

# Heimo Zobernig

April 1 — May 25, 2023



Heimo Zobernig, *untitled*, 1981. Photo: Archive HZ.  
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Galerie Chantal Crousel is pleased to host Heimo Zobernig's fifth solo exhibition, which brings together his historic works from the 1980s for the first time in Europe. The graphic and sculptural works of the Viennese artist cover the major lines woven through his artwork over the past forty years. Some of the works on paper show a hitherto unseen side to his work, kept until now in the privacy of his studio.

Heimo Zobernig, key figure within the Austrian art scene, is one of the most important artists of his generation. In the 1980s, he made a name for himself with his protean art, using multiple media such as video, performance, painting, sculpture, installation, architecture and design. Challenging the major artistic trends of the 20<sup>th</sup> century, such as constructivism, geometric abstraction or even minimalism, his art questioned the very system of art, its *modus operandi* and its ideological framework.

On view for the first time, the exhibition will present works in India ink, felt-tip pen and gouache on paper taken from the visual diary the artist kept in the 1980s. Figurative recordings of his day-to-day impressions, the drawings present the human form, usually absent from his graphic work, but introduced in his videos, performances and sculptures (in which he stages his own body).

A series of small abstract paintings anticipate the artist's future pictorial work, in particular his borrowing from modernism of a "formal neutralism" stripped of all symbolism or narrative content. Alongside these works are miniature models made of cardboard, upon which the artist applied oil paint. Midway between painting and sculpture, they are precursors of the architectural interventions and installations he developed from the 1990s on. Heimo Zobernig extends the monochrome of paintings to the world of objects (furniture, pedestals, etc.) and architecture (walls, floors, etc.).

Scenographic objects punctuate both gallery spaces: a table painted black, a screen painted white, man-sized cubical columns of cardboard. A black synthetic resin varnish, applied to the entire surface of the latter, covers personal pictures of the artist or acts as a framework for white goose feathers. These stage props, recurring in his work, play with the codes of minimalism and send out a destabilizing reinterpretation of art history which under the appearance of a certain form of understatedness, is not without lightness.

Curated by art critic Stéphanie Moisdon.

# Heimo Zobernig

Born in 1958 in Mauthen, Austria.  
Lives and works in Vienna.

His major exhibitions include Mumok, Vienna (2021); Sharjah Art Museum, Sharjah (2018); Museum Ludwig, Cologne (2016); Malmö Konsthall, Malmö (2016); Kunsthhaus Bregenz, Bregenz (2015); Kestnergesellschaft, Hanover (2014); Mudam, Luxembourg (2014); Museo Nacional Centro de Arte Reina Sofia, Madrid (2012); Kunsthalle Zürich, Zürich (2011); CAPC, Musée d'art contemporain, Bordeaux (2009); Tate St. Ives, London (2008); Kunsthalle Bâle, Basel (2003).

He also participated in the 56<sup>th</sup> Venice Biennale, Italy (Austrian Pavilion, 2015); the Busan Biennale, South Korea (2006); the Sydney Biennale, Australia (2004); the Istanbul Biennale, Turkey (1992); documenta IX (1992) and documenta X (1997).

Heimo Zobernig was awarded the 2016 Roswitha Haftmann Prize in recognition of the relentless productivity and heterogeneity of his output and eloquence of his work.

His works have been acquired by numerous institutions, including the Museum der Moderne Salzburg, Salzburg; Kunsthhaus Graz, Graz; MAK (Museum für angewandte Kunst), Vienna; Mumok, Vienna; S.M.A.K, Ghent; Musée National d'Art Moderne, Centre Georges Pompidou, Paris; CAPC, Musée d'art contemporain, Bordeaux; Brandhorst Museum, Munich; Museum Ludwig, Cologne; Mudam, Luxembourg; Van Abbemuseum, Eindhoven; Museo Nacional Centro de Arte Reina Sofia, Madrid; MAMCO, Geneva; FRAC Nouvelle-Aquitaine MÉCA, Bordeaux; FRAC Grand Large - Hauts-de-France, Dunkerque.