

BRUNO GIRONCOLI 03.02.2018 – 26.05.2018 VIENNA

Opening Saturday, February 3, 2018, 12 p.m.

Mag.^a Manuela Ammer, curator of the mumok exhibition, speaks about Bruno Gironcoli
Saturday, February 24, 2018, 11:00 a.m.

Galerie Elisabeth & Klaus Thoman Vienna is pleased to invite you to the exhibition *Bruno Gironcoli*.

We take the large retrospective *Bruno Gironcoli. In der Arbeit schüchtern bleiben (Shy at work)* at mumok Vienna – which we were able to supply with numerous loan works – as an opportunity for presenting at our own gallery in Vienna a show that, with a precise selection of sculptures created between 1964 and 2001 and works on paper from 1967 to 1991, in many ways supplements the museum exhibition and flags up revealing connections.

In the course of many years of working with Bruno Gironcoli, from 1980 onwards, we not only organised a great number of exhibitions for the artist – at our premises, but also at museums and institutions and in all of our booths at the most important international art fairs, Art Basel (solo 1999), Art Paris (solo 1999), ARCO (solo 2006), Art Forum Berlin, Art Cologne (Skulpturenprojekt Art Cologne 2003, solo 2006), artissima, FIAC (solo 2010), artgenève (solo 2017), art brussels – but in close dialogue with him, and at his behest, realised moreover around forty different sculptures as casts, namely the large aluminium sculptures for the Venice Biennial and the Lyon Biennial 2003, as well as several medium-sized and small showcase sculptures. In the latter Gironcoli developed and varied his formal vocabulary. From the early eighties onwards, Gironcoli in his large sculptures over and over used a series of idealised motifs, such as grapes, ears of corn, babies, edelweiss, phallic and vaginal forms, and in individual works put their sculptural sovereignty to the test. Beyond the large works, often exceeding the scope of private collectors, the artist thus created highly unconventional and original sculptures, some of which can be seen in our exhibition.

I was looking for a sound rather, not for abstraction. After all, I didn't want to do anything that others had done before. I wanted to encounter my world and touch on questions that for me remain unanswered. I also wanted to create, I guess, the lost image of humanity, without replacing it.¹ Bruno Gironcoli

Bruno Gironcoli was born in Villach, Carinthia, in 1936. From 1957 to 1959, and 1961 to 1962, he studied at the University of Applied Arts in Vienna, and spent several months in Paris between 1960 and 1961. From 1977 to 2004, he was professor and head of the master class for sculpture at the University of Applied Arts Vienna. In 1989, he received the Erste Allgemeine Generali Foundation Sculpture Prize, in 1993 the Great Austrian State Prize, in 1997 the Austrian Medal of Honour for Science and Art. He died in Vienna on February 19, 2010. Important international exhibitions in recent years: 2003 50th Biennale di Venezia, Austrian pavilion (curator: Kasper König, Museum Ludwig Cologne); 2003 *C'est arrivé demain*, Biennale d'Art Contemporain de Lyon (curator: Anne Pontégnie); 2005 *Bruno Gironcoli Frühe Arbeiten*, University of Applied Arts Vienna; 2007 *Bruno Gironcoli 11 Skulpturen*, Gerhard-Marcks-Haus Bremen; 2008 *The Third Mind. Carte Blanche to Ugo Rondinone*, Palais de Tokyo Paris; 2008 *Modelle und Prototypen*, Galerie Elisabeth & Klaus Thoman – Tiroler Landesmuseum Ferdinandeum Innsbruck; 2012 *Bruno Gironcoli Cavalcade, sculptures et dessins 1963–2001*, MOMCA Geneva; 2013 *Bruno Gironcoli Modelle und Zeichnungen*, Galerie Elisabeth & Klaus Thoman Vienna; *Gironcoli: Context*, orangery and garden Museum Belvedere Vienna; 2014 *Gironcoli+Kienzler*, Galerie Elisabeth & Klaus Thoman Innsbruck

¹ Quoted from: cserni live-Magazin/architektur/raum/kunst, 1/12, Martin Titz, Insert BRUNO GIRONCOLI