ERWIN WURM PRESENTA UNA SERIE DI NUOVI LAVORI IN OCCASIONE DI UNA RETROSPECTIVA IN CORSO AL LEHNBACHHAUS DI MONACO, CURATA DA HELMUT FRIEDEL, CHE AVERÀ POI ALTRE VENUES A BONN, VIENNA, PECHINO, E UNA PERSONALE, LA TERZA, ALLA XAVIER HUFKENS GALLERY DI BRUXELLES

ERWIN WURM PRESENTS HIS NEW WORKS ON OCCASION OF THE CURRENT SOLO SHOWS IN MUNICH AND BRUSSELS. THE FIRST IS A RETROSPECTIVE AT THE LEHNBACHHAUS, CURATED BY HELMUT FRIEDEL, THAT WILL BE TRAVELLING AFTERWARDS TO BONN, VIENNA, BEIJING. THE SECOND IS HIS THIRD PERSONAL EXHIBITION AT THE XAVIER HUFKENS GALLERY

FN: Prima di Wurm, un altro importante austriaco, il filosofo Ludwig Wittgenstein si è soffermato sulle frasi apparenientemente innocue e sulle opinioni superficiali dell’uomo comune...

EW: Di tanto in tanto faccio foto simili a quelle dei giornali perché questa è la vera arte pubblica e il vero spazio pubblico per l’arte. In genere le sculture sono fatte per gli spazi pubblici ma credo che oggi i giornali, le riviste, e anche la tv, siano i veri spazi pubblici. Io lì sfrutto per realizzare dei lavori. “Vogue” mi ha chiesto parecchie volte di fare qualcosa. Questa volta ho risposto di sì perché hanno assestato il mio desiderio di avere un’icona. Le icone sono presenti nel mio lavoro, icone di macchine o icone della moda, come Claudia Schiffer.

FN: Come i Red Hot Chili Peppers...

EW: Sì

FN: Cosa ci dici della nuova serie Desperate Philosophers?

EW: Riflettio, leggo, ma non sono un filosofo di professione. Le domande filosofiche sul nostro modo di vivere, il nostro tempo e la nostra realtà sono anche materia degli artisti. Inoltre, sia gli artisti che i filosofi sbagliano, la generazione successiva apporta nuove idee annullando quelle dei filosofi precedenti in un rinnovamento continuo...

FN: Con la critica...
FN: Before Wurm, another important Austrian, the philosopher Ludwig Wittgenstein has drawn attention to apparently innocuous sentences and texts belonging to the superficial opinions of every man.

EW: The question of reality relates to our social life and personalities. We all live in the same time but we live distantly, we are in distant realities. My reality is different from yours and different from the one of a person who lives in the jungle at the Amazon river or from the one of someone living at the same time in India somewhere in the countryside, but we all live in the same time. Our world connects these parallel situations by means of a unique chain of time, our different ways of living and where we live are all connected into this world. My work is based on these two notions, a sculptural notion and that of daily life. Daily life means our world with all its craziness and insanity, the craziness of our scenes in society and in the communication. Everybody has weak parts and low parts, but nobody wants to show them, the goal is to open this door, and to look into these psychological aspects.

FN: You gave a photographic contribution to the present number of “Vogue”, German edition, with Claudia Schiffer and an uncommon way of depicting her.

EW: I do photographs like scenes for newspapers from time to time because this is the real public art and this is the really the public space for art. Normally sculptures are done for public spaces, but I think that nowadays newspapers and magazines and tv are the real public spaces. I exploit them to make works. “Vogue” called me several times and asked me to do something. This time I said yes because they went along with my wish of having an icon. Icons are present in my work, icons of cars, of the fashion world, like Claudia Schiffer.

FN: Like the Red Hot Chilli Peppers...

EW: Yes

FN: Let’s talk about your last series called Desperate Philosopher.

EW: I investigate, I read but not as a professional in philosophy. Philosophical questions on our way of living, on our time and on our reality are a matter for the artist. Both artists and philosophers are constantly falling also, the next generation brings different ideas to this world so to destroy the ideas of the philosophers before them, a constant renewal...

FN: With the critics...

EW: Yes, the philosopher, or the artist, is desperate: he poses questions and reflects the world and the world is not nice, this makes him desperate. He fails and that makes him desperate too. I address my question to the philosopher... Theodor W. Adorno said: after the holocaust it’s impossible to write poems, but this is total bullshit because after the holocaust it’s very important to write poems. Take Spinoza: he said free will doesn’t exist, but free will is our base, our freedom in society. I use Montaigne often, he wrote about the world by just writing about himself, and that’s what the artist does.

FN: Let’s end up with Goo, its inflation recalls your fat-cars and fat-houses, but it is a marble piece

EW: I like to experiment with new materials and new forms, marble relates to classical sculpture, and to issues and notions I was working on for many years. A classical bronze sculpture is about the skin only, the real body is empty. Our skin is like our clothes, they also double the body, but they are just empty layers. Marble sculpture is massive. It is another interest, a new attempt.