belvedere, Vienna, © VG Bild-Kunst,
Bonn 2015



The second exhibition on body, spatial awareness and movement to mark the 25-year anniversary of the Ursula Blickle Foundation presents a selection of works from the collection of the Belvedere/21er Haus in Vienna, which confront the image of the intact moving body with the figure of the fragmented trunk – the torso.

Auguste Rodin established the torso as being an independent sculptural category, taking the respective artistic medium one step further towards abstraction and the overcoming of the mimetic paradigm. Later, in feminist debates, fragmentation and extraction were interpreted as a medium of criticism of a centuries-old regime of the male gaze. Such tapped into the problematic notion of the autonomously existing subject and created a correspondingly holistic image of the body, showing it as natural.

These art-historical and theoretical implications of the torso form the wide thematic background of the works assembled in this exhibition; yet, the works themselves stand out against this backdrop with differing contrast. The resulting impression of a disparate exhibition is another reference to the dis-course of the fragmentary and incomplete, as symbolised by the torso. This also resonates in the works' general feature of being parts and extracts of a collection as a whole.

Chronologically speaking, the exhibition starts in the 1960s with Viennese Actionism. The photographic documentation of the actions of Günter Brus and Rudolf Schwarzkogler conveys the characteristic vehemence and corporeal intensity with which the artists transform the body into a medium and projection surface of social and political conditions. In turn, Birgit Jürgenssen's work represents early Austrian feminist art, whose concerns reappear in the more recent positions taken by Elke Silvia Krystufek and Lili Reynaud-Dewar. In the almost emblematic-seeming "grid torso" by Heimo Zobernig – given the range of subjects covered by the exhibition – art-immanent recourses (abstraction in painting and sculpture) are combined with echoes of questions about the social construction and control of the body to form an ambiguous figure, which conveys the contextual dependency of the production and reception of art as a meta-theme. In equal measure, the *One Minute Sculptures* video by Erwin Wurm references both sculptural and body discourse. Again, the marionette-like movements of the protagonists in the 35-mm film *Ten in Love* by Markus Schinwald seem to express the physical reflex of social constraints. In the abstract black-and-white animation by Peter Kogler, reminiscent of fast-paced camera-tracking through a tunnel-shaped, organic cavity, the reference to the body is lost in a grey area.

The connection with the overriding topic is also varied in the rest of the exhibited works – like the torso itself, the exhibition represents consolidation, contraction and loss, all at the same time.

Including works by Günter Brus, Manfred Erjautz, Angus Fairhurst, Gelatin, Benjamin Hirte, Birgit Jürgenssen, Peter Kogler, Elke Silvia Krystufek, Oswald Oberhuber, Lili Reynaud-Dewar, Markus Schinwald, Rudolf Schwarzkogler, Erwin Wurm and Heimo Zobernig.

Exhibition Venue

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Press Images

Images will be made available on the foundation's website: www.ursula-blickle-stiftung.de

Preview

Please reserve by telephone or fax:
Phone +49 7251 60919, Fax +49 7251 68687

Exhibition Dates

September 6 – November 8, 2015

Opening Event

Saturday, September 5, 2015, 7 p.m.

Welcome: Ursula Blickle
Guest speaker: Michael Hübl

Curator

Maximilian Geymüller, M.A., Belvedere/21er Haus, Vienna

Opening Hours

Wed. 2 – 5 p.m., Sun. 2 – 6 p.m.
and by appointment

Closing Event

November 8, 2015, 4 p.m.

Lecture and conversation

Dr. Hannelore Paflik-Huber,
art historian, Stuttgart

We'd appreciate an announcement of our exhibition in your medium. If publicized, please send us a copy for our files. Thank you!