

**Erwin  
Wurm**

# **Erwin Wurm**

Some of this and some of that



Car Dumping, 2014

[EWS-14-002]

### **Some of this and some of that Erwin Wurms nye værker**

*Some of this and some of that* lyder den lettere lakoniske titel på Erwin Wurms udstilling hos Galleri Bo Bjerggaard. En titel, der på en nærmest indifferent og fløjtende måde signalerer, at man hér får serveret lidt af hvert. Det lyder umiddelbart ret så ufarligt. Strategien er da også umiskendelig for Erwin Wurm. Han lokker os til med sine tilsyneladende humoristiske *feel good*-objekter, så vi først ved nærmere øjesyn erfarer, at der er mere på spil, og smilet stivner.

Erwin Wurm (f. 1954 i Østrig) er i høj grad kendt for at tage hverdagslivet ind i sin kunst, som han med et glimt i øjet giver et ironisk og humoristisk twist. Siden 1980'erne har han skabt sine såkaldte *One Minute Sculptures*. I al sin enkelhed går en *One Minute Sculpture* ud på, at et menneske – efter Erwin Wurms instruks – lader sin krop indgå i en ofte absurd relation med et hverdagsligt objekt såsom en blyant, en stol eller et stykke frugt. Situationen indfanges af et fotografi, og vupti – tilskyndes man næsten til at sige – er en *One Minute Sculpture* født. I al sin enkelhed gør fotografiet det aller mest hverdagslige fremmedgjort og absurd. Det er ikke fotografiet som medium, der umiddelbart interesserer Wurm. Fotografiet er et nødvendigt redskab til at iscenesætte den menneskelige absurditet i menneskets omgang med verden.

På samme måde synes Erwin Wurms forhold til skulpturen som medium at være betinget af, hvad mediet evner at bringe fra hverdagslivet og ind i kunsten. I en årrække har Wurm fx været optaget af biler, som han manipulerer og iscenesætter i store, skulpturelle installationer. *Fat cars* hedder en af hans kendteste skulpturserier, hvori han pumper biler op til uformelige størrelser, så de i al deres tegneserieagtige nærvær både fremstår velkendte og absurde. På én gang nuttede og ufarlige som børnenes legetøj og lettere truende i deres sprængfarlige oppustethed fremstår de i sidste ende både flertydige og fremmedgørende.

### **Den foruroligende mandsling**

Udstillingen *Some of this and some of that* består af nyere fotografier og skulpturer af Erwin Wurm. Siden 2012 har Wurm arbejdet med den fotografiske serie *De Profundis*, hvorfra en række værker er udstillet. "De Profundis" er latin og betyder "i dybderne" og refererer i sin religiøse oprindelse til en tilstand af sorg og magtesløshed, som man eksempelvis finder i døden. Samtidig er begrebet titlen på et brev, som Oscar Wilde i 1897 skrev fra fængslet til sin tidligere elsker. Et brev, der udstillede Wildes egen magtesløshed i kølvandet på fængslingen, der var begrundet i hans såkaldt promiskuøse livsstil som homoseksuel.

I Wurms serie er det også mandsfiguren, der dominerer. Vi ser en række midaldrende, nøgne mænd, der poserer for kameraet. Alle de afbildede er selv kunstnere og bekendte af Wurm. Som kødeliggjorte skulpturer poserer de i noget, der ligner klassiske positurer. Deres ansigter er vendt bort fra kameraet, og deres lettere teatraliske poseringer bringer både mindelser om Wurms egne *One Minute Sculptures* og den gestik, man kender fra klassiske græske skulpturer. Mandsfigurerne i Wurms billeder er dog ingenlunde nogen idealfigurer. Mændene er tydeligvis oppe i årene. Håret er gråt, huden bleg og rynket, og små topmaver og blottede, hængende kønsorganer afslører, at vi befinder os endog meget langt fra den mandlige idealkrop. I hvert eneste billede er det mest markante dog Wurms egne overmalinger af motivet. Overmalinger, der enten slører og fordrejer kroppen, så den fremstår deform og abstrakt, eller med påmalet skrift og tegning deformerer billedet med en anden udsigelse, som når en mandekrop er overtegnet med hudfarvet maling, hvorpå ordene “De Profundis” er skrevet lettere kluntet og ubehjælpsomt.

Den aldrende og ufuldendte mandekrop er ikke et motiv, vi er vant med. Historisk har kvindekroppen domineret den visuelle repræsentation, mens den nøgne mandekrop enten har fundet sit udtryk i den græske yngling eller den lidende kristusfigur. I dag har også den afklædte mandekrop fundet vej til reklamens verden, men den aldrende mandekrop synes stadig at befinde sig hinsides repræsentationen. Som en række memento mori’er over kroppens forfald står Wurms mandefigurer ranke tilbage i al deres menneskelige ufuldkommenhed. Deforme som i et maleri af Francis Bacon, hvis malede mandekroppe altid befandt sig et sted mellem kødelighed og abstraktion, og samtidig yderst realistiske, netop fordi overmalingen hele tiden peger på kroppen som *fysisk* krop. En krop, der er indfanget af kameralinsen, hvormed motivet fastholdes i dét, som filosofen Roland Barthes kaldte for “fotografiets intention”, nemlig døden. Ud fra den optik er kroppen, der er fastfrosset, blot et billede på dét, der allerede har været, og som om lidt ikke er mere.

Omkring 1960 eksperimenterede Asger Jorn med at tilføje billeder, der var fundet hos marskandisere, overmalinger. Han kaldte disse værker for “modifikationer”. Disse marskandiserbilleder, som vakte genklang hos de fleste beskuerne som markører for en særlig, velkendt hjemlighed, blev under Asger Jorns hånd tilføjet en række hurtigt afsatte motiver, der fuldstændigt fordrejede de oprindelige motiver. *Den foruroligende ælling* er titlen på et billede af Jorn fra 1959, hvor en gigantisk, ekspressiv malet ælling dukker op af skovsøen i et klassisk landskabsmotiv. Det foruroligende sker netop i sammenstødet mellem baggrundens klichéfylde landskabsmotiv og så de voldsomme penselstrøg i det absurde ællingemotiv.

Erwin Wurms overmalinger af de uperfekte mandekroppe skaber ligesom hos Jorn en tilstand af ubestemmelighed, der forstyrrer og slører det oprindelige motiv med et foruroligende, sitrende nærvær i de tydeligt afsatte penselstrøg. Men hvor Jorn brugte en kliché som sit underlag, dér går Wurm med sine mandslinger ind og skubber til vores forventninger og til klichéen om den nøgne menneskekrop, så der kun står en kødelig fysikalitet og en næsten abstrakt formalisme tilbage. En kropslig formalisme, der trods motivet med de tilforladelige og temmelig komiske mandekroppe bliver foruroligende, fordi vi ikke kan putte dem i nogen kendt kategori.

### **Agurkeglæde og andre pudseløjerligheder**

Erwin Wurm synes at være fuldt bevidst om de klichéer og billeder, der befinder sig i vore hoveder, når vi forsøger at begribe vores omverden. Han ser ud til at vide, hvad vi forventer, og lettere klukkende og stadig mere kritisk stikker han en kæp i hjulet og leger med disse forventninger. De skulpturelle arbejder, der befinder sig på udstillingen *Some of this and some of that*, tager alle fra hver deres ståsted fat i vores forestillinger og forventninger, som *twistes* med både et glimt i øjet og en bidende kritisk brod. En række bronzeskulpturer, der står på møbler, er støbt som pølser, der balancerende oven på hinanden tager form som en række Giacometti-lignende figurer. Agurker støbt i akryl i alskens farver og en smule uens former står strittende på podier, mens grotesk opustede candyfloss-lignende biler i stærk pink fremstår som organiske vanskabninger. Små hovedløse og lettere buttede figurer i forskellige påklædninger, der nærmer sig det abnorme, poserer i akryl og er bemalet med legetøjsfarver.

Umiddelbart virker det hele tilforladeligt og indbydende. Formsproget og farveholdningen er som taget ud af et af nutidens underholdningstempler, og det er da ved første øjekast også morsomt at støbe pølser og agurker på en måde, så de pludselig synes at få menneskelige egenskaber. Objekterne omkring os tillægges andre egenskaber end de vanlige, og deri bliver banaliteten ikke bare finurlig, men også en kende faretruende. Man kan ikke vide sig sikker i mødet med Erwin Wurm. Selvom den lidt pjattede “some of this and some of that” kækt byder os ind, fanges vi i det der inciterende krydsfelt mellem genkendelse og det unheimliche, mellem det banale og det eksistentielle, hvor Wurm synes at befinde sig godt. Fordi han dér ikke kun leger med objekterne i verden, men også med vores forståelse af verden. I mødet med Erwin Wurms arbejde skal man lære at begribe verden på ny. I den flydende malstrøm af billeder, vi kalder vores virkelighed, præsenterer han et alternativt blik, der trods sin tilsyneladende skødesløse omgang med banaliteterne kan efterlade os en smule forandrede.

*Gitte Ørskou*

*Mag.art. i kunsthistorie og museumsdirektør*



*Me Ideal*, 2014  
[EWS-14-001]

*Tower of the Socialist International, looped*, 2013  
[EWS-13-001]





*Step*, 2013  
[EWS-13-002]



*Tower of the Socialist International II*, 2013  
[EWS-13-003]



*Untitled (Franz) 3, 2012*  
[EWF-12-004]



*Untitled (Cajetan) 2, 2012*  
[EWF-12-001]



*Untitled (Fabio) 2, 2012*

[EWF-12-002]





*Untitled (Franz) 1, 2012*  
[EWF-12-003]



*Untitled (Franz) 6, 2012*  
[EWF-12-006]



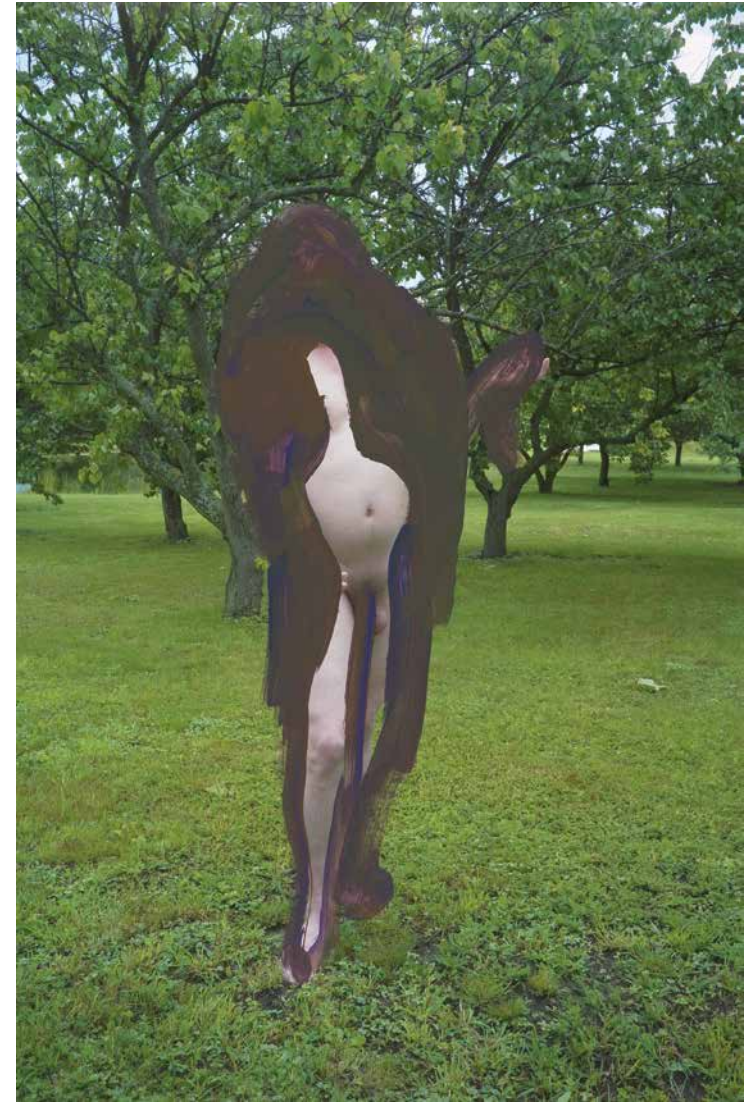
*Untitled (Franz) 4, 2012*  
[EWF-12-005]



*Untitled (Marshall & Gerald) 1, 2012*  
[EWF-12-008]



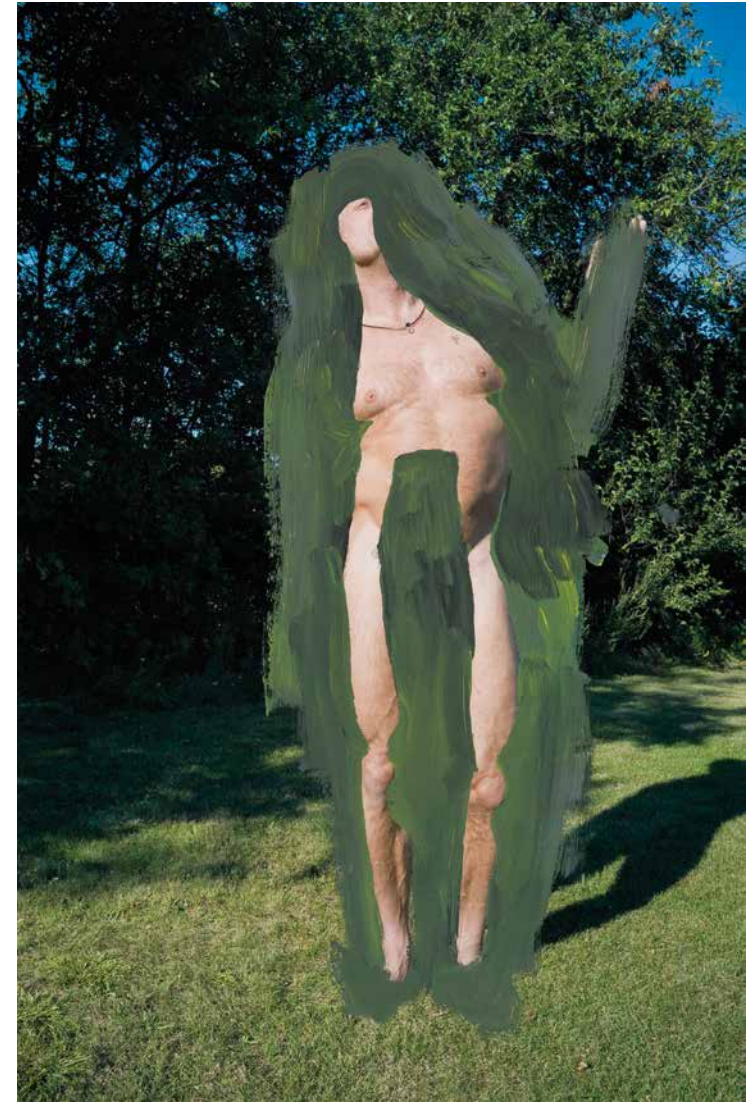
*Untitled (Marshall) 1*, 2012  
[EWF-12-009]



*Untitled (Max) 2*, 2012  
[EWF-12-011]



*Untitled (Max) 4*, 2012  
[EWF-12-013]



*Untitled (Toni) 1*, 2012  
[EWF-12-014]

## **Some of this and some of that** **New works by Erwin Wurm**

*Some of this and some of that* is the slightly laconic title of Erwin Wurm’s exhibition at Galleri Bo Bjerggaard – a title which, in an almost indifferent, casual way, suggests that here you will see a bit of everything. That sounds rather harmless. The strategy is also a familiar one for Erwin Wurm. He lures us in with his apparently humorous ‘feel good’ objects, so that it is only when we take a closer look that we discover that there is rather more going on here, and the smiles stiffen on our faces.

Erwin Wurm (b. 1954 in Austria) is well-known for incorporating everyday life into his art, to which he jokingly gives an ironic and humorous twist. Since the 1980s, he has been creating his so-called *One Minute Sculptures*. In all its simplicity, the idea behind a *One Minute Sculpture* is that a person, under the instruction of Erwin Wurm, allows his or her body to enter into an often absurd relationship with an everyday object such as a pencil, a chair or a piece of fruit. The situation is captured by a photograph, and voilà – one is tempted to say – a *One Minute Sculpture* is born. The photograph quite simply makes the most mundane situation seem alienated and absurd. But it is not photography as a medium that interests Wurm – the photograph is a necessary tool with which to present the absurdity of our human interaction with the world.

Similarly, Wurm’s relationship with sculpture as a medium seems to depend on what the media is able to take from everyday life and incorporate into art. For a number of years, Wurm has for example been fascinated by cars, which he manipulates and stages in large, sculptural installations. *Fat cars* is the name of one of his most famous sculpture series, in which he pumps cars up to shapeless sizes, so that in their cartoonish immediacy they appear both familiar and absurd. Simultaneously as cute and harmless as children’s toys and slightly threatening in their explosive bloatedness, they end up looking both ambiguous and alienating.

### **The disturbing manikin**

The exhibition *Some of this and some of that* consists of recent photographs and sculptures by Erwin Wurm. Since 2012, Wurm has been working on the photographic series *De Profundis*, from which a number of works will be exhibited. “De Profundis” is Latin and means “from the depths”, referring in its religious origin to the state of grief and helplessness that can for example result from the death of a loved one. It is also the title of a letter that Oscar Wilde wrote in 1897 from prison to his former lover – a letter in which Wilde wrote of his own powerlessness in the wake of his imprisonment for his so-called promiscuous lifestyle as a homosexual.

In Wurm’s series, it is also the male figure that dominates. We see a number of naked middle-aged men posing for the camera. All of the depicted persons are themselves artists and acquaintances of Wurm. Like sculptures made flesh, they take up something resembling classical poses. Their faces are turned away from the camera, and their slightly theatrical positions are reminiscent both of Wurm’s own *One Minute Sculptures* and of the poses we know from classical Greek sculptures. The male figures in Wurm’s pictures, however, are far from ideal forms. The men have obviously left their young days behind them. Their hair is grey, their skin pale and wrinkled, and the small potbellies and exposed, drooping genitalia reveal that we are indeed a long way from the ideal male body. The most striking thing about each picture, however, is Wurm’s own over-painting of the subject. The over-painting, which either blurs and distorts the body so it appears deformed and abstract, or else manipulates it with a different statement by covering it with writing and designs – such as when a male body is covered with skin-coloured painting, in which the words “De Profundis” are written in a slightly clumsy and awkward manner.

The aging and imperfect male body is not a subject that we are used to encounter. Historically, the female body has dominated visual representation, while the naked male body has either found its expression in the Greek adolescents or in the suffering figure of Christ. Today, the unclothed male body has also found its way into the advertising world, but the aging male body still seems to lie beyond representation. Like a series of memento moris on the decline of the body, Wurm’s male figures stand proudly in all their human imperfection; deformed as though in a painting by Francis Bacon, whose painted male nudes were always located somewhere between carnality and abstraction, and at the same time highly realistic, precisely because the over-painting constantly points to the body as a *physical* body. A body captured by the camera lens, whereby the motif is fixed in what the philosopher Roland Barthes described as “the intention of the photograph”, namely death. On the basis of this perspective, the body is frozen, merely a picture of what has already been, and which soon will be no more.

Around 1960, Asger Jorn experimented in adding over-painting to pictures found in second-hand shops. He called these works “modifications”. These junk shop pictures, which for most viewers evoke connotations of a special kind of familiar homeliness, were transformed by Asger Jorn’s hand into a number of rapidly-composed motifs that utterly distorted the original motifs. *Den foruroligende ælling* (‘The Disturbing Duck’) is the title of a work by Jorn from 1959, in which a giant, expressively-painted duckling emerges from a woodland lake in a classic landscape motif. The disturbing aspect arises in the clash between the clichéd rural image and the violent brushstrokes of the absurd duckling motif.

Erwin Wurm's overpainting of the imperfect male bodies creates, as with Jorn, a state of indeterminacy that disrupts and blurs the original motif with a disturbing, quivering presence in the clearly-placed brushstrokes. But while Jorn used cliché as his base, Wurm, with his manikins, prods at our expectations and at the cliché of the naked human body, leaving only a carnal physicality and an almost abstract formalism – a bodily formalism, which becomes disturbing despite the motif of the harmless and rather comical male bodies, because we cannot place them in any known category.

### **Quirky cucumbers and other peculiarities**

Erwin Wurm seems to be fully aware of the clichés and images that we have in our heads when we try to understand the world around us. He appears to know what we expect, and in a slightly chuckling and increasingly critical manner he sticks a spanner into the works and plays with these expectations. All of the sculptural works at the exhibition *Some of this and some of that*, from their standpoint, take hold of our ideas and expectations and twist them with both a sense of humour and a biting critical sting. A series of bronze sculptures that stand upon furniture, cast like sausages balancing on top of each other, take the form of a series of Giacometti-like figures. Cucumbers cast in acrylic in all sorts of colours and slightly uneven in form stand bristling at podiums, while grotesque puffy candy floss-like cars in bright pink resemble freakish organic creations. Small, headless, slightly chubby figures, in various outfits which approach the abnormal, pose in acrylic and are painted in plaything colours.

On the surface, it all looks quite harmless and inviting. The idiom and colour scheme are straight out of one of today's entertainment temples, and it is at first glance also amusing to cast sausages and cucumbers in a way that causes them to suddenly appear to have human qualities. The objects we see around us are endowed with properties other than their usual ones, and thereby the banality becomes, not just whimsical, but also a touch threatening. You cannot feel entirely safe in an encounter with Erwin Wurm. Although the slightly frivolous *Some of this and some of that* cheerfully invites us in, we find ourselves caught in the provocative cross-field between recognition and the *unheimlich*, between the banal and the existential, which is where Wurm appears to thrive – because there, he can not only play with the objects in the world, but also with our understanding of the world. In our encounter with the work of Erwin Wurm, we must learn to understand the world anew. In the flowing maelstrom of images we call our reality, he presents an alternative approach which, despite its seemingly insouciant banality, can leave us a little bit changed.

*Gitte Ørskou*

*MA in art history, Museum Director*



*Untitled, 2014*

[EWS-14-006]



*Untitled, 2014*  
[EWS-14-007]



*Untitled, 2014*  
[EWS-14-011]



*Untitled, 2014*  
[EWS-14-009]



*Untitled, 2014*  
[EWS-14-012]



*Untitled, 2014*  
[EWS-14-008]



*Untitled, 2014*  
[EWS-14-013]



*Untitled, 2014*  
[EWS-14-010]





*Untitled*, 2014  
[EWS-14-004]



*Orange Hoody, 2012*  
[EWS-12-001]



*Untitled, 2014*  
[EWS-14-003]

## Erwin Wurm

### Biography

Born in 1954, Bruck an der Mur, Austria

Lives in Vienna and Limberg, Austria

### Collections

#### Australia

Queensland Art Gallery, South Brisbane

National Gallery of Victoria, Melbourne

#### Austria

MUMOK – Museum Moderner Kunst Stiftung Ludwig Wien, Vienna

Albertina, Vienna

Österreichische Galerie Belvedere, Vienna

Kunsthaus Bregenz, Bregenz

Kunst der Gegenwart – Essl Museum, Klosterneuburg/Vienna

Museum der Moderne, Salzburg

Neue Galerie am Landesmuseum Joanneum, Graz

MAK – Museum für Angewandte Kunst, Vienna

Österreichischer Skulpturenpark, Graz

Sammlung der Österreichischen Nationalbank, Vienna

Lentos Kunstmuseum, Linz

Museum Liaunig, Neuhaus

Museum für Gegenwartskunst Stift Admont, Admont

#### Belgium

Museum voor Schone Kunsten, Ostend

Middelheimmuseum, Antwerp

#### Canada

Vancouver Art Gallery, Vancouver

#### Denmark

Louisiana Museum of Modern Art, Humlebæk

#### France

Centre Pompidou Musée national d’art moderne, Paris

Musée d’Art Contemporain de Lyon, Lyon

CAPC – Musée d’Art Contemporain de Bordeaux, Bordeaux

FRAC Bourgogne, Dijon

FRAC Franche-Comté

FRAC Limousin, Limoges

FRAC Provence-Alpes-Côte d’Azur, Marseille

FRAC Languedoc-Roussillon, Montpellier

#### Germany

Städel Museum, Frankfurt

Städtische Galerie im Lenbachhaus und Kunstbau, Munich

Museum Ludwig, Cologne

Kunstmuseum Bonn, Bonn

ZKM – Zentrum für Kunst und Medientechnologie, Karlsruhe

Museum für Moderne Kunst, Frankfurt am Main

Kunsthalle Bremen, Bremen

MARTa Herford Sammlung, Herford

Schauwerk Sindelfingen, Sindelfingen

Art Collection Deutsche Börse, Eschborn

#### Hungary

Museum of Fine Arts, Budapest

#### Italy

MAMbo Museo d’Arte Moderna di Bologna, Bologna

Museion – Museo d’Arte Moderne e Contemporanea Bolzano,

Bolzano

Centro per l’Arte Contemporanea Luigi Pecci, Prato

#### Japan

Towada Art Center, Towada

National Museum of Art, Osaka

#### Mexico

Museo de Arte Carrillo Gil, San Angel, Mexico City

#### Netherlands

Museum het Domein, Sittard

Gemeentemuseum, The Hague

Museum Beelden aan Zee, The Hague

#### Portugal

Ellipse Foundation, Lisbon

#### Spain

CAC Málaga – Centro de Arte Contemporáneo, Málaga

#### Switzerland

Kunsthaus Zürich, Zürich

Kunstmuseum St. Gallen, St. Gallen

#### USA

Walker Art Center, Minneapolis, Minnesota

Berkeley Art Museum, Berkeley, California

The Judith Rothschild Foundation, New York

The West Collection, New York

Rockford Art Museum, Rockford, Illinois

Smart Museum of Art – The University of Chicago, Chicago, Illinois

Albright-Knox Art Gallery, Buffalo, New York

Henry Art Gallery, Washington

Solomon R. Guggenheim Founding Collection, New York

Palm Springs Art Museum, Palm Springs, California

### Selected solo exhibitions

#### 2015

IMA - Indianapolis Museum of Art, Indianapolis, Indiana, USA

Sara Hildén Art Museum, Tampere, Finland

Kunstmuseum Wolfsburg, Wolfsburg, Germany

Skulpturenpark Waldfrieden/Cragg Foundation, Wuppertal, Germany

CAC - Contemporary Art Centre, Vilnius, Lithuania

BACC - Bangkok Art & Culture Centre, Bangkok, Thailand (together with Surasi Kusolwong)

Ayala Museum, Manila, Philippines (together with Surasi Kusolwong)

#### 2014

*Some of this and some of that*, Galleri Bo Bjerggaard, Copenhagen, Denmark

*Erwin Wurm: One Minute Sculptures*, Städel Museum, Frankfurt, Germany

*Sculpture 21st - Erwin Wurm*, Stiftung Wilhelm Lehmbruck Museum, Duisburg, Germany

Dom Umenia / Kunsthalle Bratislava, Bratislava, Slovakia

#### 2013

*Good Boy*, MOCaK - Museum of Contemporary Art in Krakow, Krakow, Poland

*Abstract Abstruse*, Wincavod – Centre for Contemporary Art, Moscow, Russia

#### 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, Germany

*Blow Up*, Galerist, Istanbul, Turkey (curator: Jérôme Sans)

*One Minute Sculptures*, Open Eye Gallery, Liverpool, Great Britain

*Kastenmann*, Standard Hotel, New York, USA

#### 2011

*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

*I am Erwin Wurm*, Galleri Bo Bjerggaard, Copenhagen, Denmark

*Misconceivable*, Kunsthallen Brandts / Brandts

Klaedefabrik, Odense, Denmark

Galerie Elisabeth & Klaus Thoman, Innsbruck, Austria

*Micro-Retrospective*, ICA-Sofia – Institute of Contemporary Art Sofia, Sofia, Bulgaria

#### 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

Städtische Galerie im Lenbachhaus und Kunstbau, Munich, Germany

*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 †)

#### 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

**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

**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

Museu do Chiado, Museu Nacional de Arte Contemporânea, Lisbon, Portugal

**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

**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

**2002**

*Fat Survival – Handlungsformen der Skulptur*, Neue Galerie Graz am Landesmuseum Joanneum, Graz, Austria

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

*Performance Drawings*, Drawing Center, New York, USA

**2001**

*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

**2000**

The Photographers Gallery, London, UK

FRAC Limousin, Limoges, France

Centre pour l'Image Contemporaine, Geneva, Switzerland

## Erwin Wurm

Some of this and some of that

7 November – 20 December 2014

## Works

Untitled (Cajetan) 2, 2012  
De Profundis  
Acrylic on C-print  
150,0 cm x 78,5 cm  
EWF-12-001

Untitled (Franz) 6, 2012  
De Profundis  
Acrylic on C-print  
58,8 cm x 39,5 cm  
EWF-12-006

Untitled (Toni) 1, 2012  
De Profundis  
Acrylic on C-print  
89,3 cm x 59,3 cm  
EWF-12-014

Tower of the Socialist  
International II, 2013  
Abstract Sculptures  
Bronze, patina  
135,0 cm x 35,6 cm x 22,5 cm  
ed. 6 + 2 AP  
EWS-13-003

Untitled, 2014  
Acrylic, paint, clothes, utensils  
171 cm x 50 cm x 57 cm  
EWS-14-006

Untitled, 2014  
Acrylic, paint, metal  
35 cm x 6 cm x 6 cm  
EWS-14-012

Untitled (Fabio) 2, 2012  
De Profundis  
Acrylic on C-print  
89,3 cm x 59,3 cm  
EWF-12-002

Untitled (Marshall & Gerald) 1,  
2012  
De Profundis  
Acrylic on C-print  
149,3 cm x 72,1 cm  
EWF-12-008

Orange Hoody, 2012  
Acrylic, paint  
72 cm x 25 cm x 25 cm  
Ed. 7  
EWS-12-001

Me Ideal, 2014  
Abstract Sculptures  
Bronze, patina  
130 cm x 20 cm x 30 cm  
ed. 6 + 2 AP  
EWS-14-001

Untitled, 2014  
Acrylic, paint, metal  
35 cm x 6 cm x 6 cm  
EWS-14-007

Untitled, 2014  
Acrylic, paint, metal  
35 cm x 6 cm x 6 cm  
EWS-14-013

Untitled (Franz) 1, 2012  
De Profundis  
Ink on C-print  
51,9 cm x 21,9 cm  
EWF-12-003

Untitled (Marshall) 1, 2012  
De Profundis  
Acrylic on C-print  
149,3 cm x 70,3 cm  
EWF-12-009

Tower of the Socialist  
International, looped, 2013  
Abstract Sculptures  
Bronze, patina  
190 cm x 43 cm x 50 cm  
Ed. 6 + 2 AP  
EWS-13-001

Car Dumpling, 2014  
Acrylic, paint  
17 cm x 20 cm x 27 cm  
ed. 25  
EWS-14-002

Untitled, 2014  
Acrylic, paint, metal  
35 cm x 6 cm x 6 cm  
EWS-14-008

Untitled, 2014  
Acrylic, paint, metal  
35 cm x 6 cm x 6 cm  
EWS-14-009

Untitled (Franz) 3, 2012  
De Profundis  
Acrylic on C-print  
105,3 cm x 73,6 cm  
EWF-12-004

Untitled (Max) 2, 2012  
De Profundis  
Acrylic on C-print  
89,5 cm x 58,8 cm  
EWF-12-011

Step, 2013  
Abstract Sculptures  
Bronze, patina  
76 cm x 52 cm x 38 cm  
ed. 6 + 2 AP  
EWS-13-002

Untitled, 2014  
Acrylic, paint  
48 cm x 20 cm x 14 cm  
EWS-14-003

Untitled, 2014  
Acrylic, paint, metal  
35 cm x 6 cm x 6 cm  
EWS-14-010

Untitled (Franz) 4, 2012  
De Profundis  
Acrylic on C-print  
89,5 cm x 59,8 cm  
EWF-12-005

Untitled (Max) 4, 2012  
De Profundis  
Acrylic on C-print  
149,7 cm x 71,2 cm  
EWF-12-013

Untitled, 2014  
Acrylic  
60 cm x 27 cm x 20 cm  
EWS-14-004

Untitled, 2014  
Acrylic, paint, metal  
35 cm x 6 cm x 6 cm  
EWS-14-011

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Tak til Rosendahls

