

Exhibition Preview 2012/13

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im  Bank Austria Kunstforum

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Press downloads: <http://presse.leisuregroup.at/kunstforum>

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THE EIGHT. HUNGARY'S HIGHWAY TO MODERNISM

- 12 September - 2 December 2012
- Opening 11 September 2012 at 6.30 pm
- Pictorial material at <http://presse.leisuregroup.at/kunstforum/dieacht>

In September the Bank Austria Kunstforum is opening the exhibition "The Eight. Hungary's Highway to Modernism" about the group of eight painters - **Károly Kernstok, Béla Czóbel, Róbert Berény, Ödön Márffy, Lajos Tihanyi, Dezső Orbán, Bertalan Pór, Dezső Czigány** - whose commitment to the very latest in modern art that Europe had to offer at this time around 1909/10 led Hungarian painting into a new phase.

In Paris, the artists who later became The Eight studied the Fauves surrounding **Henri Matisse**, the painting of **Paul Cézanne** and the Cubism of **Pablo Picasso** and **Georges Braques**. Suddenly their pictures no longer reflected the traditional mode of painting of around 1900, which adhered to late Impressionism and Symbolism. The group was radical and rigorous in its abandonment of the academic tradition. In 1909 they put on their first joint exhibition in Budapest. The scandal was perfect. In the coming years the group - now calling themselves A Nyolcak - The Eight - continued in their unconventional style of painting and opened up a way into the modern age for Hungarian painting.

This branch of the European avant-garde shows itself to be amazingly fresh and undiscovered - quite in contrast to the Austrian painting of the same years, which was dominated by late Symbolism and most of all by this year's enthroned artist **Gustav Klimt**. In its exhibition, the Bank Austria Kunstforum is taking up the dialogue with our neighbour country with the aim of winning an international position for this modern and hitherto far too little known example of modern Hungarian art, and helping it to a reputation that its quality and innovative power deserve.

The exhibition is a cooperative project of the Bank Austria Kunstforum with the Szépművészeti Múzeum, Budapest and the Magyar Nemzeti Galéria, Budapest.

MIQUEL BARCELÓ

- 12 December 2012 - 10 March 2013
- Opening 11 December 2012 at 6.30 pm
- Pictorial material at <http://presse.leisuregroup.at/kunstforum/barcelo>

Miquel Barceló (born in 1957 in Felanitx, Majorca, lives and works in Paris and on Majorca) represents one of the leading formations in New Painting that defined the art of the nineteen-eighties. Among the events and exhibitions where his works have been exhibited are documenta 1982, Centre Pompidou, Paris 1996, the Museo de Arte Reina Sofia, Madrid 1999, and the Biennale de Venezia 2009.

In Barceló's art, material and form are directly connected. The process-oriented moment of forming and kneading the material - whether loam, clay, earth or pastose oil paint - are always palpable in the end product. Archaic qualities dominate. What matters for him is recollection, the collective memory of the elemental and archetypal. His works iridesce like shot silk between becoming and decaying: sensuous fruits in over-ripe lushness that rot in the next moment, mutating into skulls. Barceló likewise integrates processes in his work that are outside art, for instance when the artist lets termite perforate his works on paper, or blackens the canvas with the fireplace ash of his studio. Nature is inscribed as a permanently changing constant. He thus came to create classical marine pictures and seascapes, like weather maps, or massive waves, shaped by dynamic masses of colour. Barceló thus conceives his painting and sculpture as a constantly changing system, as an open cosmos between life and death.

MERET OPPENHEIM

- 21 March - 14 July 2013
- Opening 20 March 2013 at 6.30 pm
- Exhibition will then move to the Martin-Gropius-Bau in Berlin from 16 August until 1 December 2013
- Pictorial material at <http://presse.leisuregroup.at/kunstforum/oppenheim>

Meret Oppenheim (1913 - 1985) is one of the most significant and idiosyncratic artists of the twentieth century. Even while still young she became a legend in Paris as the creator of a cup coated in fur - "Breakfast in Fur". Since then she gained the reputation of being a scandal-generating muse, a mysterious model and as the most important female representative of French Surrealism. Her multifaceted oeuvre, whether painting, sculpture, poetry or design, eschews all stylistic classification and stringent development. Oppenheim's interest is in the transformation between the sexes, between human being and animal, nature and civilisation, dream and reality. She uses myths, games and dreams as her starting point just as much as literary sources and the writings of C.G. Jung. In the nineteen-seventies, Oppenheim, who vehemently opposed gender roles imposed by society, became a key identification figure for feminism. She stated as her credo: "Freedom isn't given to you on a plate, you have to take it for yourself"

To celebrate her centennial, the Bank Austria Kunstforum is presenting the first posthumous retrospective on Meret Oppenheim in Austria. Afterwards the exhibition will be shown in the Martin-Gropius-Bau in Berlin.

ÖZLEM SULAK

- 19 September - 18 November 2012 in the tresor in the Bank Austria Kunstforum
- Admission free
- Opening 18 September 2012 at 7.30 pm
- Pictorial material at <http://presse.leisuregroup.at/kunstforum/sulak>

Özlem Sulak (b. in 1979 in Kayseri/Turkey) studied at the Liverpool Institute for Performing Arts, the Marmara University in Istanbul and Hochschule für Künste in Bremen. Sulak's experiences of home country and foreign parts, of integration and migration, of language and "foreign" language form the starting point of her works, which are as political as they are personal. The historical event of the Turkish military putsch in 1980 and its social and cultural effects such as censorship of books are given a platform, as are aspects of her personal situation in life as a Turkish artist in western Europe - for instance her temporary "probationary permit" issued to her on winning a scholarship in Germany.

An exhibition in cooperation with KulturKontakt Austria.

COLLECTED #3: DRAWING THE LINE - DRAWINGS FROM THE BANK AUSTRIA ART COLLECTION

- 28 November - 10 February 2013 in the tresor in the Bank Austria Kunstforum
- Admission free
- Opening 27 December 2012 at 7.30 pm
- Pictorial material at <http://presse.leisuregroup.at/kunstforum/collected3>

The drawing, the most elemental of all artistic media, has an important status within the Bank Austria art collection. "Drawing the Line" primarily features purist achievements of the graphic art of drawing - from the nineteen-seventies to contemporary formations. The spectrum ranges from expressionist-figurative formulations to art informel and conceptual art. The presentation includes works by **Siegfried Anzinger**, **Christian Ludwig Attersee**, **Günter Brus**, **Adolf Frohner**, **Bruno Gironcoli**, **Franz Graf**, **Alfred Hrdlicka**, **Birgit Jürgenssen**, **Martha Jungwirth**, **Walter Pichler**, **Othmar Zechyr** and **Otto Zitko**.

SOFIE THORSEN

- 25 April - 30 June 2013 in the tresor in the Bank Austria Kunstforum
- Admission free
- Opening 24 April 2013 at 7.30 pm
- Pictorial material at <http://presse.leisuregroup.at/kunstforum/thorsen>

Sofie Thorsen (b. in 1971 in Århus/Denmark) studied in Budapest, Copenhagen and at the Academy of Fine Arts in Vienna, where she has lived since 1999. Thorsen has taken part in numerous solo and group exhibitions and festivals at home at abroad. She has a great interest in culturally influenced forms and their political, social and art-historical contexts. Hence Thorsen analyses for instance the semiotic character of children's play sculptures from the nineteen-fifties, designed by artists as part of an architectural sculpture programme or percent-for-art scheme in the triste atmosphere of post-war Vienna. In her latest film work "Schnitt A-A" (Cut A-A) she explores the architectural form of the open-air cinema of the Museum of Modern Art in Bratislava, created in the spirit of socialist Modernism and now listed for demolition.