Information Sheet

CAR CULTURE
The Car as a Sculpture
2 March to 4 July 2012
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Exhibition Facts

Exhibition Title: CAR CULTURE. The Car as a Sculpture

Exhibition Period 2 March to 4 July 2012
Opening Thursday, 1 March 2012, 7 p.m.
Press Conference Wednesday, 29 February 2012, 10 a.m.
Exhibition Venue LENTOS Kunstmuseum Linz; big exhibition hall, exterior area around the museum and in the urban space of the City of Linz
Project Managers Stella Rollig, Magnus Hofmüller
Exhibits 26 works (24 sculptures, a video projection and a video game installation) by 23 artists / artists’ collective
Catalogue An extensive catalogue will be published for the exhibition at the LENTOS: CAR CULTURE. The Car as a Sculpture. Ed. by Stella Rollig. With essays by Stella Rollig, Peter Weibel, Sibylle Berg, Thomas Girst and Matthias Penzel as well as numerous illustrations, 112 pages, € 19,- (Museum price).
ISBN 9-783869-843-124
Cooperation The exhibition was conceived by the ZKM | Medienmuseum in Karlsruhe on the occasion of the 125th anniversary of the motor car in 2011 (Curators: Peter Weibel, Bernhard Serexhe).
Support The exhibition is supported by Samsung, Krenmayr, STOPP, the art education by Nikon and Rollenbau.
Room Texts in german and english language to each exhibit in the show
Editorial staff: Dunja Schneider, Nina Kirsch
Contact Ernst-Koref-Promenade 1, 4020 Linz, T +43(0)732/7070-3600; info@lentos.at, www.lentos.at
Opening Hours Tuesday–Sunday 10am–6pm, Thursday 10am–9pm, closed on Mondays (except on 26 December)
Admission € 6,50, Concessions € 4,50
Press Contact Nina Kirsch, Tel. +43(0)732/7070-3603, nina.kirsch@lentos.at

Available at the Press Conference:
Stella Rollig, Direktorin LENTOS Kunstmuseum Linz
As well as the following artists: Ecke Bonk, Severin Hofmann, Hannes Langeder, Leo Schatzl, Lieven van Velthoven
It is considered the human’s favorite toy – the automobile. As a cult object and symbol of individual freedom, it epitomizes mobility and expresses lifestyle and luxury. At the same time, the car stands for the endangerment of our planet: exploitation of resources, environmental destruction, traffic gridlock, accidents. And at the practical level of everyday life: trouble with finding parking spaces, costly mechanics’ hours, tailgaters on the motorway, the rising cost of fuel. Then again the pleasure of a new car: Let’s go! The automobile remains persistently attractive. How long can that continue to work?, we wonder worriedly – and get into the car.

An object that plays such an important role in the life of the individual as well as in technical, economic, aesthetic, and urban and traffic planning contexts must inevitably interest artists. As Wolf Vostell said in 1969: “The car is the sculpture of the 20th century.”

Up the the present, an astonishingly large number of artists devote their attention to the car: affectionately, critically, intelligently, ironically.

The large exhibition hall of the museum becomes a parking lot, where artistic vehicles are gathered. Charged luxury objects like a Porsche and Ferrari are irreverently treated and divested of their qualities, only to be resurrected as dysfunctional doppelgangers. The roles of iconic models relevant to the history of society, such as “Trabbi”, VW Bug or Mercedes Benz, are illuminated, while playful alterations of utility vehicles make hidden connotations obvious.

The exhibition shows the social, artistic and economic relevance of the cult of the automobile from artistic perspectives – critically, surprisingly and entertainingly.
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Room Texts

Introduction
The motorcar has the reputation of being man’s favourite toy. As a cult object it serves to
signal its owner’s status – or at least the pretence thereto. At the same time its negative
connotations are impossible to ignore: the spiralling price of petrol, traffic accidents, the
ecological crisis.
Let’s admit it: we are torn between love and hatred of the car. This love-hate relationship
is also a matter of great interest to artists, and it is in this spirit that the exhibition CAR
CULTURE transforms the LENTOS’s Great Hall into a parking lot for cars that have
morphed into sculptures.
Social, aesthetic and economic aspects of the car cult are presented here from an artistic
perspective in a manner that combines criticism, insight and fun.
Compiled by the LENTOS Education Department, this Exhibition Guide Booklet is
designed to facilitate an individual approach to the artists on display, who are arranged in
alphabetical order. The booklet also contains the answers to the questions featured in our
“Top Trumps” card game.

Franz Ackermann
*1963 in Neumarkt-Sankt Veit, lives in Berlin
Helicopter Nr. 21 (Flucht- und Befreiungsfahrzeug), 2003
A hybrid between a car and a chopper: what looks like a phantasy object from a science-
fiction film or an oversize toy has in fact far more sinister connotations. What made the
artist Franz Ackermann transform a VW into a helicopter are the 1971 blueprints
produced by the RAF (Rote Armee Fraktion, an extremist left-wing terror organisation in
the FRG).
While the clumsiness of the utopian object might make you smile the manic despair that
called this design into being in the first place is enough to make anyone shudder.

Gottfried Bechtold
*1947 in Bregenz, lives in Hörbranz and Bregenz
Panamera, 2012
The youngest object to be presented in CAR CULTURE is on show in the LENTOS’s lobby.
As Bechtold did not complete Panamera until shortly before the opening of the exhibition
this is a genuine première.
It is no surprise that the artist, who is a card-carrying Porsche fan, has again focused on one of the models of the marque: a Panamera, as the title indicates, Porsche's first four seater. Bechtold has replaced all parts normally made of glass with sheets of copper. This means it's pitch dark inside and if you drive this 500-horsepower muscle car, you rely exclusively on pictures relayed by cameras mounted on the car’s body. For better or for worse, our dependence on technology is complete.

**Verdichtung 997**, 2006

Compressed to a cube and mounted on a plinth as a sculpture, the Porsche 997 Carrera S can hardly be identified any longer. A glass bottle at its side contains all that is left of its engine oil and petrol. The car – brand new at the time – served Porsche fan Gottfried Bechtold as a mould for concrete casts before he had it compressed in a scrap press. Porsches regularly put in appearances of a sort in the artist’s work, perhaps to evoke the notions of speed and/or status. By casting them in concrete or compressing them into a sculpture as in the present work, Bechtold pointedly contrasts mobility and immobility and speed and standstill.

**Ecke Bonk**

*1953 in Kairo, lives in Karlsruhe

**Deutsche Einheit, Trabant E Klasse, Modell Brandenburger Tor**, 1989/2009

The car that defined the GDR, seriously upgraded and with tinted windows. The title says it all: this is the ultimate Trabi, the Trabant E(lite). The name of this custom-built model refers to Berlin’s best-known landmark, the Brandenburg Gate, which was at the centre of the TV coverage of the Fall of the Wall on 9 November 1989. Ecke Bonk, represented both at dX and Documenta11, is perhaps asking a question here about which truth we should opt for. East or West? The material of the “cardboard racer”, which was ridiculed in the West at the time, might be just the thing for electric cars.

From inside the Trabant's body we hear synthetic voices reciting Karl Marx’s *Das Kapital*. Bonk's Trabant, which is given a different reception in the Museum than on the road, is not so far removed from reality: in Berlin they're offering city tours in tuned GDR cars and there is even a Trabi XXL stretch limo on offer.

**Severin Hofmann / David Moises / Leo Schatzl**


**Gimme Gummi (Autorotation)**, 2003
If you’re in the driving seat and your passenger says to you, “Gib Gummi!”; he wants you to step on it and accelerate flat out, tyres squealing. This car sculpture by Hofmann, Moises and Schatzl is also about speed but not the kind that puts you ahead of the pack on the race track, with such potential side effects as whiplash injuries. The VW Beetle is suspended on 150 luggage rubber straps, each with a safe working load of 20 lb. If you rotate the car, you wind it up and once it’s fully wound and then released, the energy stored in the twisted rubber straps makes it rotate the other way. What the artists were aiming for is for the Beetle to be transformed into a Dada-like dynamic sculpture generating light and colour effects and offering five passengers a most unusual ride, in which whiplash can thankfully be ruled out.

Christoph Keller
*1967 in Freiburg, lives in Berlin

*Expedition Bus and Shaman Travel*, 2002
The silver VW T2, its sliding door wide open, invites visitors to climb on board. What they find inside bears out their first impression that this is no ordinary RV. The windscreen serves as a screen for a two-channel video projector. What visitors get to see – ethnographic films from the 1950s and 1960s centring on shamanic rituals – is not only remarkable in itself, the temporal sequence of the shots has been skilfully manipulated, which makes them even more unusual. This RV transports its passengers to distant territories and strange cultures strictly in virtual terms and by doing so inspires questions about the nature of our longing for far-flung destinations.

Folke Köbberling und Martin Kaltwasser
*1969 in Kassel / *1965 in Münster, live in Berlin

*Cars into bicycles/Peugeot*, 2008
Köbberling and Kaltwasser present two unusual bicycles which were actually part of the same car at one stage. The car was publicly disassembled on a parking lot in Graz. What fascinates the artists is the prospect of living in a society in which cars and their noxious fumes have disappeared from the streets because they have been replaced by bicycles. Kaltwasser is a native of Muenster, Germany’s bicycle capital, which may be an additional source of inspiration for this attempted reconquest of urban space.

*Crushed Cayenne*, 2008
For their reconstruction of a car crash Köbberling und Kaltwasser have deliberately picked one of the most up-market models: the *Porsche Cayenne Turbo*. The two SUVs, now
united in mutual destruction, have been constructed from found wood, which gives them an uncharacteristically eco-friendly aura. The drivers of such vehicles, perched a foot or so above more ordinary mortals, often indulge an aggressive driving style; the scene reconstructed here shows one possible outcome. The tinted windows, which used to block out inquisitive glances, have gone.

Köbberling and Kaltwasser offer us a backstage view: Climbing into one of the wrecked cars and looking out of the glassless windows, we realize it makes sense to use cayenne pepper in moderation.

**Hans Kupelwieser**
*1948 in Lunz am See, lives in Graz and Wien

**Metallomobil**, 2000

Hans Kupelwieser’s *Metallomobil* reduces the car to its bare essentials. Aluminium plates riveted together and into place provide a geometrical cloak, leaving only the vehicle’s tyres and rear mirrors uncovered. Aluminium’s properties have led to its widespread use in the construction of aeroplanes and spacecraft. The fact that the body of Kupelwieser’s vehicle is made of aluminium lends it a futuristic, noble look, which is further enhanced by the ergonomic design.

Despite the extreme reduction of outward features the eye immediately recognizes the object as a car. Its novel shape however causes considerable irritation, which is even more noticeable when the *Metallomobil* puts in an appearance in the street; it also generates a great deal of curiosity. As is the case with all shrouded objects, you want to know what’s underneath.

**Alicja Kwade**
*1979 in Katowice, lives in Berlin

**Nissan (Parallelwelt 1 + 2)**, 2009

The Nissan Micras, which have both been knocking around already for some time, are twins of a special sort: the idea of a “parallel world” is based on the notion that every particle of the universe has an identical counterpart. Both cars have the same scratched wing, one is right hand drive, the other left hand; even the discarded junk inside is identical, and the registration plates feature the same letters and numbers, only mirror-inverted in one case.

For the duration of the exhibition Kwade and her friend make do without their respective wheels. The very twinness of the two silver painted cars, parked outside the LENTOS, irritates and challenges our perception.
Hannes Langeder  
*1965 in Linz, lives in Linz  
**Fahrradi FFX**, 2012 and **Ferdinand GT 3 RS**, 2010
Ferrari is almost synonymous with speed and engine power. Langeder’s *Fahrradi* – a pun on the German word for bicycle – may be a distant relative of the Italian thoroughbred both in name and looks – but fast it is not. The speed *Fahrradi* is capable of depends on how fast the legs of its driver can make it. After the “world’s slowest Porsche”, the *Ferdinand GT 3 RS*, with which Langeder brought traffic to a standstill in Linz’s city in 2009, the artist presents his latest brainchild which is equally likely to take car enthusiasts and car critics by surprise.

Michaela Melián  
*1956 in Munich, lives in Eurasburg  
**Bertha Benz, Konstruktion**, 1998/99
Melián frequently centres her works on historical events. The installation shown here was inspired by two well-known historical personalities, Bertha Benz and Lady Di.  
On 5 August, 1888, Bertha Benz, the wife of Carl Benz, the pioneering automobile designer, drove a Benz Patent Motorwagen from Mannheim to Pforzheim (106 km) and back, demonstrating that the automobile was to be taken seriously as a means of transport.
While Benz cars were at the centre of this woman’s life they spelt death to another: Lady Di died, as we know, in an accident involving a Mercedes-Benz S. Car dealers reacted to this by draping the S class vehicles in their showrooms in black. It is this curious form of respect that Melián alludes to in shrouding her *Konstruktion* in skin coloured silk taffeta. Also part of the installation is a facial composite of Bertha Benz, made by a composite artist from Melián’s oral description.

Olaf Mooij  
*1958 in Rotterdam, lives in Rotterdam  
**Snake Pit**, 2007
Three polyester car body shells, haphazardly arranged to form an ensemble. What is it supposed to be? Is the title of the installation, *Snake Pit*, a clue to the artist’s intentions? The beige shells are perhaps meant to be taken symbolically, they are a snake's sloughs, they are something organic. Does this refer to the tendency some of us succumb to of seeing cars as living beings? It is certainly no coincidence that Mooij chose the body shell of a Trabant. Not only does rapid technological progress make it necessary for cars to cast
off their old skin and replace it with a new one but history itself produces ruptures that render whole classes of objects obsolete and cause them to be replaced.

**Fritz Panzer**

*1945 in Judenburg, lives in Vienna

**Volkswagen, 2012**

Fritz Panzer is known for his signature wire sculptures which look like threedimensional drawings. He creates wire replicas of massive objects such as pieces of furniture or parts of interior rooms. The thin wire he uses for these replicas, which are usually immediately recognizable, makes them almost weightless. Even though the car, which his replica in the exhibition is modelled on, is only hinted at, it is immediately recognizable as a VW Golf. “I consider the car as something I have already become estranged from,” says the artist. The sculpture has the aura of a thing of the past that has been sketched from memory.

**Axel Philipp**

*1956 in Karlsruhe, lives in Karlsruhe

**S KY 2000, 2011**

A convertible is a type of car we normally associate with a superior lifestyle and a special attitude to driving, with freedom, coolness and even a certain amount of showmanship. Axel Philipp’s S KY 2000 deliberately contradicts such assumptions. The artist has filled the passenger compartment of a Mercedes-Benz 280 with waste oil, rendering the vehicle unusable. The surface of the viscous liquid reflects the faces of the observers, perhaps the last thing the latter expect to see when they turn towards this epitome of luxury.

**Fabrizio Plessi**

*1940 in Reggio Emilia, lives in Venice, Cologne and on Mallorca

**Wasserwagen, 1981**

What you hear: rain pouring down, windscreen wipers whipping to and fro. What you see: TV monitors with projected rain and projected wipers behind the windscreens of two VW Beetles. The cars stand face-to-face, their headlights turned on, almost as if they were involved in some kind of communicative act. Plessi, who was responsible for the Italian pavilion at the EXPO 2000, has what almost amounts to an obsession with water. In the 1970s he made a name for himself with his “Video sculptures”. From 1990 to 2000 he
held the chair of Humanizing Technology at the Kunsthochschule für Medien Köln. It might be hard to find a more convincing solution for the task of putting a human face on technology than this poetical encounter between two VW Beetles in the rain.

**Tobias Rehberger**

*1966 in Esslingen, lives in Berlin and Frankfurt a. M.

*Pad-See-Euw*, 2001

So this is supposed to be a VW Beetle? Not only does it look weird, there is also the bizarre title, the name of a popular Thai dish, which translates as “stir-fry dish with soy sauce”. Rehberger, well known for work that falls between art and design, commissioned Thai workmen to make the sculpture – a variation on the theme of outsourcing. The fact that the replica is based on Rehberger’s handdrawn blueprints may account for its numerous deviations from the original.

Bearing in mind that the artist in turn used historical blueprints that reflect the demands Adolf Hitler specified for the “Kraft-durch-Freude-Wagen” [Strength through Joy car], we may, in view of its place in the history of Nazism, soon come to see the droll looking vehicle with different eyes.

**Valentin Ruhry**

*1982 in Graz, lives in Wien

*VW Transporter*, 2005

The title does not leave you in the dark about what you’re going to get: a VW van. What it doesn’t say: what you actually get is the two-dimensional rendering of a van, whose outlines the artist has ‘sketched’ on the wall with electric cables. A light bulb at the end of the cable marks the spot where you’d expect to find the well-known VW logo.

This work is characteristic of Valentin Ruhry, who makes replicas of objects from the most mundane materials or, preferably, light. The objects he recreates in this way always look new and surprising.

**Georg Seibert**

*1939 in Kleinwiesen, lives in Marleben and Berlin

*Der Käfer – Ein Deutsches Wunder*, 2004–2006

A sky blue VW Beetle, encased in a structure of galvanized round steel bars, will grace Linz’s Main Square until 9 May, drawing attention to the LENTOS’s *CAR CULTURE*. The registration plate bears the installation’s title: *Der Käfer – Ein Deutsches Wunder* [The Beetle – A German Miracle]. The installation is designed for outdoor display and its
changing locations have opened up a series of different interpretations. Before its guest appearance in Linz it was on display in Wendland on the river Elbe from 2004 to 2006, in 2007 it dropped by at the VW Design Center in Potsdam and three years later it descended on Hockenheim, not, as one might expect, as a sideshow of the motorsport race track but as part of the Federal Horticultural Show. On closer inspection you will discern the outlines of a house in the structure surrounding the car, a motif that has been a constant feature of Seibert’s steel installations since 1972; it appears in a wide variety of shapes, reminding one of the protection and/or privacy a house offers.

SUPERFLEX
SUPERFLEX is a Copenhagen-based artists’ collective founded in 1993 by Jakob Fenger, Rasmus Nielsen and Bjørnstjerne Christiansen. 

*Burning Car*, 2008
Video, 11 Min.
A picture we’ve become thoroughly familiar with from the media: a blazing car. Burning cars used to be a common sight in the battle zones of countries with a dictatorial regime. In the meantime they’re more likely to be associated with riots in cities like Paris or London; they’ve become emblematic of problems besetting societies in the so-called West. The video features a scene, for whose realization in a 2008 solo exhibition in Middelburg/NL the artists’ collective SUPERFLEX set fire to a Mercedes-Benz. It exerts a morbid fascination. You stare into the flames as if this were a bonfire or a Yule log and the fact that this is a car that has deliberately been set on fire is easily lost sight of. Pictures transported by the media often produce a similar effect: the scenes they depict may be extremely distressing but are perceived as unreal.

Gustav Troger
*1951 in Kohlschwarz, lives in Graz

*Smart mirror-travel®*

*AUTO ANIMIERTE LEERE*, 2011
Once this Smart begins to move, it melts into the background and becomes invisible. This is due to the mirrors with which the artist has covered the entire body of the car. Troger points to predecessors in the history of art as sources of inspiration, such as Analytic Cubism, one of the inventions of Pablo Picasso and Georges Braque. Paintings in the cubist style, as is well known, split up objects and spaces into their component parts.
René Magritte’s seminal *La trahison des images (Ceci n’est pas une pipe)* is an exemplary statement for Troger about the nature of the images we create. Or, more to the point, about a car as a sculpture or a sculpture as a car. Mirrors are the artist’s favourite material. He has been known to wear mirror fragments on his skin in public performances, both as a second skin and a cloak of invisibility.

**Lieven van Velthoven**  
*1984 in Leiden, lives in Leiden  
*Room Racers*, 2010  
This interactive gaming installation by the software designer van Velthoven is a challenge to visitors. Racing cars are projected on to the floor and can be steered via joysticks by the players. Real objects and barriers of one kind or another litter the floor and the virtual racing cars have to react to them. A car that comes up against a barrier must be steered past it.  
Give *Room Racers* a try, rearrange the objects and barriers on the floor as you like and compete with other players. Races involving several cars are not only possible, they are tremendous fun. (The installation was awarded the title Best New Media Production 2011 at the Dutch Cinekid Youth Media Festival.)

**Peter Weibel**  
*1944 in Odessa, lives in Karlsruhe and Vienna  
*Mechanik der Organismen – Organik der Maschinen*, 1994  
A tortoise shell placed upside down on the body of a VW Beetle: the mere juxtaposition of the two shapes demonstrates how industrial design may use forms created by nature as a source of inspiration, a fact which is further underlined by the title the artist has chosen for his installation. Man has always been a gifted copyist of what he discovered in nature, be it simple shapes or extremely complex processes (bionics).

**Erwin Wurm**  
*1954 in Bruck an der Mur, lives in Wien and Limberg  
This sculpture is decidedly – and deliberately – off-kilter. The car at its centre has been given a new lease of life. This is the case with many of this artist’s objects. Often morphing into something that is uncharacteristically greasy, gooey or even liquid, Wurm’s objects extend the range of possibilities for contemporary sculpture. Will it be possible to control this crooked vehicle in traffic conditions? Who is in control of whom, the driver of
the car or vice versa? As in Wurm’s *One Minute Sculptures* man and object enter into an unusual union.

Building this sculpture was a complex and time-consuming process, and the challenges involved in integrating the Renault 25 into the sculpture, tilted at an angle of 45 degrees, have been documented. The story is told in a documentary (*Anton dans l’ombre*), for which a camera accompanied one of Wurm’s collaborators on a typical working day.

**Yin Xiuzhen**

*1963 in Beijing, lives in Beijing*

*Collective Unconscious*, 2007

Lengths of fabric have been tacked on to a minivan, transforming it into a giant caterpillar. In the 1990s a minivan perfectly expressed the economic boom in the artist’s native country. The title she has chosen for her installation refers to life in a collective, in which the individual remains anonymous, embedded as it were in the collective unconscious. The artist militates against anonymity: Her “maxivan” is spacious enough to serve as a meeting point for visitors. Do sit down on one of the stools for a leisurely chat with fellow visitors.

**Mercedes-Benz**

What’s in a name? Mercedes certainly had nothing to do with motorcars to begin with; Emil Jellinek (1853–1918), one of the most colourful figures associated with Daimler’s early history, used Mercedes, his daughter’s nickname, as an alias when he took part in the leisurely motor races of the belle époque.

The name stuck and when the Daimler-Motoren-Gesellschaft was merged with its rival Benz & Co. in 1926 the new company called itself Daimler-Benz-AG and its chief marque Mercedes-Benz.

Mercedes-Benz has two aces up its sleeve as far as the public profile of its name is concerned: its luxury cars and its commitment to motorsport. Events Mercedes takes part in include F1 races, where the marque fields two German drivers, Nico Rosberg and Michael Schumacher.

**Porsche**

The story of the Porsche marque begins with the Austrian-German automotive engineer Ferdinand Porsche (1875–1951). In 1934 Porsche’s consulting firm was commissioned to design the People’s Car, which later became known as the VW Beetle.
The first car to actually bear the name Porsche, the *356 Nr.1 Roadster*, was built in 1947 under the aegis of Ferdinand’s son Ferry, who also designed the famous Porsche logo. The prancing black stallion in the middle is a reference to the coat of arms of Stuttgart, where the company’s headquarters is located. The *911*, arguably the most famous Porsche, made its first appearance in 1963. Today Porsche is among the world’s most successful car companies, not least owing to its merger with Volkswagen AG in 2009.

**smart**

The revolutionary concept underpinning the smart is a brainchild of Nicolas G. Hayek, the well-known, multitalented founder of the Swatch Group, and was developed from 1994 by a company formed from a subsidiary of Daimler-Benz and the Swiss SMH SA (Société Suisse de Microélectronique et d’Horlogerie). In 1998 Hayek sold his shares to Daimler-Benz; the original Smart company was dissolved in 2006 and integrated into the Daimler group.

Users love the smart as an economical, environment-friendly city car that fits into even the smallest parking space. The name is appropriate enough so it may come as a surprise that it is actually an acronym, consisting of the initials of Swatch and Mercedes and the word “art”.

**Trabant**

In 1954 the East German government endorsed plans for an economy car whose body would be made of plastic, and in 1957 the first Trabant rolled off the assembly line at VEB Sachsenring in Zwickau, VEB being the German abbreviation for “people-owned enterprise”. While production in West Germany of the VW Beetle was already in full swing, the GDR was hampered by the scarcity of raw materials. As a substitute for expensive sheet steel for the body, the GDR developed Duroplast from the basic components of resin powder and cotton, which gave the Trabant – affectionately known as Trabi – nicknames such as ‘cardboard racer’.

From the 1980s onwards Trabants were equipped with the four-stroke engine that VW had developed for their Polo, the original Trabi engine having become hopelessly outdated by that time. The downside was that many people now found they could not afford the new car. When the Wall fell in November 1989 the Trabant was one of the many things it buried. The Sachsenring factory closed its gates for good in April 1991.
**VW-Bus**

The VW van is officially called VW T2, since it was developed from 1948 onwards as Volkswagen's second car model. Now in its fifth generation, it reputedly saw the light of day as a brainchild of a Dutch VW importer, one Ben Pon. When Mr Pon paid a visit to the VW factory in Wolfsburg, he saw Beetles fitted with a simple loading platform made from wooden slats. He shared his thoughts with VW management and “Bulli” was born. The T2 van is available in many different models, from simple pickups to emergency service vehicles, RVs with a folding roof and various models for commercial uses. In the meantime the T1 and T2 models from the 1950s to the 1970s are much sought after by vintage car collectors. Given its attraction particularly to the younger generation, it is not surprising that the VW van played a star role on TV and in films such as *Back to the Future* and *Die fetten Jahre sind vorbei* [*The Edukators*].

**VW Beetle**

Historically speaking, the origins of the VW Beetle lie in the Nazi ideology. The Nazi propaganda machinery took up the idea of a “people’s car” that would be affordable to the masses. As early as 1933 Adolf Hitler commissioned Ferdinand Porsche to design the “Kraft-durch-Freude-Wagen” [Strength through Joy car], abbreviated “KdF-Wagen”. In December 1938 a prototype was displayed in Linz. The Beetle however was not to be built in any great numbers for quite some time. The VW car factory, founded in May 1938, had to switch to the production of armaments needed for Nazi Germany's war effort. Production of the Beetle, hundreds of thousands of which had already been pre-ordered before the outbreak of World War II, was therefore delayed by the war and only began in earnest in summer 1945, under the auspices of the British Military Government. The VW Beetle became the classic symbol of the German “Wirtschaftswunder” [economic miracle] and is today considered the longest-running, most built type of car in the world. It acquired the nicknames Beetle and Bug in the U.S.A., where it became extremely popular from the 1950s onwards.
Press Images

The press images are available for downloading at www.lentos.at.

1. Ecke Bonk
   *Deutsche Einheit / German Unit, Trabant E Klasse / Modell Brandenburger Tor, 1989/2009*
   Sammlung Showground Trust, Waimate North, NZ
   Photo © Ecke Bonk
   Photo: Hartmut Nägele

2. Leo Schatzl / Severin Hofmann / David Moises
   *Gimme Gummi (Autorotation), 2003*
   Photo: P. M. Schultes
   © VBK, Wien 2012

3. Fritz Panzer
   *Volkswagen, 2012*
   Photo © Courtesy Fritz Panzer and Krobath Vienna I Berlin

4. Gottfried Bechtold
   *Verdichtung 997, 2006*
   Gottfried Bechtold, Hörbranz
   Photo © Gottfried Bechtold; Kunsthaus Bregenz
   Photo: Markus Tretter

5. SUPERFLEX
   *Burning Car, 2008 Videostill*

6. Michaela Melián
   *Bertha Benz, Konstruktion, 1999*
   © Michaela Melián and Barbara Gross Galerie, München / VBK, Wien 2012
   Photo: Wilfried Petzi

7. Folke Köbberling / Martin Kalr
   *Crushed Cayenne, 2008*
   Galerie Anselm Dreher, Berlin
   Photo: maschekS.
   © VBK, Wien 2012

8. Fabrizio Plessi
   *Wasserwagen, 1981*
   ZKM I Karlsruhe
   Photo: maschekS.

9. Erwin Wurm
   *Renault 25/1991, 2008*
   Courtesy Galerie Thaddaeus Ropac, Paris, Frankreich
   Photo: maschekS.
   © VBK, Wien 2012
10. Olaf Mooij
Snake Pit, 2007
Galerie Petra Nostheide-Eycke, Düsseldorf
Photo: maschekS.

11. Installation view CAR CULTURE. The Car as a Sculpture
LENTOS Kunstmuseum Linz
Photo: maschekS.

12. Installation view CAR CULTURE. The Car as a Sculpture
LENTOS Kunstmuseum Linz
right, front: Peter Weibel, Mechanik der Organismen – Organik der Maschinen, 1994. Archiv Weibel; right back: Tobias Rehberger, Pad-See-Euw, 2001. ZKM | Karlsruhe
Photo: maschekS.

13. Georg Seibert
Der Käfer – Ein Deutsches Wunder, 2004–2006
(on the Linz Main Square)
Galerie Keller, Mannheim
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Photo: maschekS.