ALOIS MOSBACHER
Furnishing the Wilderness
19 June to 7 September 2014
Contents

Exhibition Facts ................................................................. 3
Exhibition Text ................................................................. 4
Biography ....................................................................... 5
Art Education programme ............................................... 6
Exhibition Booklet Texts ............................................... 7
Press Images ................................................................. 11
Exhibition Facts

<table>
<thead>
<tr>
<th>Exhibition Title</th>
<th>ALOIS MOSBACHER. Furnishing the wilderness</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exhibition Period</td>
<td>19 June to 7 September 2014</td>
</tr>
<tr>
<td>Opening</td>
<td>Wednesday, 18 June 2014, 7pm</td>
</tr>
<tr>
<td>Press Conference</td>
<td>Wednesday, 18 June 2014, 10am</td>
</tr>
<tr>
<td>Exhibition Venue</td>
<td>LENTOS Kunstmuseum Linz, great hall at first floor</td>
</tr>
<tr>
<td>Curator</td>
<td>Dr. Elisabeth Nowak-Thaller</td>
</tr>
<tr>
<td>Exhibits</td>
<td>104 works, among those paintings, drawings, water colours, a video and an object</td>
</tr>
<tr>
<td>Exhibition booklet</td>
<td>A free exhibition booklet with information on the exhibits is available in German and English language. Texts and editorial office: Dunja Schneider</td>
</tr>
<tr>
<td>Mobile Guide</td>
<td>is available for smartphones and tablets, before, during or after the visit under <a href="http://app.lentos.at">http://app.lentos.at</a>. Supported by Samsung</td>
</tr>
<tr>
<td>Support</td>
<td></td>
</tr>
<tr>
<td>Contact</td>
<td>Ernst-Koref-Promenade 1, 4020 Linz, Tel. +43(0)732/7070-3600; <a href="mailto:info@lentos.at">info@lentos.at</a>, <a href="http://www.lentos.at">www.lentos.at</a></td>
</tr>
<tr>
<td>Opening Hours</td>
<td>Tue–Sun 10am to 6pm, Thur 10am to 9pm, Mon closed The LENTOS is closed on 18 April 2014.</td>
</tr>
<tr>
<td>Admission</td>
<td>€ 8, concessions € 6,50</td>
</tr>
<tr>
<td>Press Contact</td>
<td>Nina Kirsch, Tel. +43(0)732/7070-3603, <a href="mailto:nina.kirsch@lentos.at">nina.kirsch@lentos.at</a></td>
</tr>
</tbody>
</table>

Available at the press conference:
Bernhard Baier, Deputy Mayor and Head of Municipal Department of Culture
Stella Rollig, Director LENTOS Kunstmuseum Linz
Alois Mosbacher, artist
Disorienting, facetious, polarising – Alois Mosbacher, one of the neo-savages or “Neue Wilde”, has featured prominently in the art world ever since he first caused a splash in the 1980s, when the reputedly dead art of painting was revived. With his figurative sensuality, painterly bravado and narrative vigour and drawing on a great number of different sources for inspiration, he is prepared to this day to risk new departures in his painting.

In this premiere, the LENTOS puts a spatial installation of paintings on display by an artist, who is one of Austria’s internationally most renowned painters and graphic artists.

The spectacular show allows insights into Mosbacher’s present painterly universe and the most up-to-date phases of his work. Using his own architectural setting, Alois Mosbacher transforms the Great Hall into an exciting forest of paintings, into a wilderness full of unexpected perspectives. His renderings of scenes in nature and of animals are at once moving and surprising and penetrate to the heart of things. Impressions from photography and the new media are clearly in evidence and references to the Internet form an integral part of Mosbacher’s subjective critique of our times and the media.
Biography

1954: born in Strallegg, Styria, lives in Vienna and Obermarkersdorf, Lower Austria
1973–1978: studied painting at Vienna’s Academy of Fine Arts with Walter Eckert
Since 1979 Mosbacher has featured in a great number of solo and group exhibitions inside and outside Austria.
Mosbacher is the recipient of several important art awards, most recently of the province of Lower Austria’s 2012 Würdigungspreis für Bildende Kunst.
Art Education Programme

Guided Tours
Duration 1 hour, costs € 3,-, exclusive admission, German only
Every Sunday, 4 pm

Flashlight Guided Tour in English, Czech, and BKS (Bosnian, Croatian, Serbian)
Every 1st Saturday in a month at 4 pm
Duration 30 Min, € 2,- plus admission fee

Guided tour for deafs with sign language interpreter
Every 1st Saturday in a month at 4 pm
Admission and guided tour free for deafs

Guided tour with the curator
Thursday, 3 July, 7 pm
with Elisabeth Nowak-Thaller

CHILDREN AND FAMILIES
www.lentos.at/Kinder-und-Familie

SUMMER HOLIDAY STUDIO IN THE FRANCKVIERTEL
MO–FR 14–18 JULY, 10 AM–1 PM AND 4 PM–7 PM
An open-air studio that sets up a holiday camp in the neighbourhood.
A one-week programme that lets the children of Franckviertel immerse themselves in the world of painting.
A project organized by LENTOS and the children’s culture centre Kuddelmuddel.
Meeting place: the square at the intersection of Wimhölzelstraße and Zeppenfeldstraße
Free of charge for individual children, no registration required, just drop by!
With support from Sprecher Automation GmbH

SCHOOL AND MUSEUM
www.lentos.at/Schule-und-Museum

COOPERATION WITH HLW STEYR
Making use of the opportunity provided by this exhibition pupils organised a painting competition. What do students paint or draw when they get bored in school?
See the results in the reading room of the LENTOS.
Exhibition Booklet Texts

Introduction
Alois Mosbacher is a painter. In this capacity he is one of the most important Austrian representatives of the so-called Neue Wilde, the New Fauves, a group of painters that first emerged in the 1980s and sought to reinvent the art of painting with their emphasis on impulsivity and subjectivity.

Putting on display his most recent work, Mosbacher has transformed the large hall of the LENTOS into a forest, a stage waiting for something to happen. “My paintings differ from others in that, for me, it is not the individual painting that matters but the context established by all the paintings together”, says the artist. Observers are free to come up with a different story and a different game; to devise their own route through the exhibition. Mosbacher aims at universality, at the depiction of the world, an ambition tempered by his own admission that any desire to use painting for narrative purposes would be over the top. This is why he confines himself to playing with narrative structures; he plants clues and opens up spaces for thought.

The exhibition booklet put together by the LENTOS’s Art Education Department is largely based on an interview with the artist. It expands on the most important themes in the exhibition and seeks to provide assistance to visitors as they work out their own perspective on the works. There are no hard and fast rules for looking at Mosbacher’s pictures. For him, a picture serves as a catalyst. It enhances what is already there in the mind of each observer.

The Bridge
One of the exhibition’s special features is the bridge in the middle of the room, with its several functions and purposes. One of them is the challenge that such a vast hall poses for exhibition designers: “For a painter, one of the main concerns is the hanging of the pictures. It’s obvious that you’ll need some sort of exhibition architecture. You’re really getting nowhere if your only option is to hang the pictures from the wall. What I wanted to prevent at all costs was shrinking this marvellous hall by putting in movable walls.” A variety of structures are used to prop up pictures in stand-alone situations. Only very small pictures are hung from the wall. All the others follow their own path into the room’s open space.

The purpose of the bridge is to offer observers different standpoints and perspectives. Far from being just a piece of exhibition architecture it is rather a walk-on sculpture in its own right to be used like natural scenic vantage point. What observers get from the bridge is an elevated perspective. A painting has been installed on one side, letting visitors, according to Mosbacher, “actually climb into the picture”. What the art connoisseur Mosbacher also had in mind is the Impressionists’ plein-air technique of painting: “I feel I’m a cyber Impressionist, capable of floating around in utopian history, unpacking his easel and looking for a really
comfy spot to settle down, where he can paint the lovelyscene in front of him. Just like Claude Monet in his ‘Bridge over a Pond of Water Lillies’.

Forest / Trees
Mosbacher’s forest is a stage waiting for some sort of action. Forests feature prominently in many stories and fairy stories either as a refuge and shelter or as a non-place, a crime scene or a haunt of ghosts. Mosbacher’s entire oeuvre focuses thematically on the forest. He produces realistic tree portraits, which coalesce into a living forest, a forest inhabited by all kinds of creatures – inanimate objects, human beings and animals. The artist warns us against misunderstanding his pictures as romantic landscape paintings. To ensure that it is not going to happen he has inserted into his series of large tree paintings entitled simply “Baumbilder“, 2012–2014 an altogether different series of pictures called “Déjà vu”.

Déjà vu
The “Déjà vu” series consists of a large number of small pictures dating from 2013–2014. “Déjà vu”, as is well known, translates literally as “seen already”, which in Mosbacher’s case refers to his passion for collecting second-hand imagery. His sources include news agencies, magazines and the internet. The images then serve as templates for his pictures. The “Déjà vu” series features motifs from contemporary events. Among the figures that can be recognized are Berlusconi, Putin, Merkel and Obama. Other references point to terrorist acts and to the conflicts in Syria and Egypt. These breaking-news flashes are interspersed with lovely genre scenes: an attempt, one is led to conclude, to interpret the world through pictures. Painterly research has led to the creation of a plot, a world in its own right that provides any number of potential narratives for its observers. What is important here to Mosbacher is his impressionist style of painting: “I’ve painted it in an impressionist style, like someone who lives in the sticks and doesn’t have a clue what’s happening in the world. This puts the whole thing into perspective.” Another important element is the hanging of the pictures in a way that enables visitors to view them as if they were a series of film frames: “painting arising from a filmic mindset”, as the artist describes it.

Furnishing the Wilderness
In the 1990s, Mosbacher rented a house in the Weinviertel, which served him as a refuge. Pictures such as “Möblierte Wildnis” [Furnished wilderness] date from that time, when he spent the months of May to October painting in the woods. An old man had illegally built himself a shack from waste material; children had made themselves dens. He was fascinated by these simple structures.

In addition to this, Mosbacher at that time made a careful study of two American dropouts. One was the American writer Henry David Thoreau, who, in 1845, had moved into a cabin he had built himself close by Walden Pond, near Concord, Massachusetts. “Walden; or, Life in
the Woods” is, among other things, a chronicle of the simple life he led there. The book exerted a powerful influence on the environmentalist movement and the generation of 1968. The other dropout was the mathematician Theodore Kaczinski, the notorious Unabomber. Having withdrawn into a self-built cabin to indulge in destructive fantasies in 1970, he sent more than a dozen letter bombs to victims picked more or less at random from university and airline staff, a procedure reflected in his nickname.

**Ball**

How did the ball land on that branch? “Once you start playing around like this you may well remember how you chucked a ball around as a child and how it ended up in a tree”, says the artist about this work. It is directly related to his “Alb” [Nightmare] series and reminiscent of a painting featuring two balls dating from Mosbacher’s “New Fauves” period. What interests him is the moment when everything suddenly seems to go out of sync. The thought that maybe the ball stays in the tree because gravity has become dysfunctional or because the world is out of joint for good is a nightmare for the artist. It is just as much of a nightmare as the knowledge that thirty years have passed between the earlier picture and its present-day successor; it reminds the artist of his own mortality.

**Alb**

Animals often serve Mosbacher as starting points for his paintings. The nine pictures in his “Alb” series, which draw their titles from different types of nightmares, feature a dog, a swarm of bees, birds, dead deer. According to the artist, the charming looking dog was included in the exhibition “because with the little stick in his mouth he is ready to join the fun in the woods at any time”. Mosbacher usually finds his motifs in nature. “When I go into the forest, I’m looking out for surprises, for something that inspires suspense, for example, for twigs that have been arranged in a certain way. You immediately ask yourself: how is that possible? Who’s behind this?” Anyone for a stroll in the woods? Even though the title “Alb” has gruesome overtones and danger or even death may be lurking in the woods, the artist has this advice for observers: “Don’t take too serious a view of the paintings. Alternative stories are always possible. And a dose of humour is always involved”.

**Annexe: Drawings**

The Annexe is largely given over to works on paper: pencil and charcoal drawings and watercolours. Many charcoal drawings date from the 1980s, Mosbacher’s “New Fauves” period. As opposed to the works in the Great Hall, the emphasis here is on the human figure, particularly on the head. All the motifs are taken from nature. In “LARP”, 2003, a series of large-format pencil drawings, people are playing a game in the woods. Most participants are holding sticks. One of them is at work on a tree with a chain saw. The majority of participants are dashing around and our eyes follow them to and fro across the scenery. The scene
draws inspiration from Live Action Role Playing, or LARP for short, a game Mosbacher researched in detail on the internet. It facilitates the organisation of role playing games by various communities, particularly in the fantasy genre. The games take place in a world more or less convincingly inspired by the Middle Ages; they frequently involve some fighting. Participants meet up in a pre-arranged place and receive a role each. Usually there are no spectators in Live Action Role Playing: visitors to the museum are transformed into participants in a game which could go either way.

**Reading Room**

* A dorf TV film featuring Alois Mosbacher

* Results of the Painting Competition organised by HLW Steyr / LENTOS Department of Art Education
Press Images

Press Images available for download at www.lentos.at.

1. Alois Mosbacher, *Furnishing the wilderness*, 2013/2014


3. Alois Mosbacher, *Dog*, 2013


7. Alois Mosbacher
*Bee hive*, 2013

8. Alois Mosbacher
*Storme*, 2013

9. Portrait Alois Mosbacher

10.-13. ALOIS MOSBACHER. *Furnishing the wilderness*
Exhibition view
Photo: Alois Mosbacher