

ERWIN WURM
Palm Beach
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Erwin Wurm, *Untitled (Taipei)*, 2020. C-print, 78.74 x 52.49 inches (200 x 133.33 cm)

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Lehmann Maupin Palm Beach will open a solo presentation featuring Erwin Wurm, offering a glimpse into the many bodies of work that comprise the artist's remarkable, decades-long career. Working across a variety of media, including photography, performance, painting, text, video, and most notably, sculpture, Wurm is interested in the absurdity and paradoxes that can be found in the mundane scenarios of daily life. The artist is best known for his *One Minute Sculptures*, an ongoing series in which he provides instructions to participants to perform awkward poses with everyday objects—from placing a bag over one's head to balancing teacups on the sole of each foot. Through his often ironic or seemingly humorous work, Wurm confronts expectations about what sculpture should be and explores new possibilities for the medium through experiments with volume, surface, duration, and durability.

This presentation features a series of photographs created on the occasion of Wurm's solo exhibition, *One Minute in Taipei*, mounted at the Taipei Fine Arts Museum in 2020. Made in collaboration with *Vogue*, each image captures a unique *One Minute Sculpture*. In these works, Wurm outfits a pair of cucumbers in Gucci sneakers, stuffs a zipped up jacket with fresh lettuce, and puts designer glasses on a bubblegum pink watering can, resulting in images that are both delightful and absurd. Although Wurm utilizes fragile produce as a primary material in many of these pieces, each work is immortalized through a c-print photograph—allowing these one minute sculptures to endure far beyond their typical shelf life.

Also on view are a selection of Wurm's handbag sculptures. The works in this series reflect the artist's belief that objects are often extensions of their owners or used to project ideas about personal identity. Here, Wurm takes designer handbags as his subject—luxury goods often acquired to serve as symbols of sophistication, wealth, and social status, and frequently seen by their owners as extensions of themselves. Wurm anthropomorphizes the bags by giving them legs, complicating the already precarious line between person- and objecthood, and providing a subtle critique of contemporary culture.

The presentation will also debut a selection of new paintings—which the artist refers to as the *Flat Series*—in which words like “SOFT,” “CAST,” and “MELT” appear to be confined inside the edges of the canvas. Wurm considers these works to be two-dimensional sculptures, and the series continues his career-long exploration into the medium's possibilities, definition, and language. The text in each work refers to objects and concepts Wurm has engaged throughout his oeuvre, with “melt” recalling his sculptures of oozing architecture, for example, or “soft” suggesting Wurm's text-based works made from stitched wool on canvas.



Erwin Wurm, *Director's dance (Taschenskulpturen)*, 2021. Bronze, 83.86 x 10.24 x 43.31 inches (213 x 26 x 110 cm)

Erwin Wurm graduated from University of Graz, Austria, in 1977, and Gestaltungslehre University of Applied Art and Academy of Fine Art, Vienna in 1982. Solo exhibitions of his work have been organized at Galerie Thaddaeus Ropac, Salzburg Villa Kast, Salzburg, Austria (2019); Vancouver Art Gallery, Vancouver, Canada (2019); Vieille Charité, Marseille, France (2019); Musée Cantini, Marseille, France (2019); Musée d'Art Contemporain, Marseille, France (2019); Lehmann Maupin, Hong Kong (2019); The Albertina Museum, Vienna, Austria (2018); Ludwig Museum, Budapest, Hungary (2018); Kunstmuseum Luzern, Luzern, Switzerland (2018); Public Art Fund, New York, NY (2018); Ayala Museum, Manila, Philippines (2018); 21er Haus, Belvedere, Vienna, Austria (2017); Museum Küppersmühle für Moderne Kunst, Duisburg, Germany (2017); Leopold Museum, Vienna, Austria (2017); Centro Cultural Banco do Brasil, São Paulo, Brazil (2017); Berlinische Galerie, Berlin, Germany (2016); Schindler House, MAK Center for Art and Architecture, West Hollywood, CA (2016); Bangkok Art and Culture Center, Bangkok, Thailand (2016); Indianapolis Museum of Art, Indianapolis, IN (2015); Museum of Contemporary Art in Kraków, Poland (2013); Centro de Arte Contemporáneo de Málaga, Málaga, Spain (2012); and Dallas Contemporary, Dallas, TX (2012).

Select group exhibitions featuring his work include *This is not a body. 50 Years of Hyperrealistic Sculpture*, La Boverie, Liège, Belgium (2019); *Objects of Wonder – from Pedestal to Interaction*, ARoS Aarhus Art Museum, Aarhus, Denmark (2019); *ArtZuid Amsterdam Sculpture Biennial*, Amsterdam, the Netherlands (2019); *Der Traum der Bibliothek*, Museum für Gegenwartskunst Siegen, Siegen, Germany (2019); *More For Less*, A4 Arts Foundation, Cape Town, South Africa (2018); *Performing for the Camera*, Tate Modern, London, United Kingdom (2016); *Precarious Balance*, Centre of Contemporary Art, Christchurch, New Zealand (2016); *Desire for Freedom*, Museum of Contemporary Art in Kraków, Poland (2013); *HEIMsuchung: Uncanny Spaces in Contemporary Art*, Kunstmuseum Bonn, Germany (2013); *The Original Copy: Photography of Sculpture, 1839 to Today*, Kunsthaus Zürich, Switzerland, traveled to The Museum of Modern Art, New York (2011); and *Temporary Structures: Performing Architecture in Contemporary Art*, deCordova Sculpture Park and Museum, Lincoln, MA (2011).

Wurm's work is in numerous international public and private collections, including the Albertina, Vienna, Austria; Albright-Knox Art Gallery, Buffalo, NY; Baltimore Museum of Art, Baltimore, MD; Centro de Arte Contemporáneo, Málaga,

Spain; Centre Pompidou, Paris, France; Gemeentemuseum, Den Haag, the Netherlands; Henry Art Gallery, Seattle, WA; Kunsthaus Bregenz, Bregenz, Austria; Kunsthaus Zürich, Zürich, Switzerland; Kunstmuseum Bonn, Bonn, Germany; Louisiana Museum of Modern Art, Humlebaek, Denmark; Middelheimmuseum, Antwerp, Belgium; Musée d'Art Contemporain de Lyon, Lyon, France; Museion – Museo d'Arte Moderne e Contemporanea Bolzano, Bolzano, Italy; Museum der Moderne Salzburg, Salzburg, Austria; Museum für moderne Kunst, Frankfurt am Main, Germany; Museum of Fine Arts, Budapest, Hungary; Museum Ludwig, Cologne, Germany; Museum of Modern Art, New York, NY; Museum Voorlinden, Wassenaar, the Netherlands; National Gallery of Victoria, Melbourne, Australia; National Museum of Art, Osaka, Japan; Neue Galerie am Landesmuseum Joanneum, Graz, Austria; Palm Springs Art Museum, Palm Springs, CA; Peggy Guggenheim Collection, Venice, Italy; Smart Museum of Art - The University of Chicago, Chicago, IL; Solomon R. Guggenheim Museum, New York, NY; Städel Museum, Frankfurt, Germany; Städtische Galerie im Lenbachhaus und Kunstbau, Munich, Germany; Tate Modern, London, United Kingdom; Vancouver Art Gallery, Vancouver, Canada; Walker Art Center, Minneapolis, MN; and the Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany.

In 2011, Wurm's *Narrow House* was installed at the Palazzo Cavalli Franchetti as part of Glasstress 2011, a collateral event of the 54th Venice Biennale. In 2017, Wurm returned to Venice for the 57th Biennale, where he represented Austria.



Erwin Wurm with *Dumpling Car*, installed at Storage by Hyundai Card, 2018. Photo by Heewon Cho

LEHMANN MAUPIN

ABOUT THE GALLERY

Rachel Lehmann and David Maupin co-founded Lehmann Maupin in 1996 in New York. Since Inception, Lehmann Maupin has served as a leading contemporary art gallery with locations in the U.S., Europe, and Asia. For over 25 years, Lehmann Maupin has been instrumental in introducing international artists in new geographies and building long-lasting curatorial relationships. Known for championing diverse voices, the gallery's program proudly features artists whose work challenges notions of identity and shapes international culture. Today, the gallery has locations in New York, Hong Kong, Seoul and London, as well as a team in mainland China. In the past year with growing opportunities in new markets, the gallery has opened seasonal spaces in Aspen, Palm Beach, Taipei, and Beijing.



Exterior view of Lehmann Maupin Palm Beach. Photo by Oriol Tarridas