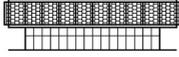


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ENGLISH

**OSWALD
OBERHUBER**



ON THE EXHIBITION

Oswald Oberhuber (born in Merano in 1931, lives and works in Vienna) is a key figure of both the Austrian post-war avant-garde and contemporary art. His many years of diverse activities – as an exhibition organizer and gallery owner, as a critic, theorist and co-editor of a magazine, as a collector, graphic designer, as an artist, and not least as a long-standing professor and rector of what is now the University of Applied Arts Vienna – made him a significant protagonist in the Austrian art context since the 1960s.

Curated in close collaboration with the artist, this comprehensive retrospective at the 21er Haus presents the great diversity of Oswald Oberhuber's artistic oeuvre. The show features all of the major periods in his artistic career as well as the media and techniques he has used over the past seven decades: from informal painting and sculpture to realistic approaches to painting, collage and object art, to his long-standing concentration on the relation between image and text in his writing and number pictures. The medium of drawing has been predominant in Oberhuber's work throughout the years, which – in line with his principle of permanent change – evades

categorization as stylistically consistent and uniform.

The display of this survey is based on a drawing by Oswald Oberhuber and very well reflects his interest in architecture and spatial concepts. It structures the exhibition into thematic groups, which are explained for you here in this booklet.

On the following pages you can read excerpts from recent conversations between Oswald Oberhuber (OO) and the exhibition curators, Luisa Ziaja and Alfred Weidinger, about various periods and topics of his work:

- Artistic Beginnings
 - Informal Sculpture
 - Informal Painting
 - Permanent Change
 - Portraits and Tooth Pictures
 - Figurative Painting and Drawing
 - Writing and Numbers
 - Biennale di Venezia 1972
 - Assemblages and Combine Paintings
 - Collages and Boxes
 - Kurt Waldheim
 - Wooden Sculptures
 - Fashion
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ARTISTIC BEGINNINGS

In 1940 Oswald Oberhuber moved with his family from Merano to Innsbruck as a result of the “South Tyrol Option Agreement”, which aimed to resettle the German-speaking population of South Tyrol in the German Reich. There he attended the vocational school from 1945 and learned sculpture in a style strongly influenced by the German artist Ernst Barlach. Via the French cultural institute as well as a French bookshop in Innsbruck, Oswald Oberhuber came into contact with contemporary French art, which inspired him to create his first informal sculptures.

When did you realize that you wanted to be an artist?

OO I always knew that I wanted to be an artist. Strange as it may sound, it had something to do with the church. After 1945 I was an altar boy in the Capuchin monastery because we were all hungry and the church offered a piece of bread every morning. The monks recognized and encouraged my artistic talent. After my failure as a musician, the monks reckoned I should become a sculptor or painter. My father was not keen on this idea and urged me not to consider it but to learn a proper trade instead. But my mother always supported me. When I moved to Vienna, she gave me 50 schillings. I earned everything else by decorating apartments and other odd jobs.

What was your early life as an artist like?

OO I was already making informal sculptures at home while studying in Innsbruck. One important inspiration was the books in the French bookstore in Anichstrasse, Innsbruck, which was supported at the time by the French. Practically every book

on French art was available. In 1948 a book about Picasso’s sculptures came out. The bookseller Bernhard Bultmann noticed that I was always looking at this book and he ultimately let me have it cheaply. This had a great influence on my informal sculpture. At the School of Applied Arts I had carved the way everyone else did ...

Like a carver of crucifixes?

OO No, I carved like Ernst Barlach—sometimes huge figures. The first six months were the worst torment of my life. All they were interested in were neat cuts. After a while I realized that this was senseless.

You can still see the influence of Barlach in works like Idiot in 1948. Torso (1948) already appears to be going in another direction, or is it still connected with the first phase?

OO Both are still strongly connected with figurative works, most of which have been destroyed and no longer exist. These sculptures were done in school and were, as I mentioned, influenced by Barlach through

Pontiller. Apart from the French bookstore, the French Cultural Institute in Innsbruck was also important to me. As long as Maurice Besset was the director—he was the son-in-law of Jean Cassou, founder director of the Musée National d’Art Moderne in Paris—an incredible amount of French art was shown there. The teachers at the School of Applied Arts reckoned it was a bad influence, but I was always very enthusiastic and excited by what I saw there.

INFORMAL SCULPTURE

Influenced by works by Picasso and the surrealists André Masson and Max Ernst, Oswald Oberhuber started to mold abstract sculptures outside his classes at the vocational school. He was particularly interested in chance and the principle of the subconscious. This resulted in extraordinary works in clay and plaster, some of which would later be cast in bronze. As such, he became one of the first informal artists in Austria. By transferring the principles of informal painting to his idea of informal sculpture, he also made a singular contribution to international informalism. With the work *Ende* [End] from 1951, Oberhuber brought this creative period to a close. In the early 1950s the artist started to stabilize his sculptures with wood wool, fabric, and wire, with wire soon becoming an important material in the creative process. Of the countless sculptures that Oberhuber made at this time, only a few survive today.

How do your early small plaster works connect with the later large sculptures, some of which were cast in bronze?

OO The plaster works have a coherence. All of the ones I did from 1948 to *End* belong to a single group of works, which also contains sculptures like *Evil Figure* or *Seated Figures* which developed from the three-dimensional figure and are thus not strictly informal. I was still influenced by Surrealism at the time. In *Snake Figure* I was already trying for total decomposition. The fragmentary moment became the central focus. Works like *Find*, *Breast*, and *Head* were not cast in bronze until much later, because I didn't have enough money at the time.

Around 1950 you also started to use wire in your sculptures.

OO I started doing the first wire sculptures in the transition period towards the end of my informal phase. My mother had been getting rid of some things from the house, including a lampshade and a mattress. I transformed the metal springs in the mattress and the lampshade into

sculptures. After the end of this informal phase, I took a long break to consider where I should go next. This is when the first wire sculptures were created. They were completely free without any particular subject.

Did you show these works in public, to fellow students, for example?

OO Only to Max Weiler and Franz Staud. Staud was a sculptor and superintendent at the Ferdinandeum in Innsbruck, where he had a workshop. He let me work there and I helped him in return. I filled Staud's workshops to the roof with my new plaster sculptures.

What did he say?

OO Staud didn't understand my art but he liked me as a person. And as I worked for him on and off, it didn't bother him. It was only after I had been in Vienna some time that I was asked to clear his workshop, which was in the basement of a building next to the Ferdinandeum. I didn't respond, because I didn't know where else to store my early works. Erich Egg, who became director of the museum in 1956, finally ordered that

the workshop be cleared and all of my works disposed of. He felt bad about it later, but it was too late and the works were gone.

How many sculptures did you make at the time?

OO One or two hundred; Max Weiler rescued some of them and took them home with him.

INFORMAL PAINTING

In parallel to his focus on sculpture, Oberhuber also turned his hand to painting. He describes the early works *Blumenbild* [Flower Picture] (1949) and *Lappen-Bild* [Lobe Picture] (1949) as utopian landscapes, influenced by the German artist Willi Baumeister and the English painter Graham Sutherland. Yet the painting *Zerstörte Formen* [Destroyed Forms] (1949) already announces a new informal phase: tachism, which is characterized by dabs or traces of color. With the exception of this key work, in which Oberhuber's intention is to consciously destroy form and highlight a change in his approach, the artist always wanted to paint beautiful pictures.

OO The painting *Destroyed Forms* from 1949 already shows hints of dissatisfaction. I began to overpaint the picture and to destroy it in this way. I just didn't want to go on painting in that way. André Masson was important in this regard.

Did you discover works by Masson at the French Cultural Institute in Innsbruck?

OO Yes, I saw pictures by Hartung and Masson there. Masson left a stronger impression on me because his work is so diverse. I liked the fact that he worked with different materials, like Max Ernst. The dripping technique was developed by Ernst and not by Pollock. Masson and Ernst were very important for me and helped me to progress.

You realized that you could create ornaments through dripping?

OO They are designed pictures and have nothing to do with Pollock. And it was important for me that they should be beautiful. I wanted to create aesthetic pictures.

PERMANENT CHANGE

OO I never think about artistic development. In my opinion, we can only talk about creative phases and periods. My basic attitude is one of permanent change. I mean by this that it is not necessary to continuously repeat yourself. I stopped making informal sculptures when I noticed that they had become a routine. I realized that you can't do the same thing all the time. I had fallen into a certain routine, even if it only lasted a couple of years. I already knew when I started out on a work what the negative and plaster cast would look like. That was not satisfying, and it was at that moment that I made the idea of permanent change into my artistic principle.

The credo evolved intuitively?

OO It came about intuitively and actually during a depression. It's not so easy to abandon something. That's why artists often stay at the same level for their entire lives. They are afraid of themselves, of an internal break, of running out of ideas, instead of persisting and overcoming the routine by trying something new. There are a number of artists in Austria who have never

broken away from informal painting. I realized that there was nothing more to it apart from this vitality and action-driven language, and that I had to discipline myself. I believed that this discipline could be achieved only through a perception of reality, and deliberately moved from the informal to the figurative. Effectively I started over again. That's how I arrived at the principle of permanent change, which in my opinion is essential. You have to keep taking a fresh approach because continuity doesn't exist. You can only stop. It's completely wrong to claim that there is continuity within which something can develop and evolve. There is no development. There are only the highpoints of a particularly phase, and that's it.

PORTRAITS AND TOOTH PICTURES

His informal phase was immediately followed by Oswald Oberhuber's exploration of the figurative. It was not, for example, landscape that interested him, but rather the depiction of objects and (groups of) figures; their muted color scheme, lacking spatial reference and emphasis on lines were oriented towards modernist considerations. Portraits, particularly self-portraits, would arise from this period as an important theme. The work *Ich als Kind* [Me as a Child] from 1964/65, one of his earliest portraits, occupies a special position in Oberhuber's oeuvre and is symbolic of the artist's self-centeredness. A similar subject matter provided the basis for a series of tooth pictures in the mid-1960s, which – quite untypically for Oberhuber – focus on a single detail and bear visual witness to their historical proximity to the pop art movement.

OO I wanted first to create an overall view of the figure. Some of my works recall Picasso, with seated, recumbent, or leaning figures. These are realistic in the same way as self-portraits that focus entirely on me, cartoon-like but not caricatures. I deliberately avoided all details except for the eyes, nose, mouth, and ears; even the hair was only hinted at. I transferred this to the portraits

Were your portraits commissioned?

OO Sometimes. I drew Fritz Wotruba and told him that I was doing a portrait of him. I showed him one of the drawings. But Wotruba was very vain and found the face much too ugly. I wanted to give him the picture, but he wouldn't accept it because he didn't like it. It was important for me to do a portrait from several angles. I thought that it would be possible to elaborate the portrait and heighten the overall impression by examining the head from different angles, not only from above, from the side, or from below, but from all possible directions. The expression becomes more concentrated.

And what about the portraits of Roland Goeschl, Otto Breicha, or his wife?

OO They came to me and first I did drawings. The pictures were then painted without the sitters being present. Goeschl and the others were dissatisfied because they didn't think the pictures were aesthetic. They were unhappy not to be idealized. In my opinion, a portrait is always more about the artist than the sitter.

Me as a Child was one of the earliest portraits. How did you approach this subject?

OO It had to do with the children fathered by me. These children that suddenly appeared naturally occupied me a lot, and I projected them onto myself, because they looked like me as well. Particularly the boys. My son Florian, who lives today in New York, is the main subject of *Me as a Child*.

In Me as a Child you can see the first milk teeth. You take up this motif later in your pictures of teeth.

OO The children got teeth. But the motif has more to do with me. At this time I was plagued by toothache, and that prompted me to use teeth as a subject. It started again with a portrait focusing on the mouth, throat, and teeth.

Do the colors have anything to do with Pop Art?

OO The colors are naturally bright, but they still reference pastel shades. Only rarely are they saturated and luminous. The degree of abstraction was deliberate and also indicates how I went beyond Pop Art, which is basically figurative.

FIGURATIVE PAINTING AND DRAWING

Drawing can be considered the great constant throughout Oswald Oberhuber's diverse creative work from the past seven decades. Throughout all of the media and materials he has used, his strong emphasis on contours, on lines, stands out – above all in his figurative paintings, to which Oberhuber turned after his informal phase. In addition to portraying groups of figures and portraits, animals are also a recurring motif. The depiction of plants first played a significant role in the Garden of Paradise project for the *steirischer herbst* in 1983. Oberhuber's love of classical music is evidenced in his figurative treatment of the subject *Orpheus und Eurydike* [Orpheus and Eurydice] after an interpretation by the composer Claudio Monteverdi.

OO Drawing has always been important to me. I've never stopped using that medium. Quite the opposite: It was and always has been the most important medium for me. After my informal period, I initially devoted all my attention to drawing, to some extent for reasons of discipline. When drawing, whatever you do has to be deliberate.

What would you say is the relationship between the abstract and the figurative—in your painting, for example?

OO I believe that the abstract, the non-figurative, is also possible in the figurative. For me, the figurative is definitely an important means of introspection. If I only work in an abstract way, I lose that connection. Then I become ever more superficial. And so I force myself to create something figurative again, which then looks entirely different from anything I've produced before.

Animals are a recurring motif in your oeuvre. Is there a catalyst for that?

OO I love animals—not as pets—but I like drawing and painting them. Also because I find it easy to depict animals. My drawings often feature the outlines of animals.

What was the starting point for the cycle of Orpheus and Eurydice?

OO The foundation was works by composers such as Christoph Willibald Gluck and Georg Friedrich Händel. I was less interested in the Greek legend itself than in seeing and reworking the story through the composers' filter. The first musical interpretation that I ever saw was Claudio Monteverdi's *L'Orfeo* at the Theater an der Wien in Vienna. I find the subject so beautiful and I didn't stray from the classical realm for the clothing, for example—in other words, I didn't modernize it.

The Orpheus cycle is one of the few works that directly refers to anything. Admittedly, many of your drawings and paintings are figurative and narrative, but most of them don't have such specific levels of meaning.

OO They're like a story without meaning. I have nothing against working on a subject. With *Orpheus* I was successful because it interested me. But very few subjects do interest me.

*In the early 1980s your figurative painting intensified, for example with the Garden of Paradise project for the *steirischer herbst* in Graz in 1983.*

OO Yes, the idea was to react to the space, an enclosed courtyard. In the center, Graz's municipal gardening service had put together all of the plants that were available in Graz to create a Garden of Paradise. The plants were intended to be seen as essential components of Paradise and they simultaneously entered into a dialogue with my large-scale figurative, painted cloths, which I hung under the windows of the Minorite Monastery. Ultimately, it was a spatial expansion, a painted spatial representation.

WRITING AND NUMBERS

Since the 1950s numbers and writing have played a large part in Oswald Oberhuber's creative work. Many works in this series are painted onto crude materials like wood. However, one of the most frequent materials is cloth, more specifically dishcloths, which already feature lines and colors. In Oberhuber's exploration of writing and numbers, his interest lies predominantly in formally experimenting with symbols: his writing and numbers pictures can both be read and simply viewed.

OO I have always regarded numbers and letters as shapes, which they are, and I wanted to use them as a form of expression in their own right.

Some works have number combinations. Were they chosen deliberately or just through considerations of form?

OO The works in question were purely formal compositions. They have no mathematical significance. At the same time, the works were also a reaction to a trend in earlier centuries to use numbers as a means of making statements.

What about writing?

OO I deliberately copied from novels. I also started copying the Old Testament, but never finished, because I ran out of support material. I wanted to write everything on a single role of cloth.

Writing is thus different to numbers. It can be read and has a meaning of its own, giving your works a further level of interpretation.

OO I was interested above all in the aesthetic of form, but the text can be read and its content therefore has a meaning. With the large works featuring text my only aim was to transfer the formal aspects of the text. Writing as a picture as it appears.

You use different materials as support. What is the meaning of the dishcloth?

OO The dishcloth is an important basic form for me consisting of horizontals and verticals, and it is colored. It reminded me of Piet Mondrian. In principle, the dishcloth is a picture and I therefore used it as such. I enhanced it by writing on it and manipulating it.

In the dishcloth with the ones presumably the serial aspect played a role.

OO The serial aspect or repetition is important. The writing pictures are for me the most important works in my oeuvre.

Cloths and numbers are a common theme in your work. Has your approach changed over the years, or is it still the attraction of form that influences your work?

OO This subject interested me more than others, otherwise I wouldn't have written on so many cloths. I painted figures on some of them and abstract forms on others. I also used stories and experiences as themes on the very large cloths.

Writing is at the foundation of your creativity. You also chose writing for your Manifesto of Permanent Change. Do the pictures contain messages like the manifesto?

OO Not really.

BIENNALE DI VENEZIA 1972

In 1972 Oswald Oberhuber was chosen by Wilfried Skreiner to exhibit in the Austrian pavilion at the Venice Biennale together with Hans Hollein. Despite the great difference between the two artists' starkly reduced contributions, both Hollein – who had covered an entire room and its furniture in white tiles – and Oberhuber were interested in implementing entirely new spatial concepts – a topic that had been particularly important in several exhibitions Oberhuber had organized in the 1970s. In Venice he decorated two spaces with large-format cloth works. In one space, the cloths were stretched, comparable to walls; in the other, Oberhuber simply let them hang to bring out the flowing quality of the fabric.

OO I engaged intensively with the space, which is entirely unsuitable for showing pictures. I wanted to make the space visible. Ultimately it was about empty spaces that are based on the interplay of minimal statements.

You furnished the walls of two spaces with large, painted cloths. In one space you combined the elementary motif of a window with a painting of children, a motif which appears again and again in your portraits. How did that combination come about?

OO It was Skreiner's request that tipped the balance in favor of integrating something representational in the composition. He felt that people would be attracted to something figurative.

In the second space you painted cloths on cloths. Why did you choose this motif in particular?

OO From the very beginning I had been thinking about a fresco. Though the idea of imagery didn't interest me at all—instead I wanted to put something entirely banal on the wall.

ASSEMBLAGES AND COMBINE PAINTINGS

After his informal phase, Oswald Oberhuber not only turned to the figurative in painting, but also to assemblages and combine paintings. In these pieces, he started combining diverse materials such as fabrics, cardboard, wood, fur, paper, and all kinds of objects. The works in Plexiglas boxes are among his earliest assemblages; Oberhuber displayed these in his first solo exhibition at the Galerie nächst St. Stephan in Vienna. Oberhuber was friends with Monsignor Otto Mauer. The artist was a consultant of the Galerie nächst St. Stephan from 1964 and took over its artistic direction after the death of Otto Mauer in 1973, remaining in that position until 1979.

OO I wanted to use material differently, combining fabric, cardboard, and anything that I could get my hands on. That's how a series of works in Plexiglas boxes emerged. Then I installed objects in them and exhibited the finished boxes at the Galerie nächst St. Stephan and then again at the Secession.

And how did the assemblages develop after that? Was there something or someone who inspired you?

OO It was mostly a need for change that prompted me to experiment with various materials.

Was the way you pieced together the materials in your assemblages random or did it abide by specific criteria?

OO Both. The order in which I found the materials played as important a role as aesthetic criteria. The question of the subject is always difficult. These compounds are hybrids, and among them there are objects that are figurative, too. I also wanted to assemble something tangible, a mixture of figurative and non-figurative.

COLLAGES AND BOXES

Oswald Oberhuber considers the medium of collage as the further development of assemblage in his oeuvre. It was also the means by which he designed his printed Oberhuber-Zeitung [Oberhuber Newspaper], which the artist founded in 1968. Oberhuber had a preference for working with photographs, including motifs from illustrated magazines, portraits, and self-portraits. In 1995/96 he produced a small group of works with collages of architectural fragments cut out of boxboard. With crates and cardboard boxes, Oberhuber furthered the art form of collage and brought it into a three-dimensional context. Cardboard boxes were already a feature in his early work, but it is predominantly in recent years that he has created numerous works of this kind.

The medium of collage can be found throughout your entire oeuvre.

OO Yes, though we should differentiate a bit. Many works are actually nothing other than pages from the paste-up of my printed *Oberhuber-Zeitung* [Oberhuber Newspaper], which I used to produce for the Galerie nächst St. Stephan. One of the best examples is the booklet for the exhibition *Art without Artists*. I later declared the individual pages of that paste-up to be works of art.

Very early in your career you were working with stuck-on pieces from newspapers. Does that have anything to do with the early cubists' papier collé?

OO I don't think so, although of course I did know the cubists' collages very well. Time and again, I cut out motifs from illustrated magazines, for example Adolf Hitler's outstretched hand, which I stuck on a handkerchief, or torsos of naked women, which I positioned on top of one another on a piece of card.

You seem to have a preference for using photographs in your collages; indeed, often pictures of yourself. And once you compiled a collage from pieces cut out from a photo of one of your tooth pictures.

OO Those photos were an opportunity for me to add another dimension to works based on writing and numbers. My preference was for experimenting with cutout portraits.

In your artistic career you have exhausted just about all the possibilities there are. But what about photography and film?

OO I have never taken photographs; other people have done that for me. In 1971 I produced an art movie and later I filmed a little, too, with a 16mm camera, which I must still have somewhere. Later I used individual film stills for collages; often they were nothing more than glued montages for posters or leaflets, which are of course artworks too.

Crates and boxes were already a feature in your early work. And just recently you produced a relatively large group of works from cardboard boxes. The boxes have something in common with collage.

OO The early crates, which I often used as pedestals for my wire sculptures, were mainly found objects that I adapted for that purpose. It's a similar story with the boxes. The moments of improvisation and chance were crucial to that creative process. Sometimes I added finished works to a composition, too. I arranged and stuck together the boxes on the basis of aesthetic considerations. Some look destroyed, which is intentional and testifies to the way they've been manipulated.

KURT WALDHEIM

As a close observer of sociopolitical conditions, Oswald Oberhuber frequently played an active role in political developments and controversies in Austria after 1945. For example, with the work *Wir tragen diese Mode nicht, Österreichs Kleid, Waldheims Kleid* [We Don't Wear this Fashion, Austria's Clothes, Waldheim's Clothes] from 1986, Oberhuber was one of the first artists to protest against Kurt Waldheim and his presidential candidacy. Also in his role as a curator, it was important to Oberhuber to draw attention to the inadequate confrontation with Austria's National Socialist past.

OO For me, artistic considerations weren't the point: first and foremost it was about a campaign that would take a clear stand. And that's how I came up with the idea of the swastika shirt. The poster with that motif is full of signatures by people who joined the campaign. But it also meant that the state police wanted to talk to me.

The subjects of National Socialism and coming to terms with the past in Austria interested you even before the Waldheim Affair began; for example, you organized the exhibition Zur Vertreibung des Geistigen aus Österreich [On the Expulsion of the Intelligentsia from Austria] in 1985.

OO Franz Vranitzky was very supportive of the project. It was important to me to focus on Austria—Austrian victims and Austrian perpetrators. Back then people were still claiming that the Austrians hadn't been involved at all.

How did people react to the exhibition?

OO The exhibition attracted a lot of attention, but its critical perspective upset a lot of people.

WOODEN SCULPTURES

During his time as rector of the University of Applied Arts Vienna, Oswald Oberhuber started designing pieces of furniture for the facilities of the university – for example a table with chairs for the rector's office. Subsequently, he designed office furniture in the broadest sense of the term for the gallery owner Ursula Krinzinger, later for Unilever and the Zentralsparkasse (bank), which were made as one-offs by the carpenter Leopold Schramböck. In the course of his focus on wood as a material, he created not only commissioned furniture, but also furniture sculptures and other wooden objects.

OO I called them furniture sculptures while they still had something in common with furniture. However, the *Doppelbirne (2 Birnen)* [Double pear (2 pears)], the *Fliegender Pfeil* [Flying arrow], and the so-called *Orgelpfeife* [Organ pipe] are entirely standalone sculptures. It was essential that they were created entirely from wood and were fully formed.

So while the Doppelbirne (1989) reacts to the staircase in the university and thereby not only makes reference to the space but also relies on it, the so-called Orgelpfeife (1986) arose as an entirely standalone work, which combines a grooved column with an object on top of it.

OO Actually this work isn't about an organ pipe—the title came later because the sculpture bears a certain resemblance to an organ pipe. The work is in three parts: base, shaft, and the sculpture on the top. It has nothing in common with the Austrian tradition of sculpture. Actually, it dissolves the classic concept of sculpture altogether. The work is neither a figure nor a column because it doesn't carry anything.

FASHION

As rector of the University of Applied Arts Vienna, Oswald Oberhuber brought the fashion class, among others, up to date. He invited international artists like Karl Lagerfeld, Jil Sander, Jean-Charles de Castelbajac, Vivienne Westwood, and Helmut Lang to Vienna as visiting professors. In 1987 Oberhuber briefly became a fashion designer himself, creating a collection called *Effektiver Sommer* [Effective Summer]. Over 32 pieces were realized, including the models *Flug nach Zypern* [Flight to Cyprus], *Herz-Ass* [Heart-Ace], and *Bananenblüte* [Banana Blossoms]. After a period as a fashion-conscious dandy in the 1980s, Oberhuber has worn black for many years.

During your time as rector of the University of Applied Arts Vienna, it was very important to you that your students also be taught by internationally renowned artists. How did you come up with the idea of inviting such global stars to the university? Almost no school had done that before.

OO When I became rector, the German-Austrian fashion designer Fred Adlmüller was about to start his last year as a teaching professor. When it came to replacing him, I had decided I would only appoint visiting professors. Because I took the view that professors having tenure—which was customary at that time—was outdated. And that didn't just apply to the fashion course.

Karl Lagerfeld was the first visiting professor that you appointed at the university. Why did you choose him in particular?

OO Because he stood out, even then. He hadn't yet become the big star he is now, but he was already a well-known innovator in the world of fashion. I traveled to Hamburg especially to invite him to come to Vienna.

Lagerfeld was the best of my visiting fashion professors. Unlike most of his colleagues, he was also a dressmaker. He knew how every detail had to be executed.

In 1987 you became a fashion designer yourself. How did that come to pass? Did it have anything to do with the fashion course?

OO I designed fashion of my own accord. I had already designed costumes for a play at the Burgtheater once. Of course I was inspired by the contact I had had with prominent fashion designers.

What was your fashion about?

OO For me, everyday fashion was too conventional and too fitted. I found it downright boring. That inspired me. I thought that a good fashion designer should design clothes that go against the mainstream. Clothes that are intended to achieve something in society at a particular time and bring a different shape to the fore.

It's apparent that your clothing designs are very much governed by your drawing. For example, you liked to accentuate the silhouette.

OO That's correct.

But your career as a fashion designer didn't last long.

OO No, sadly not. But that was due to the fact that I lost my dressmaker. And without a dressmaker you can't make fashion.

You designed your clothes with the intention that they should be worn, didn't you? Or are they costumes?

OO They are clothes, not costumes, even if some works are reminiscent of the latter. I wanted my fashion designs to be suitable for everyday wear, to be bought and worn by society. Unfortunately, by and large that never really happened, even though my fashion vocabulary was an expression of its time. It was also slightly related to op art.

LIST OF WORKS

The works are ordered chronologically within each chapter.

Artistic Beginnings

Torso, 1948
Plaster, 52 × 26 × 18 cm
Private collection

Informal Sculpture

Blut, 1948/49
Charcoal and colored pencil on paper, 38 × 41 cm
Cajetan Gril, Eichberg

Figur, 1948/78
Iron wire on an iron plate (completed after the drawing *Zitronen Plastik*), 140 × 71.5 cm
collection schmutz

Loch-Schwein, 1948
Charcoal and colored pencil on paper, 62 × 44 cm, collection schmutz

Untitled, 1948
Clay, 9.5 × 15.5 × 8.5 cm
Private collection

Untitled, 1948
Clay, 6.5 × 9.5 × 7.8 cm
Private collection

Untitled, 1948
Mixed media on paper, 59.5 × 45 cm
Collection Rudi Molacek

Zitronen Plastik (preparatory study for *Figur*), 1948
Graphite and colored chalk on paper 62 × 47 cm, collection schmutz

Bein, 1949
Plaster, mounted on wooden panel (Leg of *Böse Figur*, sawn off by Oberhuber and declared an independent work of art), 20 × 57 × 47 cm
Collection Hummel, Vienna

Böse Figur, 1949
Bronze, 48 × 104 × 54 cm, private collection, procured by Galerie Maier, Innsbruck

Brust, 1949
Bronze, 23 × 56.2 × 35.1 cm
Private collection

Fundstück, 1949
Bronze, 30.3 × 51.7 × 51.2 cm
Private collection

Kopf, 1949
Bronze, 21.3 × 48.7 × 38.5 cm
Private collection

Langer Hals, 1949
Bronze, 71 × 32 cm
collection schmutz

Untitled, 1949
Bronze, 9.5 × 54 × 25.5 cm
Private collection

Untitled, 1949
Bronze, 24 × 57 × 46 cm
Collection Hummel, Vienna

Untitled, 1949
Wire, wood-wool, textile and plaster 15 × 50 × 21 cm, private collection

Untitled, 1949
Wire, wood-wool, textile and plaster 32 × 36 × 25 cm, private collection

Schlangenfigur, 1949
Plaster, 118 × 85 × 70 cm
Leopold Museum Vienna

Sehr heiter, 1949
Concrete on a wooden block
Height: 117 cm, Ø 40 cm
Collection Hummel, Vienna

Sehr wenig II, 1949
Plaster, wood, paper, firebricks and textile, patinated, 16 × 61 × 60 cm
Private collection

Sitzende Figur, 1949/52
Plaster, wire, textile and wood 40 × 36.5 cm, collection schmutz

Sitzende Frau, 1949
Bronze, wire, 47 × 48 × 22 cm
Private collection, procured by Galerie Maier, Innsbruck

Torso, 1949
Plaster, 24 × 8 × 6.5 cm
Collection Hummel, Vienna

Ver-wirr, 1949/52
Plaster, wire, textile, acrylic and wood, 45 × 36.5 cm
collection schmutz

Untitled, 1950
Bronze, 12 × 30.5 × 25.5 cm
Year of casting 2012, in an edition of 2 pieces, private collection

Untitled, 1951
Bronze, 7 × 29.5 × 22.5 cm
Year of casting 2012, in an edition of 2 pieces, private collection

Natur II, 1951
Plaster (cast of clay model), patinated, 8 × 50 × 47.5 cm
Private collection

Woh! Ist die Taube, 1951
Plaster (cast of clay model), patinated, 50 × 42 × 9 cm
Private collection

Das leichte Gewicht, 1952
Wood, wire, 50 × 31 × 23 cm
Neue Galerie Graz, Universal-museum Joanneum

Haus II, 1952
Wood, wire, nails and dispersion 40.7 × 36.7 × 31.1 cm
Private collection

Hochzeitsschleier, 1952
Wisteria trunk, wire, string, stool, dispersion, 54.2 × 179 × 43.5 cm
Private collection, procured by Galerie Maier, Innsbruck

Klang, 1952
Wood, wire (partially painted), nails 32 × 36 × 25 cm, private collection
Private collection

Untitled, 1952
Rusty wire, shell and algae deposits, wood-wool, 65 × 78.2 × 34.3 cm
Collection Philipp Konzett, Vienna

Theater, 1952
Wood, wire, plaster, textile and sack cloth, partially painted 39 × 74 × 32 cm, private collection
Procured by Galerie Maier, Innsbruck

Informal Painting

Blumenbild, 1949
Distemper on jute, 67 × 99.5 cm
Private collection

Lappen-Bild, 1949
Distemper and oil on jute 120 × 130 cm, private collection

Untitled, 1949
Watercolor on paper, 50 × 35 cm
collection schmutz

Untitled, 1949
Watercolor and India ink on paper 50 × 35 cm, collection schmutz

Untitled, 1949
India ink and pencil on paper 50 × 35 cm, collection schmutz

Schwebende Explosion, 1949
Distemper and oil on jute 143 × 82 cm, private collection

Zerstörte Formen, 1949
Distemper, oil and lacquer on jute on wood fiberboard, 119 × 128.6 cm
Private collection

Auf blauem Grund, 1950/52
Oil and lacquer on wood fiberboard 64 × 84 cm, private collection

Grün und ein Zentrum, 1950
Lacquer on wood fiberboard 57 × 70.5 cm, collection schmutz

Informell (design for a tapestry), 1950
Watercolor and India ink on paper 50 × 35 cm, collection schmutz

Lust auf Lust, 1950
Watercolor and India ink on paper 17.5 × 25 cm, collection schmutz

Wie ist gleich, 1950
Watercolor and India ink on paper 35 × 50 cm, collection schmutz

Die Anderen, 1951
Watercolor and India ink on paper 17.5 × 24.5 cm, collection schmutz

Kleines Wirbelbild, 1951
Lacquer on wood, 64 × 54 cm
collection schmutz

Stadtbild, 1951
Watercolor and India ink on paper 17.5 × 25 cm, collection schmutz

Auflösung, 1952
Lacquer on paper, 49.5 × 70 cm
collection schmutz

Für Kandinsky, 1952
Oil and lacquer on wood fiberboard 79 × 87 cm, private collection

Inselfleck, 1952
Lacquer on paper, 50 × 70 cm
collection schmutz

Kein Klang, 1952
Lacquer on wood fiberboard 90 × 85 cm, collection schmutz

Kreuzigung, 1952
Oil on cardboard, 59 × 54 cm
Museum moderner Kunst Stiftung Ludwig Wien, on loan from the Artothek des Bundes

Praterbild, 1952
Lacquer and acrylic on wood fiberboard, 87 × 146 cm
collection schmutz

Inselbild, 1953
Oil and lacquer on wood fiberboard 86.5 × 68.5 cm, private collection

Weiss auf Rot, 1953
Oil and lacquer on wood fiberboard 43 × 29 cm, private collection

Permanent Change

Das sich permanent verändernde Bild, 1956
Acrylic on mirror, 42 × 47 cm
collection schmutz

Portraits and Tooth Pictures

Figurenrümmers, 1953
Oil on canvas, 85 × 60 cm
collection schmutz

Figurengruppe, 1954
Oil and pencil on wood fiberboard 81 × 60.5 cm, collection schmutz

Liegende Figur, 1954
Oil and pencil on wood fiberboard 17.5 × 36 cm, collection schmutz

Sitzender, 1954
Oil and pencil on wood fiberboard 47 × 22 cm, collection schmutz

Stehende, 1954
Oil and pencil on wood fiberboard 48 × 19 cm, collection schmutz

Kopf, 1956
Oil on wood fiberboard 47 × 41.5 cm, collection schmutz

Kopf, 1956
Oil and pencil on wood fiberboard 51 × 39.5 cm, private collection, Vienna

Sitzende, 1958
Mixed media on wood fiberboard 59.5 × 59 cm, private collection

Gestaffelte Figuren, 1959
Oil on wood fiberboard, 87 × 45 cm
collection schmutz

Raumfiguren, 1959
Oil on wood fiberboard, 63 × 51 cm
Artothek des Bundes, on permanent loan at the Belvedere, Vienna

Gestaffelte Figuren, 1960
Oil on wood fiberboard, 90 × 55 cm
Private collection

Ich, 1964
Oil on canvas, 104 × 95 cm
collection schmutz

Ich als Kind, 1964
Oil, pencil and colored pencil on canvas, 198 × 140 cm, private collection

Ich als Kind, 1964/65
Mixed media on jute, 100 × 80 cm
Private collection

Ich – Ohne Gesicht, 1965
Oil and pencil on canvas 100 × 100 cm
Courtesy Galerie Elisabeth & Klaus Thoman Innsbruck/Vienna

Ich als Kind, 1965
Colored pencil and pencil on paper 49.5 × 35 cm, Cajetan Gril, Eichberg

Ich als Kind, 1965
Pencil on paper, 49.5 × 35 cm
Cajetan Gril, Eichberg

Ich als Kind, 1965
Colored pencil on paper 49.5 × 35 cm, Cajetan Gril, Eichberg

Kinder, 1965
Oil on canvas, 140 × 200 cm
Museum moderner Kunst Stiftung Ludwig Wien, on loan from the Artothek des Bundes

Andreas Urteil, ca. 1964
Oil on canvas, 145 × 72 cm
Private collection

Christa Moosburger (Breicha), ca. 1965, oil on canvas, 78 × 60 cm
Private collection

Otto Breicha, ca. 1964
Oil on linen, 90 × 65 cm
Private collection

Otto Breicha, 1964
Oil on canvas, 55 × 35 cm
Essl Museum Klosterneuburg/Vienna

Sechsmal Wotruba, 1965
Oil and pencil on canvas 136 × 85 cm, collection schmutz

Kopf-Mund, 1965
Oil on canvas, 140 × 100 cm
collection schmutz

Zahnbild, 1965
Dispersion on canvas, 100 × 140 cm
Courtesy Galerie Elisabeth & Klaus Thoman Innsbruck/Vienna

Zahnbild, 1965
Dispersion on canvas, 140.5 × 50.5 cm
Collection Rudi Molacek
In large format in the exhibition: *Zahnbild*, 1965/2016
Acrylic on wood, 734 × 264 cm

Zahnbild, 1965
Oil on canvas, 140 × 105 cm
Private collection

Chlorodont, 1966/67
Oil on canvas, 41 × 135 cm
collection schmutz

Mund und Zähne, 1966
Oil on canvas, 110 × 140 cm
Museum moderner Kunst Stiftung Ludwig Wien, on loan from the Artothek des Bundes

Zahnbild, 1966
Oil on canvas, 250 × 193 cm
Belvedere, Vienna

Zahnbild, 1966
Oil on canvas, 140 × 120 cm
Private collection

Zähne, 1966
Oil on canvas, 120 × 140 cm
collection schmutz

Viktor Matejka, 1982
Oil on canvas, 155 × 95 cm
collection schmutz

Walter Schlegler, 1987
Pencil and pen on sackcloth
43 × 78 cm, courtesy University of
Veterinary Medicine, Vienna

Ich und Totenkopf, 2006
Oil on canvas, 80 × 80.5 cm, Belvedere
Vienna, donation by the artist

Figurative Painting and Drawing

Linien, 1952
Oil on canvas, 80 × 80 cm
Private collection

Untitled, ca. 1980
Acrylic on canvas, 191 × 286 cm
Private collection

Untitled, ca. 1980
Acrylic on canvas, 384 × 195 cm
Private collection

Mädchen mit Katze, 1981
Pencil and colored pencil on paper
46 × 61.5 cm, collection schmutz

Untitled, 1981
Pencil and colored pencil on paper
42 × 56 cm, collection schmutz

Raketenstart, 1981
Pencil and colored pencil on paper
30 × 44 cm, collection schmutz

Gassigehen, 1982
Gouache on newspaper
58 × 40 cm, collection schmutz

Untitled, 1982
Mixed media on brick and plaster on
galvanized iron lattice
170 × 120 × 2.5 cm, private collection

Untitled, 1982
Mixed media on brick and plaster on
galvanized iron lattice
170 × 120 × 2.5 cm, private collection

Kreise, 1982
Gouache on newspaper
45.5 × 61 cm, collection schmutz

Tiere, 1982
Gouache on newspaper
46 × 61 cm, collection schmutz

Untitled, 1982
Acrylic on canvas, 80.1 × 60.1 cm
Private collection

Köpfe rot, 1983
Acrylic on canvas, 396 × 215 cm
Private collection

Drachen, 1984
Acryl on molino, 248 × 279 cm
Belvedere, Vienna, on loan from a
private collection

Untitled, 1984
Acrylic on canvas, 100 × 90.5 cm
Private collection

Tiere lachen nicht, 1984
Acrylic on canvas, 316 × 364 cm
Private collection

Hommage à Willi Baumeister, 1989
Oil on canvas, 130 × 130 cm
collection schmutz

Untitled, 1989
Oil on canvas, 135 × 120.5 cm
Private collection

Untitled, 1990
Dishcloth painted, on stretcher
frame, 64.7 × 40 cm
Private collection

Hinter den Stauden, 1993
Round steel bar, partially forged,
welded, 141.4 × 66 × 40.6 cm
Private collection

Orpheus und Eurydike, 1998
Mixed media on molino, 5 panels
280 × 140 cm each, private collection

Blätter, 2002
Lacquer on wood fiberboard
68.7 × 47.3 cm, private collection

Flamingos, 2005
Oil on canvas, 100 × 70 × 2.5 cm
Belvedere, Vienna, donation by the
artist

Philodendron, ca. 2005
Mixed media on canvas, 120 × 60 cm
Private collection

Tuben, 2006
Oil on canvas, 80 × 80 × 2 cm
Belvedere, Vienna, donation by the
artist

Ziegen und Schafe, 2009
Oil on canvas, 80 × 80 cm, Belvedere,
Vienna, donation by the artist

Vögel, 2016
Acrylic on canvas, 446 × 264 cm
Belvedere, Vienna, donation by the
artist

Writing and Numbers

Abrechnung, 1951
Lacquer on wood fiberboard
130 × 210 cm, collection schmutz

Kleine Abrechnung, 1951
Lacquer on wood fiberboard
51 × 66 cm, collection schmutz

Untitled, 1952
Dispersion on wood fiberboard
71 × 125 cm, private collection

Zahlen, 1952
Dispersion on wood fiberboard
70 × 114 cm, Neue Galerie Graz,
Universalmuseum Joanneum

Oss1, 1954
Dispersion, pencil and nails on
wooden panel, 35 × 35 cm
collection schmutz

Wunder, 1964
Colored chalk and pencil on linen
58 × 100 cm, collection schmutz

Untitled, 1967
Tongue and groove boards, solid
wood slates, hinges, rabbit pen
grating, dispersion, colored pencil,
paper, plastic ties
152.7 × 50.5 × 25.2 cm
Private collection

Zentralisation, 1967
India ink and colored chalk on linen
40 × 40 cm, collection schmutz

1er, 1968
Gouache on molino
56 × 46 cm, collection schmutz

ABC, 1968
Oil on canvas, 73 × 98 × 3.5 cm
Belvedere, Vienna, donation by the
artist

Untitled, 1969
Solid wood base nailed, dispersion,
various metal parts on the back
149 × 61 × 47 cm, private collection

Für Kinder, 1973
Dispersion, ink and colored pencil
on molino, 300 × 400 cm
Belvedere, Vienna, on permanent
loan from a private collection

Oberhuber und Zahlen, 1973
Dispersion on molino, partial col-
lage, 209 × 144 cm, Belvedere,
Vienna, donation by the artist

Schrift und Zahlen (Bildroman), 1973
Mixed media on primed canvas
180 × 280 cm, Belvedere, Vienna

Wiener Schule, 1973
Mixed media, 60 × 50 × 4.5 cm
Belvedere, Vienna, donation by the
artist

Hundeleiter, 1975
Solid wood, chipboard and disper-
sion, 153.8 × 50 × 25 cm
Private collection

Ich bin kein Amerikaner, 1975
Dispersion, colored pencil and
pencil on canvas, two images joined
together, 280 × 53 cm
Private collection

Zahlenbox, 1976
Drawer of solid wood, half-blind
dovetail joint in front, dispersion
18.9 × 48.2 × 24.5 cm
Private collection

Biennale di Venezia 1972

Untitled (Children), 1972
Mixed media on canvas
520 × 590 cm, private collection

Untitled (Cloth I), 1972
Mixed media on canvas
573 × 432 cm, Belvedere, Vienna, on
loan from a private collection

Untitled (Cloth II), 1972
Mixed media on canvas
634 × 433 cm, Belvedere, Vienna, on
loan from a private collection

Untitled (Cloth III), 1972
Mixed media on canvas
410 × 626 cm, Private collection

Assemblages and Combine Paintings

Untitled, undated
Dispersion on pressboard
53.4 × 59.8 cm, private collection

Untitled, 1951
Bronze, 28 × 28 × 7 cm, 3/7
Courtesy Galerie Elisabeth & Klaus
Thoman Innsbruck/Vienna

Säule, 1951
Bronze, 22 × 13 × 12 cm, 3/7
Courtesy Galerie Elisabeth & Klaus
Thoman Innsbruck/Vienna

Untitled, 1951/55
Plaster and iron wire, 51 × 33.5 cm
collection schmutz

Untitled, 1952
Opened lead sharpening box with
sand paper, graphite, nailed onto
varnished solid wood panel
61.9 × 49.8 × 2.5 cm
Private collection

Untitled, 1952
Wooden frame, stretched in part
with crumpled and painted textiles
95 × 61.4 cm, private collection

Untitled, 1952
Dispersion on wood
37.3 × 32.7 × 1.6 cm
Private collection

Blech, 1953
Sheet iron on wooden stretcher
frame, 92.7 × 99 cm
Neue Galerie Graz am Universal-
museum Joanneum

Untitled, 1953
Wire, nails, chisel and pocket watch
on a wooden base, 42.5 × 40 × 40 cm
Cajetan Gril, Eichberg

Untitled, 1953
Solid wood blanks, put together
crosswise, dispersion
59.6 × 59.9 × 8.2 cm
Private collection

Schmutziges Fell, 1953
Plaster, oil paint on fur
55 × 96 × 4.5 cm, Museum moderner
Kunst Stiftung Ludwig Wien, on
permanent loan from the Artothek
des Bundes

212, 1954/65
Wooden ruler, wood putty, colored
pencil, pencil and dispersion auf
wooden panel, 60 × 58 cm
collection schmutz

Bodenabdruck, 1954
Plaster on supporting material
5 × 156 × 97 cm
Collection Hummel, Vienna

In Bewegung, 1954
Printer ink, iron and wood
48 × 27.5 cm, collection schmutz

Kleines Relief, 1954
Plaster and wax on wooden panel
26 × 17 cm, collection schmutz

Untitled, 1954
Dispersion, pencil, window filler and
topcoat paint on solid wood panel
115 × 21.7 × 2.2 cm, private collection

Untitled, 1954
Veneered chipboard, nails, disper-
sion, 65.5 × 29.4 × 1.7 cm
Private collection

Wahrheit, 1954/57
Mixed media on cardboard
24 × 32 cm, collection schmutz

Werkzeug, 1954
Sawed off screws, various metal
hooks, dispersion and colored
pencil on solid wood panel
48.6 × 71.7 × 5.5 cm, private collection

Bildrücken 1, 1955
Jute on stretcher frame, 150 × 80 cm
collection schmutz

Grätenstruktur, 1955
Bronze, 48.6 × 31 × 3.5 cm
Private collection

Untitled, 1955
Bronze, 48.6 × 31 × 3 cm
Private collection

Untitled, 1955
Plaster, 50.3 × 31.7 × 3.5 cm
Private collection

Untitled, 1955
Plaster, 50 × 32.5 × 3.5 cm
Private collection

Nebensachen, 1956
Dovetail jointed solid wood box,
corrugated cardboard box, solid
wood, glued, the corrugated card-
board box added in ca. 1980
44 × 43.3 × 38.5 cm, private collection

Untitled, 1956
Dispersion on wood, 35.1 × 39.2 cm
Private collection

Untitled, 1956
Shirt box, wood stretched with tex-
tiles, textile ribbons, cords, leather,
textiles, partially painted
34.2 × 54.5 × 8 cm, private collection

Vernetzte Scheibe, 1956
Paper, wax, meshed net on card-
board, 28.5 × 28.5 cm
collection schmutz

Bleistiftspitzreste, 1957
Pencil tip remains under repro film,
29.5 × 23.5 cm, collection schmutz

Weißes Bild, 1957
Dispersion on cardboard, mounted
on acrylic glass, 21.1 × 22.5 × 0.2 cm
Private collection

Reste, 1960
Mirror, rasp and nails on wood
92.9 × 25.3 × 1.3 cm
Private collection

Brandbild, ca. 1963
Burn marks on coated wood fiber-
board, 56.3 × 55.2 cm
Private collection

Untitled, 1965
Cardboard (two layers), colored
pencil, mounted on acrylic glass,
36.8 × 48 × 0.2 cm
Frame size: 50 × 49.9 cm
Private collection

Oberhuber gibt es nicht, 1966
Lacquered chipboard and wood,
shipping labels written on in pencil,
nails, string, 80 × 50 × 3.5 cm
Private collection

Schmutziger Kopfpolster, 1966
Pillow, three buttons and sweat
57 × 77 × 1.6 cm, private collection

*Eingsperrte Krawatten (Getarnte
Krawatte)*, 1967
Collage, mixed media on cardboard
45 × 28 cm, collection schmutz

Regenfall, 1967

Solid woods, nails, acrylic paint, pencil, 82 × 48.2 × 3 cm
Private collection

Untitled, 1968/88

Dispersion, textile, glue, pencil on wood, 70 × 52.1 cm
Collection Rudi Molacek

Ostergruß, 1968

Paper, colored ribbons and butter cookies, on cardboard, mounted on acrylic glass, 42 × 32.5 × 2 cm
Private collection

Glas und Netz, 1969

Mixed media on wood, 50 × 49.5 cm
Collection schmutz

Untitled, ca. 1969

Grate, bent four-sided, powder coated, 42 × 67.2 × 2.5 cm
Cajetan Gril, Eichberg

Untitled, ca. 1969

Grate, bent four-sided, powder coated, 60 × 97 × 25 cm
Cajetan Gril, Eichberg

Streichhölzer angebrannt, Hommage à Aubertin, 1969

Matches on canvas, 40 × 50 cm
collection schmutz

Zerwutztes Seidenpapier, 1969

Tissue paper on paper
62.5 × 44 cm, collection schmutz

3 Blechformen, 1970

Wood-core plywood, solid wooden frame, 3 tin forms, diverse metal pieces, paper remains, dispersion
100.7 × 83 × 10 cm, private collection

Untitled, 1970

Solid wooden slats, chipboard (partially painted) and textile ribbons and nails, 46.7 × 115 × 7.5 cm
Private collection

Telephon, 1970

Cardboard, string, safety pin, tape, colored pencil and pencil on thin cardboard, 44.5 × 45.2 × 0.2 cm
Private collection

Untitled, 1973

Collage, pencil on paper
38.5 × 43.5 cm, Cajetan Gril, Eichberg

Untitled, 1973

Collage, mixed media on canvas, mounted on cardboard
31 × 42.5 cm, Cajetan Gril, Eichberg

Untitled, 1973

Cardboard (multilayer), textile weave, crumpled packing paper (flattened), partially painted, colored pencil and pencil, on cardboard,

nailed on thin wooden frame

75 × 54.3 × 2 cm, private collection

Untitled, 1973

Textiles on cardboard (multilayer), partially painted, colored pencil and pencil on cardboard, nailed on thin wooden frame, 74.5 × 54.6 × 2 cm
Private collection

Untitled, 1978

Pincushion, wire, tacks, candles, wood and box on cardboard
56 × 51 × 12 cm, Cajetan Gril, Eichberg

Untitled, 1978

Two wall boxes (metal), one with cover, one with electrical outlet, wire, brick, plaster remains and wall paper remains, 70 × 36 × 32 cm
Cajetan Gril, Eichberg

De Sade, 1985

Dispersion, pencil, nails on press-board, 68 × 52 cm
Collection Rudi Molacek

Untitled, 1988

Black and red dispersion on wood, 69.6 × 52.8 cm
Collection Rudi Molacek

Architektur, 1994/96

Corrugated cardboard, cardboard, colored pencil and pencil on veneered chipboard, solid wood profile, dispersion, 61 × 191.5 × 3 cm
Private collection

Collages

Faltblatt, 1961

Folded paper on cardboard
23 × 14.7 × 2 cm, private collection

Faltblatt, 1961

Folded paper on cardboard
32.2 × 24.6 × 0.2 cm
Private collection

Untitled, 1963

Collage, paper and printed plastic film, 43.8 × 60 cm, private collection

Mädchen, 1965

Collage, paper and printed plastic film, 57 × 18.6 cm, private collection

Zähne, 1965

Collage, photo cutouts on paper
29.7 × 21 cm, collection schmutz

Vier Kinder, 1966

Offsetdruck, paper and tin foil
50 × 35 cm, collection schmutz

»Ich« *noch schön*, 1967

Collage, paper and photo cuttings
41.8 × 29.5 cm, private collection

Hommage à Courbet, 1968

Photo cutouts, pencil and colored pencil on cardboard, 53.6 × 74 cm
collection schmutz

Ausziehen, 1969

Photo cutouts and text on paper
42 × 37 cm, collection schmutz

Künstler ohne Kunst (Titelblatt), 1969

Nails, plastic film, photographs and text clippings on cardboard
48.3 × 33.1 cm, sammlung schmutz
Künstler ohne Kunst – Kunst ohne Künstler, 1969

Page 2, 3: print, photographs, typewriter, pencil and collage on paper; page 4: print, photographs, typewriter, pencil tip remains under plastic foil, string and collage on thin cardboard; page 5: print, photographs, typewriter, pencil and collage on cardboard, page 6: letraset, photographs, typewriter, pencil and collage on cardboard; page 7: letraset, print, typewriter and collage on cardboard; page 8: photographs, print, plastic tape and collage on cardboard
48.2 × 33 each, private collection

Untitled, 1969

Collage and paper cuttings on cloth on acrylic glass, 50 × 50 cm
Private collection

Sinnlos, 1969

Collage on a page from the catalog of the Galerie nächst St. Stephan
51,2 × 26 cm, private collection

Feindschaft, 1970

Mixed media on cardboard
44.5 × 62 cm, collection schmutz

Betrugskunst 1965, 1971

Photograph, photo clippings, Letra-set and pencil on paper
45 × 32.5 cm, collection schmutz

Putzbild, 1971

Collage, paper cutouts and colored pencil, 45 × 44 cm, private collection

Untitled, 1979

Collage, oil and pencil on cardboard
68 × 49 cm, Cajetan Gril, Eichberg

Eine Hand wäscht die andere – Freunde oder wie sagt man?, ca. 1992

Collage, paper, photo cuttings, pencil, colored pencil and paint stick
60 × 44.2 cm, private collection

Ich, 1992

Collage, paper, photo cuttings, pencil, 29.5 × 29.6 cm, private collection

Mond geht auf, ca. 1992

Collage, paper, photo cutting, paint stick, 44 × 34.4 cm, private collection

zwei mal, ca. 1992

Collage, paper, photo cuttings, pencil and acrylic paint, 44 × 30 cm
Private collection

Zu alt – als Bock, 2011

Collage, paper, printed plastic film, ball point pen, colored pencil and felt tip, 50 × 33.3 cm
Private collection

Crates and Cardboard Boxes

Blaue Kiste, 1990

Solid wood box, painted string, coated wire binding pulled apart, painted and partially stained
44.8 × 24.6 × 18.3 cm
Private collection

Graue Kiste, 1990

Solid wood box, cutting board, loose food remains, pencil tip remains, coated wire binding pulled apart, lacquer, dispersion
21 × 48.3 × 31.5 cm, Private collection

Berg der Dichter, 1994

Corrugated cardboard box, dispersion, 48 × 56.5 × 52 cm
Private collection

Kleiner Berg, 1999

Corrugated cardboard boxes, packaging material, plastic cup, textile, dispersion, 35.5 × 46 × 41 cm
Private collection

Zahl und Rot, 2000

Moving box, four torn-out books, cardboard slipcase, colored paper, dispersion, 77.5 × 76.1 × 46.2 cm
Private collection

Enge Stadt, 2001

Stretcher frame with canvas, corrugated cardboard box, paper, dispersion, 44.5 × 60 × 50 cm
Private collection

Eisberg, 2001

Corrugated cardboard, plastic cup, synthetic fabric, dispersion
41 × 75 × 36.2 cm, private collection

Konstruktion, 2001

Stretcher frame with canvas, cardboard, dispersion, 16.1 × 60 × 50.3 cm
Private collection

Stadt, 2001

Corrugated cardboard boxes, with partially cut lids, dispersion
118.5 × 45.5 × 31.8 cm
Private collection

Prozess der Geburt zieht sich bis zum Ende, 2003

Corrugated cardboard, cardboard, torn-out book, plastic, metal eyelets, dispersion, acrylic and colored pencil, 76 × 80 × 48.5 cm
Private collection

Sehr schön, 2003

Cardboard lid, coated wire binding pulled apart, paper tissue, sharpener, colored pencil and pencil, paper and staples, partially painted
33.2 × 34.5 × 29.3 cm
Private collection

Stadtmodell, 2003

Veneered chipboard, corrugated cardboard boxes, cardboard slipcase, paper, tissue paper, paper tissues, acrylic paint, ball point pen, felt tip, colored pencil and pencil
38.5 × 60.3 × 43.5 cm
Private collection

Untitled, 2005

Cardboard boxes, glues and dispersion, 52.5 × 38.2 × 20 cm
Private collection

Untitled, 2005

Cardboard boxes, wire, tape and dispersion, 110 × 50 × 43 cm
Private collection

Untitled, 2011

Cardboard box, torn-out book, cardboard tubes, tape, dispersion and felt tip, 18 × 49 × 30.5 cm
Private collection

Untitled, ca. 2012

Cardboard tubes, dispersion and acrylic paint, 176 × 26 × 20 cm
Private collection

Untitled, 2012

Cardboard boxes, tape, cardboard envelope, roll of sticky tape, glue, crumpled-up tracing paper, dispersion, acrylic paint, touch-up pen and colored pencil, 64.5 × 50.4 × 27 cm
Private collection

Kurt Waldheim

Wir tragen diese Mode nicht, Österreichs Kleid, Waldheims Kleid, 1986
Colored pencil and pencil on paper
29.7 × 21 cm, collection schmutz

Wir tragen diese Mode nicht, Österreichs Kleid, Waldheims Kleid, 1986
Poster, 84 × 59 cm, private collection

Wooden Sculptures

Säule (Orgelpfeife), 1986

Maple and elm, 300 × 97 × 95 cm
Courtesy Galerie Meyer Kainer, Vienna

Umgedrehter Tisch, 1987

Solid maple, partially veneered
320 × 110 × 76 cm, private collection

2 Birnen, 1989

Pear, solid, 400 × 42 × 32 cm
Private collection

Fliegender Pfeil, 1989

Pear, solid, 199.8 × 276 × 46.5 cm
Private collection

Säule, 1992

Plywood, height: ca. 230 cm
Private collection
As an edition | 21er Haus:
Säule, 2016
Aluminum, milled, anodized
18 × 7 × 6 cm

Fashion

Peep-Show, 1987

Dress, black linen, gray organdy, Courtesy Galerie bei der Albertina, Vienna

For reasons of conservation the display of the following items, on loan from the Costume and Fashion Collection of the University of Applied Arts Vienna, will alternate:

Bananenblüte, 1987

Dress, light green and gray vevenit

Biene Maja, 1987

Summer dress, black linen

Der unschuldige Nabel, 1987

Two-piece, top: grey jersey, white organza, pants: gray and light blue jersey

Flug nach Zypern, 1987

Beach pants with corsage, white and black linen

Herz-Ass, 1987

Two-piece, white and black linen

Maiglöckchen auf Auberginen, 1987

Two-piece, top: white linen, pants: red and purple jersey

Sculpture Garden

Sitzende, 1949

Bronze, 117 × 93 × 59 cm
Artothek des Bundes, on permanent loan at the Belvedere, Vienna

Hand und Traube, 2005

Three-part plastic, steel pipe Ø: 1.6 and 2 cm, cold bent, forged
580 cm, Belvedere, Vienna, donation by the artist

COLOPHON

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OSWALD OBERHUBER

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