



Works on Paper
An exhibition by **Bruno Gironcoli**
C L E A R I N G, Upper East Side
May 2 - June 28, 2019

C L E A R I N G is pleased to present *Works on Paper*, the first exhibition of the eminent Austrian artist Bruno Gironcoli (1936-2010) in the United States and the first dedicated entirely to his drawings. The six works on view describe a to date lesser known yet substantial and increasingly autonomous practice of the sculptor's oeuvre.

Reputed for his eclectic and theatrical shapes, both his monumental and polished sculptures on the one hand, and drawings on the other, ambiguously merge the machine-like and the human, organic and inorganic, commerce and dream world, and inner life and outer conditions into a phantasmagorical symbolism. Produced in Austria after the atrocities of the Second World War, which the artist witnessed growing up, and a world of increasing consumerism, his works testify a confused human condition of coercion and a desire for subjugation.

Gironcoli's "theatricality" offered novel forms of expression, in which he constantly reinvented himself, reproducing and recombining his own motifs. "Daydreaming", as Gironcoli described his own process, opened up paths to the unconscious and to desire. One of the most important Austrian artists of his generation, he first studied painting in the late 50s and then became head of the School of Sculpture at the Academy of Fine Arts in Vienna in the late 70s. In many ways Gironcoli's works deemed themselves reluctant to be fitted into the aesthetic vocabulary and conceptual approaches of his contemporaries.

This exhibition offers insight into the versatility and depth of Gironcoli's drawings, ranging from distinctly anti-sensual reflective surfaces to dramatic expressions. Mechanic constructions and grids subsume human forms and - often reproductive - organs. Sometimes we encounter the quotidian submission to wage slavery of waking up every day to go to work.

Initially made as preparations for Gironcoli's sculptures, the drawings increasingly came to function more autonomously. Paper offered an opportunity to move beyond the limitations of the physical world. Here, his sculptures and schematic figures, animals, symbols, and apparatuses would come to life to show the defective nature of the human being underneath the radiance and opulence of mechanical and consumerist aesthetics, at once savage and naive, pop and existentialist.

Text by Franziska Wildfoerster

Bruno Gironcoli (1936, Villach Carinthia, AT - 2010, Vienna, AT) is considered one of the most important Austrian sculptors of the twentieth century. There are two museums dedicated to his work: Gironcoli Museum, Herberstein and STRABAG Haus, Vienna.

Solo exhibitions have been held at MUMOK, Vienna; MAMCO, Geneva; Museum Belvedere, Vienna; MAK, Vienna and C L E A R I N G, Brussels amongst others. *Prototypes for a New Species* is currently on view at the SCHIRN, Frankfurt.

His work has been included in numerous group exhibitions including Palais de Tokyo, Paris; Generali Foundation, Vienna; MAC's Grand Hornu, Mons; MUMOK, Vienna; Haus der Kunst, Munich; Lyon Biennale; etc.

In 2003, he represented Austria at the Venice Biennale, curated by Kasper König.

His work is part of the collection of MoMa, New York; Museum Ludwig, Cologne; MAMCO, Geneva; Lenbachhaus, Munich; Generali Foundation, Vienna; Belvedere Museum, Vienna; Gironcoli Museum, Herberstein; Hamburger Kunsthalle, Hamburg.