



– Information Sheet

POINT OF INTERSECTION LINZ

Young Art and Masterpieces

30 May – 9 August 2009

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Exhibition Facts

Exhibition Title: **POINT OF INTERSECTION LINZ. Young Art and Masterpieces**

- Exhibition Period** 30 May until 9 August 2009
- Press Conference** 28 May 2009, 11.30 am
- Opening** 29 May 2009, 6 pm
- Exhibition Locality** Lentos Kunstmuseum Linz, Exhibition Hall on the Upper Floor
- Idea, Concept** Dr. Johanna Schwanberg, DDr. Dieter Buchhart
- Contact** Ernst-Koref-Promenade 1, 4020 Linz, Tel. +43(0)732/7070-3600;
info@lentos.at, www.lentos.at
- Opening Hours** daily 10 am - 6 pm; Thursday 10 am - 9 pm
- Admission** € 6,50, reduced € 4,50
- Guided Tours** Thursday 7 pm, Sunday 4 pm
Costs: € 3,-
- Guided Tours with the Curators** (Period 60-90 Min., Costs: € 4,-)
Johanna Schwanberg: 25 June, 7 pm
Dieter Buchhart: 2 July, 7 pm
- Press Contact** Mag. Nina Kirsch, Tel. +43(0)732/7070-3603; nina.kirsch@lentos.at

Available for discussion at Press Conference:

Stella Rollig, Director Lentos Art Museum Linz
Dr. Johanna Schwanberg, Curator
DDr. Dieter Buchhart, Curator
Dr. Bernhard Sommer, Volksbank Linz+Mühlviertel

Sponsor of the Exhibition



POINT OF INTERSECTION LINZ
Young Art and Masterpieces

30 May 2009 until 9 August 2009

The exhibition *Point of Intersection* explores the significance of Linz as a place where art is created and collected. In the surroundings of the Art University and Ars Electronica, Linz is not only a fascinating place for art productions, but also cultivates a vibrant practice of collecting modern and contemporary art. This is reflected in both the international orientation of the Lentos Collection and in the city purchases of contemporary art affiliated with Linz.

In *Point of Intersection*, the guest curators Dieter Buchhart and Johanna Schwanberg not only take a look at the regional art scene, but also virtually challenge the work from this scene with well known works from classical modernism all the way to contemporary art. In this way, the presentation is woven into a cultural history journey between the eras and between the various artistic media, which characterize both a new presentation of the Lentos Collection and a presentation of exciting young and younger artists affiliated with Linz.

At the same time, the curators raise questions illuminating the parallels and divergences between works from different eras. What links a landscape painting by Caspar David Friedrich (1774–1840) with a nature photograph by Mathias Kessler (b. 1968), and how does the video that "gets under your skin" by the Linz Art University graduate Karin Fisslthaler (b. 1981) stand up to Egon Schiele's (1890-1918) radical, painterly self-scrutinizing?

The confrontations result in cross-connections and new perspectives: for instance, a profound engagement with human existence is just as inherent to the portraits by Oskar Kokoschka or Maria Lassnig as to those by Irma Kapeller or Herwig Kempinger. Landscape serves not only Caspar David Friedrich and Max Klinger, but also young, contemporary artists such as Mathias Kessler or Julie Monaco as a window to the understanding of nature in their time, thus forming a mirror of the respective society both in the 19th and in the 21st century.

In a diversity of media, fascinating connections unfold in eight thematic areas, such as the portrait, abstraction, landscape and science. There is a special focus on works dealing with socially relevant issues (migration, identity, social issues, globalization, gender issues) and on intermedia, artistic approaches (art and science, text and image, painting and sculpture).

Participating Artists:

Marc Adrian, Hiromi Akiyama, Franz Josef Altenburg, Josef Bauer, Gerlinde Beck, Sabine Bitter, Tina Blau, Markus Bless, Karl Blossfeldt, Miklos Boros, Dietmar Brehm, Günter Brus, Julia Margaret Cameron, Lovis Corinth, Róza El-Hassan, Manfred Erjautz, Lorenz Estermann, Tanja Estermann, VALIE EXPORT, Anselm Feuerbach, Karin Fisslthaler, Leopold ForstnerFriedrich Caspar David, Jakob Gasteiger, Harald Gsaller, Franz Graf, George Grosz, Helmuth Gsöllpointner, Heinrich Heidersberger, Candida Höfer, Bernadette Huber, Markus Huemer, Hildegard Joos, Donald Judd, Gudrun Kampl, Irma Kapeller, Björn Kämmerer, Herwig Kempinger, Mathias Kessler, Gustav Klimt, Max Klinger, Karl-Heinz Klopff, Matthias Klos, Gerhard Knogler, Clemens Kogler , Peter Kogler , Oskar Kokoschka, Jiri Kolár, Silvia Koller, Tamás Körösiényi, Elke Krystufek, Maria Lassnig, Paul Albert Leitner, Erich Lessing, Max Liebermann, Hubert Lobnig, André Masson, Gerlinde Miesenböck, Paula Modersohn-Becker, Julie Monaco, Carl Moll, Andrew Molles, Inge Morath, Otto Mueller, Gabriele Münter, Ernst Wilhelm Nay, Shirin Neshat, Bernd Oppl, Hermann Josef Painitz, Uta Peyrer, Monika Pichler, Arnulf Rainer, Man Ray, Alexander Rodtschenko, Egon Schiele, Michèle Schnabel, Werner Schrödl, Hermann Staudinger, Emil Schumacher, Pascal Sébah, Franz Sedlacek, Günther Selichar, Richard Serra , Andrea van der Straeten, Hans Thoma, Simon Wachsmuth, Helmut Weber, Franziska und Lois Weinberger, Marianne von Werefkin, Charlotte Wiesmann, Manfred Wolff-Plottegg, Otto Zitko.

Biographies of the Curators

Dr. Johanna Schwanberg (born in 1966 in Vienna) Art and literature critic, curator, university lecturer.

Since 1996 Assistant Professor for Art Studies and Aesthetics at the Institute of Art Studies and Philosophy of the Catholic Theological Private University (KTU) Linz, and art and literature critic for "Parnass", for the feature section "spectrum" in the daily newspaper "Die Presse", for the feature section of the weekly newspaper "Die Furche", and others. Since 1998 curatorial and/or academic collaboration on exhibitions throughout Austria and abroad. Since 2004 she has contributed to the radio program "Thoughts for the Day."

DDr. Dieter Buchhart (born in Vienna in 1971) Curator, art theorist and artist, Director of the Kunsthalle Krems.

1990 - 2000 studied biology and art history. Curator of numerous exhibitions in renowned institutions in Austria and abroad. Since 1999 numerous monographs and interviews as editor of Kunstforum International. Author of numerous catalogue and journal essays as art theorist. Practicing artist since 2000 with solo exhibitions in Austria and abroad. Director of the Kunsthalle Krems since 2007.

Accompanying Texts

Point of Intersection Linz. Young Art and Masterpieces

The exhibition explores the significance of Linz as a place where art is created and collected. In the surroundings of the Art University and Ars Electronica, Linz is not only a fascinating place for art productions, but also cultivates a vibrant practice of collecting modern and contemporary art. This is reflected in both the international orientation of the Lentos Collection and in the city purchases of contemporary art affiliated with Linz.

Here we not only take a look at the regional art scene, but also virtually challenge the work from this scene with well known works from classical modernism all the way to contemporary art. In this way, the presentation is woven into a cultural history journey between the eras and between the various artistic media.

In eight thematic areas and a diversity of media, we address issues illuminating the parallels and divergences between works from different eras. What links a landscape painting by Caspar David Friedrich (1774-1840) with a nature photograph by Mathias Kessler (b. 1968), and how does the video that "gets under your skin" by the Linz Art University graduate Karin Fisslthaler (b. 1981) stand up to Egon Schiele's (1890-1918) radical, painterly self-scrutinizing?

The confrontations result in cross-connections and new perspectives: for instance, a profound engagement with human existence is just as inherent to the portraits by Oskar Kokoschka or Maria Lassnig as to those by Irma Kapeller or Herwig Kempinger. Landscape serves not only Caspar David Friedrich and Max Klinger, but also young, contemporary artists such as Mathias Kessler or Julie Monaco as a window to the understanding of nature in their time, thus forming a mirror of the respective society both in the 19th and in the 21st century.

Under the Skin

It is not naturalistic portraits or depictions of the object body that interest the artists presented in this exhibition area. Instead, they seek an in-depth engagement with human existence, a reflection on the possibilities of the media representation of the human image using artistic means.

Here the skin is considered as the boundary between the inner world and the outer world, functioning as picture surface as in the "Self-paintings" (1965) by Günter Brus and is simultaneously the area that is uncovered, in order to penetrate into the inside, as Gudrun Kampf ironically expresses in her object "Wooden Venus II" (1998).

Starting from Oskar Kokoschka's psychological expressionism and Egon Schiele's sensual body inquiries, there is a special accent on Austrian tradition. Artists like Günter Brus, Maria Lassnig, Arnulf Rainer and Elke Krystufek probe physical awareness and the self in all its states in painting, photography and performance, going all the way to the limits. "My body is the intention, my body is the event, my body is the result," as Brus programmatically formulated it at the beginning of his radical body art. It is an approach that is taken up by artists of the young generation like Karin Fisslthaler. In her video "Tesa" (2003) she distorts her own face by covering it with strips of sticky tape until it becomes unrecognizable, subsequently letting the "portrait" newly emerge by slowly removing the strips.

Artist-Researcher – A Myth?

The exhibition section “Artist-Researcher – A Myth?” is dedicated to artistic engagement with what science was, is, and can or should be, and how artists understand their position as researchers. Here the exhibits reflect a broad spectrum of scientific strategies, modes of depiction and artistic notions of science.

The focus is on a juxtaposition of contemporary positions with artistic works from the second half of the 20th century – although Karl Blossfeldt had already made about 6000 pictures of enlarged plant sections as early as 1898 with a self-made plate camera. Although these were initially used as teaching material, they subsequently had a major influence on modernism as artistic photography. Systematic visual analysis, comparable with scientific series of investigations in its meticulousness, is continued by Candida Hofer in her exploration of the presentation form and especially of the relation of the exhibits to the showcases and the architecture surrounding them in (natural history) museums, among others.

In contrast to this, Gerhard Knogler and Simon Wachsmuth approach the thematic complex of encyclopedic and museum systems of order in the form of three-dimensional objects and installations. Yet the paintings by Hermann Josef Painitz or the behind-glass montage by Marc Adrian also take up the theme of science by analysing questions of authenticity and the significance of the scientific image and its aesthetic quality.

Images Become Words – Words Become Images

When does an image start to become an image, a book a book, and a sculpture a sculpture? The question is not easy to answer in the face of the exhibits in the exhibition section “Images Become Words – Words Become Images”. What this involves is the relationship between word art and image art and the fine line between literature and visual art.

Relationships between text and image occur – even if not always with the same intensity – in every era of literary and art history. However, it is only since the avant-garde movements at the beginning of the 20th century that handwriting and printed text have come to be taken for granted as a component of images.

What happens when pictorial and textual elements enter into a mutual relationship in a work, can be observed in this exhibition section on the basis of diverse artistic approaches. Josef Bauer, for instances, uses language as the material of his pictures, sculptures and actions, whereas in “What I Heard”, Andrea van der Straeten deals with the dialogue between what is seen and what is heard, between what is written and what is drawn. In “EYE or EGG” (2005/06), on the other hand, Harald Gsaller poses the oldest objects of alphabetical culture for discussion in between showing and naming, depicting and saying. In this work he makes seeing and reading the theme of a complex engagement revolving around the relationship between the visible and the speakable.

Point and Line to Surface

Since the beginning of modernism, abstract art has turned against an imitation of an objective reality, art as mimesis. Yet even before the masters of classical modernism, artists of the 18th and 19th century created pictures alternating between a naturalistic rendering of objects and the abstraction of what is seen. The palette of abstract art is broad, ranging from concrete art, constructivism, lyrical abstraction, Tachism and the Informel all the way to Op Art, monochromy and geometrical abstraction.

At the same time, various techniques, such as that of photography, are rarely considered together with painting and sculpture. For this reason, in the exhibition section "Point and Line to Surface", different approaches to abstraction in various media are purposely associatively juxtaposed. Here there are photograms by Man Ray as well as paintings by André Masson, Ernst Wilhelm Nay and Emil Schumacher, and sculptures by Franz Josef Altenburg, Akiyama Hiromi and Helmuth Gsöllpointner. Regional artists are found alongside international artists and contemporary art next to that of the previous century. In Günther Selichar's "Screens, cold" one thus finds not only the continuation of an exploration of abstraction in photography, but it also opens up an important chapter of abstraction per se, which suggests parallels, despite a completely different materiality, with Richard Serra's large format oil pastel drawings and Jakob Gasteiger's paintings.

Ornament and Crime?

“The absence of ornament is a sign of mental strength,” agitated Adolf Loos in 1908 in Vienna with his essay “Ornament and Crime”. He opposed smoothing and aestheticizing by means of ornament in Art Nouveau, which in works like “The Swimmers” by Leopold Forstner in the same year, at least touched the border to kitsch. Even after Loos’ mockery, Gustav Klimt still remained true to his exploration of ornament until his death in 1918. Nevertheless, following Art Nouveau, which had a view of ornamentation covering all genres of art, the functionalist view of the 20th century, which Loos had so vehemently propagated, largely displaced ornamentation.

In the course of abstraction ornamental forms continue to be found, however, both in painting and in photography, such as in Alexander Rodchenko’s photographs. Yet ornamental forms are also recognizable in works of Op Art after World War II in paintings such as Andrew Molles’. These examples can be traced all the way to contemporary art, whereby ornament has become newly topical again since the 1990s. Floral, abstract, geometrical elements, all the way to calligraphic elements as in Shirin Neshat’s works, now form essential pictorial elements that critically question cultural identities, religion and tradition. Neshat confronts the role of women in Islamic societies, questioning stereotypes and patriarchal claims to power. Today the ornament thus serves less smoothing and superficial aestheticization, but rather the subversively expressed contradiction against existing orders.

On the Horizon

Two narrative strands on the “construct” of nature are developed in this exhibition section. On the one hand, a conjunction of landscape depictions by Casper David Friedrich, Anselm Feuerbach and Max Liebermann, all the way to German expressionists like Gabriele Münter and Otto Mueller allows a glimpse into the development of landscape painting at the time of the transition from natural history to natural science. On the other hand, this segment-like conjunction is contrasted with photographs by young contemporary artists like Mathias Kessler, Julie Monaco and Werner Schrödl, who mark the contemporary position after the “end” of nature. In comparison, in Casper David Friedrich’s “Uttewald Valley” from 1825 an engagement with the reconstruction of nature is just as palpable, since he deformed the topography of an existing natural landscape to achieve his formally exaggerated, clear geometry of the picture structure, as in Kessler’s works. Kessler took night shots with a large-format camera specifically specialized for landscape pictures, yet setting islands or icebergs far from human civilization in a searing artificial spotlight, thus making visible what was previously not perceptible to the naked eye in the sharpest focus. Unlike Friedrich, in his night shots he does not visualize ideal landscapes at all, but instead places real landscape formations segment-like in the spotlight. Despite perfect representations, however, they do not seem authentic, but instead recall computer-generated illusions. Indeed the ideal landscape, pristine nature never existed, has always been a fiction.

Fascination of the City

The exhibition section “Fascination of the City” deals with the exploration of the city as a space of living and of imagination, as a site of political, social and economic changes in all its architectural diversity. Starting from Carl Moll’s “Vienna Naschmarkt with Karlskirche” (1894), a painting that reflects how the bustle of the city entered into art already at the end of the 19th century, all the way to the “Berlin Documents” (2004-2007) by Karin Fissthaler and Bernd Oppl, this section presents pictures, objects, photos, videos and sculptures, in which the city is made the theme in very different ways. Paul Albert Leitner, for instance, travels as a photographic detective through metropolises, directing his gaze equally to urban architectures and street life, night life and everyday scenarios. Sabine Bitter and Helmut Weber critically analyse urban constellations in their photographs. Here it is less a matter of architecture per se, but rather of the socio-cultural processes associated with it. In comparison, inscribing oneself into real public space was the focus of the “Walk Through Vienna” by Günter Brus, who disturbingly faced the charged history of the square Heldenplatz in July 1965 as a vulnerable art object painted white. VALIE EXPORT pointed out that urban space is traditionally connoted male with her feminist actions. In “Schlafstätte” – a page from the series “Body Figurations” – she analyzes the relation between the female body and its architectural surroundings.

Social Hot Spot

Art is not created in an aloof space – it takes place in the here and now, develops in association with concrete political and cultural practices. This is evident in the exhibition section “Social Hot Spot”, starting from George Grosz’ “Heads of Peers” (1920) based on paintings, videos and photos from the second half of the 20th century. The Austrian photographer Erich Lessing, for instance, created images with his reportage on the outbreak of the “Hungarian Revolution” in 1956, which went around the world and substantially contributed to the valuation of the suppressed revolution. Hubert Lobnig’s “The Collector Živomir” (1996-2003) also revolves around current socio-political themes. The photo and video project centers around a Serbian migrant who earns his living in Vienna by collecting and recycling scrap metal. Whereas Lobnig’s series analyzes social structures in an urban area, in her photo series “Land_sterben” (2004-2006) Gerlinde Miesenböck deals with social transformation in structurally weak, rural regions. With the series “ich gegenüber”, which Bernadette Huber created in 2005, three months before the bombings in the London Underground, she confronts her own gaze as an artist-tourist of the people she sees – people from different generations, cultures and religious affiliations, whereas Miklos Boros tells the story in the photo series “Notstand” (2006-2008) of a young single mother from Linz, who works as a dancer in a nightclub while raising her three children.

Press Images



1. Caspar David Friedrich
Uttewalder Valley, around 1825
Lentos Kunstmuseum Linz



2. Mathias Kessler
ILULISSAT 001X, Greenland, 2007
Kunstankauf der Stadt Linz 2007-2008 / Nordico



3. Arnulf Rainer
„Lippenpressen“, 1971
Lentos Kunstmuseum Linz



4. Karin Fisslthaler
Tesa, 2003
Kunstankauf der Stadt Linz 2007-2008
/ Nordico



5. Egon Schiele
Portrait Trude Engel, 1915
Lentos Kunstmuseum Linz



6. Maria Lassnig
The non emancipated Human, 1967
Lentos Kunstmuseum Linz



7. Alexander Rodtschenko
Wheel, 1936
Lentos Kunstmuseum Linz



8. Hubert Lobnig
The Collector Zivomir, 2004
Kunstankauf der Stadt Linz 2007-
2008 / Nordico