a museum of refused and unrealised art projects

Erwin Wurm, Venus

Autore: Erwin Wurm

Selection solo exhibitions

2013
Wittgenstein's Grammatik der Leibesübungen, Galerie Thaddaeus Ropac, Paris Pantin, France
Xavier Hufkens Gallery, Brussels, Belgium
MOCAK (Museum of Contemporary Art in Krakow), Krakow, Poland

2012
Beauty Business, Dallas Contemporary, Dallas, USA
De Profundis, Albertina, Vienna, Austria
Am I a house?, CAC Málaga – Centro de Arte Contemporáneo, Málaga, Spain
Home, Vitra Design Museum, Weil am Rhein, German
Samurai & Zorro, Galerie Thaddaeus Ropac, Salzburg, Austria
Blow Up, Galerist, Istanbul, Turkey (curated by Jérome Sans)
One Minute Sculptures, Open Eye Gallery, Liverpool, Great Britain
Kastenmann, Standard Hotel, New York, USA

2011
Yes Biological, Galerie Thaddaeus Ropac, Paris, France
The Beauty Business, gem – Museum voor Actuele Kunst, Gemeentemuseum Den Haag, The Hague, Netherlands
Beauty Business, Bass Museum of Art, Miami Beach, USA
Schöner Wohnen, MAK – Museum für angewandte Kunst, Vienna, Austria
Wear me out, Middleheimmuseum, Antwerp, Belgium
Misconceivable, Kunsthallen Brandts / Brandts Klaedefabrik, Odense, Denmark
Galerie Elisabeth & Klaus Thoman, Innsbruck, Austria
Micro-Retrospective, Institute of Contemporary Art – Sofia (ICA-Sofia), Sofia, Bulgaria› *Test Site: How to Make a One Minute Sculpture*, Henry Art Gallery, University of Washington, Seattle, USA

2010
Liquid Reality, Kunstmuseum Bonn, Bonn, Germany (curator: Stephan Berg)
Narrow Mist, UCCA – Ullens Center for Contemporary Art, Beijing, China (curator: Jerome Sans)
Private Wurm, Kunst der Gegenwart – Essl Museum, Vienna, Austria
Selbstportrait als Essiggurkerl, Museum der Moderne Salzburg, Austria
Elogiate i ceti inferiori soprattutto per rimanere inferiori, BASE, Progetti per L'Arte, Firenze, Italy
Gulp, Lehmann Maupin Gallery, New York, USA
Project – Selfportrait as Pickles, Jack Hanley Gallery, New York, USA

2009
Städtische Galerie im Lenbachhaus und Kunstbau, Munich, Germany
Desperate Philosophers, Galerie Xavier Hufkens, Brussels, Belgium
The Desperate Philosophers – Neue Skulpturen, Galerie Thaddaeus Ropac, Salzburg, Austria

Yes Biological, Wall House #2, Groningen, Netherlands

2008
Keep a Cool Head, Central House of Artists, Moscow, Russia
The Artist Who Swallowed The World, Kunstmuseum St. Gallen, Switzerland
Spit in Someone's Soup, Malmö Konstmuseum, Malmö, Sweden
Desperate, Galerie de L'UQAM. Université du Quebec a Montréal, Montréal, Canada (curator: Patric Duhamel †)
Tell, Galerie Thaddaeus Ropac, Salzburg, Austria
Ich – Es – Überich, Tomio Koyama Gallery, Tokyo, Japan
Hypnose II, Galerie Krinzinger, Vienna, Austria
Galerie Nicola von Senger, Zurich, Switzerland

2007
Das lächerliche Leben eines ernsten Mannes, das ernste Leben eines lächerlichen Mannes, Deichtorhallen Hamburg, Hamburg, Germany
Musée d'Art Contemporain de Lyon, Lyon, France
Hamlet, Kunsthaus Zürich, Zürich, Switzerland
Le lieu unique, Nantes, France
Direktionsskulptur – con vista sulle mie montagne, Museum Hetdomein Sittard, Sittard, Netherlands
Musée des Beaux-Arts de Rouen, Rouen, France
Erwin Wurm – New Sculptures, Galerie Xavier Hufkens, Brussels, Belgium

2006
Keep a Cool Head, MUMOK Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, Austria
The artist who swallowed the world, Ludwig Forum für Internationale Kunst, Aachen, Germany
Erwin Wurm – New Sculptures, Baltic Centre for Contemporary Art, Newcastle, UK
The Idiot, Sala de Exposiciones Canal de Isabel II, Madrid, Spain
I love my time, I don't like my time: Recent works by Erwin Wurm, Rose Museum at Brandeis University, Waltham, Massachusetts, USA
Adorno was wrong with his ideas about art, Museum der Moderne, Salzburg, Austria Cristina Guerra Contemporary Art, Lisbon, Portugal
Home, Galerie Anne de Villepoix, Paris, France

2005
MACRO Museo d'Arte Contemporanea Roma, Roma, Italy
I love my time, I don't like my time, Contemporary Art Center, Cincinnati, Ohio, USA
Glue your brain, Museum of Contemporary Art, Sydney, Australia
Peggy Guggenheim Collection, Venice, Italy
The Idiot, Galerie Xavier Hufkens, Brussels, Belgium
Museu do Chiado, Museu Nacional de Arte Contemporânea, Lisbon, Portugal
Am I a House?, Galerie Krinzinger, Vienna, Austria

2004
I love my time, I don't like my time: Recent works by Erwin Wurm, Yerba Buena Center for the Arts, San Francisco, USA
TRAC-Tecnologie e Ricerca Artistica Contemporanea, Palazzo Fichera, Centro per l'Arte

Contemporanea, Catania, Italy
Photo and Video Sculpture by Erwin Wurm, KvadraT Gallery, St. Petersburg, Russia
Jack Hanley Gallery, San Francisco, USA

2003
ZKM – Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany
European Dream, Museo de Arte Carillo Gil, Mexico City, Mexico
One Minute Sculptures, Orifice, ACCA Australian Centre for Contemporary Art Gertrude Contemporary Art Spaces, Melbourne, Australia
Erwin Wurm videos, RISD - Rhode Island School of Design, Providence, Rhode Island, USA
One Minute Sculptures, FRAC Provence-Alpes-Côte d'Azur, Marseille, France
Galerie Anne de Villepoix, Paris, France

2002
Fat Survival – Handlungsformen der Skulptur, Neue Galerie Graz am Landesmuseum Joanneum, Graz, Austria
Galleria d'Arte Moderna, Bologna, Italy› Centre National de la Photographie, Paris, France
Fat Car, Palais de Tokyo, Paris, France
Sculptures with embarrassment, Studio K, Museum of Contemporary Art Kiasma, Helsinki, Finland
Galerie Art: Concept, Paris, France
Jack Hanley Gallery, San Francisco, USA
Sylvie Fleury and Erwin Wurm, Galerie Krinzinger, Vienna, Austria

2001
Performance Drawings, Drawing Center, New York, USA
Sleeping for two months, Centre pour l'Image Contemporaine, Geneva, Switzerland
Videos 1991–2001, Fundació Joan Miró, Barcelona, Spain
Fat car, MAMCO Musée d'Art Moderne et Contemporain, Geneva, Switzerland› Galerie Ars Futura, Zurich, Switzerland
Galerie Krinzinger, Vienna, Austria

2000
The Photographers Gallery, London, UK
FRAC Limousin, Limoges, France› Galerie Art: Concept, Paris, France
Jack Hanley Gallery, San Francisco, USA
Centre pour l'Image Contemporaine, Geneva, Switzerland

Selection group exhibitions

2013
Disaster – from Andy Warhol to Banks Violette, Galerie Thaddaeus Ropac, Paris Pantin, France

2012
Pink Caviar – New Acquisitions 2009-2011, Louisiana – Museum of Modern Art, Humlebaek, Denmark› *Art and press*, Martin Gropius Bau, Berlin, Germany
Parallelwelt Zirkus / The Circus as a parallel Universe, Kunsthalle Wien, Vienna, Austria› *Atelier + Küche = Labore der Sinne*, MARTa Herford, Herford, Germany

Reflecting Fashion – Kunst und Mode seit der Moderne, Mumok, Vienna, Austria
Von Sinnen – Wahrnehmung in der Zeitgenössischen Kunst, Kunsthalle zu Kiel, Kiel, Germany
Die Sammlung, 21er Haus, Vienna, Austria› *Kunst ist schön, Macht aber viel Arbeit*, Städtische Galerie im Lenbachhaus & Kunstbau, Munich, Germany

2011
Albertina Contemporary, Gerhard Richter bis Kiki Smith, Albertina, Vienna, Austria› *Superstress*, 54th Biennale di Venezia, Palazzo Cavalli Franchetti, Venice, Italy
Die Frucht der Verheißung, Germanisches Nationalmuseum, Nuremberg, Germany
The Original Copy – Photography of Sculpture 1839 to Today, Kunsthaus Zürich, Zurich, Switzerland
Car Culture – Medien der Mobilität, ZKM, Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany
Wunder – Kunst, Wissenschaft und Religion vom 4. Jahrhundert bis zur Gegenwart, Deichtorhallen Internationale Kunst und Fotografie Hamburg, Germany
The fashion world of Jean Paul Gaultier – From the sidewalk to the catwalk, Montreal Museum of Fine Arts, Montreal, Quebec, Canada
Temporary Structures – Performing Architecture in Contemporary Art, deCordova – Sculpture Park and Museum, Lincoln, Massachusetts, USA
Anti/Form – Sculptures from the MUMOK Collection, Kunsthaus Graz, Austria

2010
The Original Copy: Photography of Sculpture, 1839 to Today, MoMA, Museum of Modern Art, New York, USA
Atopia, CCCB, Centre de Cultura Contemporània de Barcelona, Spain› *Towada Art Center*, Towada, Japan

2009
3rd Moscow Biennial, Moscow, Russia (curator: Jean-Hubert Martin)
Too Much of Me: 7 Paths through the absurd (with detour), MUMA, Monash University Museum of Art, Melbourne, Australia (curator: Geraldine Barlow)

2008
Art of Participation: 1950 to Now, San Francisco Museum of Modern Art, San Francisco, USA
First Person Video, The Box, Wexner Center for the Arts, Columbus, Ohio, USA

2007
All about laughter: role of humors in contemporary art, Mori Art Museum, Tokyo, Japan
Affinities - Deutsche Guggenheim, 1997-2007, Berlin, Germany
Timer 01 Intimacy – Triennale Bovisa, Triennale Museum in Milan, Milan, Italy

2006
Le mouvement des images, Centre Pompidou, Musée National d'Art Moderne, Paris, France
In den Alpen, Kunsthaus Zürich, Zurich, Switzerland› *Art and Play*, Museum of Modern Art, Saitama, Japan

2005
Biennale d'Art Contemporain de Lyon, Lyon, France (curators: Jérome Sans, Nicolas Bourriaud)
Marking Time, Los Angeles Contemporary Exhibitions, The Getty Center, Los Angeles, USA

2004
International Biennial of Contemporary Art of Seville, Seville, Spain (curator: Harald Szeemann)
Arti & Architettura, 1900–2000, Palazzo Ducale, Genua, Italy (curator: Germano Celant)

2003
Das lebendige Museum, Museum Moderner Kunst, Frankfurt am Main, Germany *Performance y casi Performance*, Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain
2002
Tempo, MoMA, Museum of Modern Art, New York, USA

2001
Azerty: Un abécédaire aléatoire autour des collections du FRAC Limousin, Centre Pompidou, Musée National d'Art Moderne, Paris, France

2000
Biennale d'Art Contemporain de Lyon, Lyon, France› *The Sky is the Limit*, Biennale Taipei, Taiwan (curator: Jérôme Sans, Manray Hsu)

1999
Transformation, Scuola di San Pasquale – San Francesco della Vigne, XLVIII Biennale di Venezia, Venice, Italy

a museum of refused and
unrealised art projects

Titolo:
Venus

Anno:
2007

Descrizione del progetto:
Il progetto Venus è studiato per essere realizzato nel contesto della montagna Patscherkofel, che fa parte delle Prealpi del Tux - vicino a Innsbruck, Austria, e consiste nella proposta di posizionare la riproduzione in bronzo di un classico tavolo di legno delle dimensioni di 100x120x76 cm, un piatto in bronzo e alluminio patinato lucido, e uno *knödel*, tipico piatto austriaco, anch'esso realizzato in bronzo ma patinato di bianco.
La scena che ripropone l'artista è perfettamente realistica, ma la sua contestualizzazione la rende paradossalmente irreale e questa antitesi - il gioco tra due opposti – è caratteristica di tutto l'operato dell'artista: Wurm lavora sul contesto attraverso l'appropriazione di un cliché della tradizione culinaria austriaca e tirolese.
Il progetto è concepito seguendo quasi un'impostazione teatrale, la scultura crea una sorta di sospensione tra il mondo reale e quello irreale causata dalla decontestualizzazione pensata dall'artista, che realizza un progetto guardando a materiali classici ripresi dalla tradizione della scultura pubblica e monumentale, mentre l'opera rappresenta un soggetto quotidiano. Anche in questo modo di operare è evidente un'inversione degli opposti che porta ad innalzare un alimento comune come gli *knödel* a monumento che si confronta con la quinta teatrale delle montagne e con il concetto di eternità della scultura; così Wurm mette in scena un cibo povero e destinato al consumo. Lo stesso artista dichiara: "La mia arte, invece, parla della quotidianità, dell'imbarazzo, del ridicolo. Può essere sovversiva e cinica, ma tutto sommato sono gli stati d'animo più normali quelli che mi interessano…."1 .

Descrizione della documentazione del progetto:

1_Erwin wurm Venus.jpg (21,47 x 29,6 cm, 300dpi)
bozzetto con indicazione delle dimensioni e dei differenti materiali da utilizzare.

2_Tisch Fichte vorlage.psd (36,12 x 27,09 cm, 72dpi)
immagine realizzata attraverso Photoshop come anteprima della scultura su fondo bianco.

3_Venus Patscherkofel Erwin Wurm.jpg (40 x 12,26 cm, 300dpi)
fotomontaggio dell'anteprima in photoshop nel contesto alpino.

4_Venus.jpg (20,36 x 29,17 cm, 300dpi)
bozzetto e foto di un *knödel*.

---

1 *Erwin Wurm in MACRO/Hall. Erwin Wurm,* a cura di Danilo Eccher, Electa, Milano, 2006.

Committente e ulteriori informazioni sul progetto originale:
non specificato

Motivo di mancata realizzazione:
non specificato

Bibliografia specifica

Erwin Wurm in MACRO/Hall. Erwin Wurm, a cura di Danilo Eccher, Electa, Milano, 2006.

David Galloway, *Upping*, “ARTnews Magazine”, October 2010.

Erwin Wurm. Desperate Philosopher. Interview by Francesca Nicoli, “Arte e critica”, No. 61, 2010.

Giovanni Iovane, *Erwin Wurm, As cool as a cucumber*, “SEGNO”, June/August, 2009.

Sally O'Reilly, *The Body in Contemporary Art*, Thames & Hudson, London, 2009, ed ita.: Il *corpo nell'arte contemporanea*, Piccola Biblioteca Einaudi, Torino, 2009.

Martin Pesch, *Minute Man*, “Frieze”, n. 52, May 2008.

scheda a cura di:
Valentina Rossi

pubblicato su MoRE museum il 15.06.2013

a museum of refused and unrealised art projects

MoRE

Artist: Erwin Wurm

Title:
Venus

Year:
2007

Project review:
The Venus project was studied for the Patscherkofel mountain, which is part of the Tux Alps – near Innsbruck, Austria, and consists in a proposal for positioning a classic wooden table of dimensions of 100x120x76 cm, but actually made in bronze, alongside a dish made of bronze and glossy, coated aluminum, and one *knödel*, a typical Austrian dish, realized in paginated white bronze.
The scene that Erwin Wurm proposes is a perfectly realistic one, but its contextualization makes it paradoxically unreal and this antithesis - the game between two opposites - is characteristic of all the work of the artist.
The work is conceived according to the almost theatrical setting, the sculpture creates a kind of suspension between the real and the unreal caused by the decontextualization conceived by the artist.
Wurm works on the context through the appropriation of a cliché of the popular culinary tradition of Tirol, and creates a bronze sculpture - then using the classic materials for much of the public and monumental sculpture - but the work is simply a banal object.
Even in this way of working is clear the inversion of the opposites which leads to the rising of a common food such as the *knödel* to the dimension of the classic monument that confronts itself with the theatrical settings of the mountains and with the concept of eternity sculpture; in this way the artist makes a food traditionally poor and intended for the daily consumption to stand out. It's Wurm himself who underlines this interest: “My art, on the contrary, deals with the everyday life, its awkwardness and ridiculousness. It may be subversive and sometimes cynical, but on the whole, I am interested in the ordinariness of everyday life[2]”.

Project materials review:

1_Erwin wurm Venus.jpg (21,47 x 29,6 cm, 300dpi)
sketch drawing which indicates the dimensions and the materials for the sculpture.

2_Tisch Fichte vorlage.psd (36,12 x 27,09 cm, 72dpi)
Photohop image used as a preview of the sculpture on a white background.

3_Venus Patscherkofel Erwin Wurm.jpg (40 x 12,26 cm, 300dpi)

---

2 *Erwin Wurm in MACRO/Hall. Erwin Wurm,,* edited by Danilo Eccher, Electa, Milano, 2006.

photomontage of the photoshop preview on the alpine context.

4_Venus.jpg (20,36 x 29,17 cm, 300dpi)
sketch drawing alongside the photo of a knödel.

Commissioner and other informations about the original project:
Not specified

Unrealized project: reason why
Not specified

Dedicated bibliography:

MACRO/Hall. Erwin Wurm, edited by Danilo Eccher, Electa, Milano, 2006.

David Galloway, *Upping*, “ARTnews Magazine”, October 2010.

Erwin Wurm. Desperate Philosopher. Interview by Francesca Nicoli, “Arte e critica”, No. 61, 2010.

Giovanni Iovane, *Erwin Wurm, As cool as a cucumber*, “SEGNO”, June/August, 2009.

Sally O'Reilly, *The Body in Contemporary Art*, Thames & Hudson, London, 2009, ed ita.: Il *corpo nell'arte contemporanea*, Piccola Biblioteca Einaudi, Torino, 2009.

Martin Pesch, *Minute Man*, “Frieze” n. 52, May 2008.

Curated by:
Valentina Rossi

Published on MoRE museum 15.06.2013