ERWIN WURM

Ed. Peter Weibel

tour

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ERWIN WURM

Ed. Peter Weibel

Hatje Cantz

Neue Galerie Graz

Colophon

Exhibition

ERWIN WURM
FAT SURVIVAL.
HANDLUNGSFORMEN DER SKULPTUR
25. 01. - 31. 03. 2002

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Peter Weibel

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Editorial

The register of sculpture has expanded radically in the twentieth century. In its first phase, the development of sculpture was characterised by detachment from the human body. In Brancusi's work, the human head becomes increasingly geometric and ultimately egg-shaped. This process was called abstraction, meaning abstraction from human dimensions. Abstract sculpture was generated by this geometrical abstraction of a biomorphological form. After this phase of loss of the human proportion in sculpture, this "dehumanisation" as the process was referred to in conservative cultural critique, followed the second phase, the reification of sculpture: Found objects, objets trouvés, ready-mades, functional and non-functional commodities took the place of sculpture. The 1960s saw the start of the phase of dematerialisation of sculpture. New materials like neon light and new processes like walking created new concepts of sculpture with names like Land Art, Process Art, Concept Art, Action Art.
In the 1980s furniture established itself as part of the sculptural world of objects. The abstract object became an article of everyday use. Furniture sculpture was both an object of everyday use and sculpture.
As a consequence the human body re-entered the picture. Using furniture meant sitting on it etc., hence anthropomorphism and the world of the concrete met in contemporary sculpture, but in the form of a new equation: The use of objects became more important than the objects themselves. Sculpture entered the sphere of event and practice of use and constructions. Wurm is one of the pioneers of this shift. His use of media such as video and photography is unique. He recognised that the paradigm of photography can also dominate sculpture. This knowledge and the use of photography allowed him to introduce new parameters of sculpture such as duration alongside the classic ones like gravitation, weight, statics, stability, equilibrium, materiality and form. Human bodies, connected with objects and holding positions they could only maintain for minutes, are ideal expansions of sculpture into the field of media.
The collaboration of our institutions makes it possible to give the public an extensive overview and insight into a new development of sculptural conceptions as propagated by Erwin Wurm.

Régis Durand
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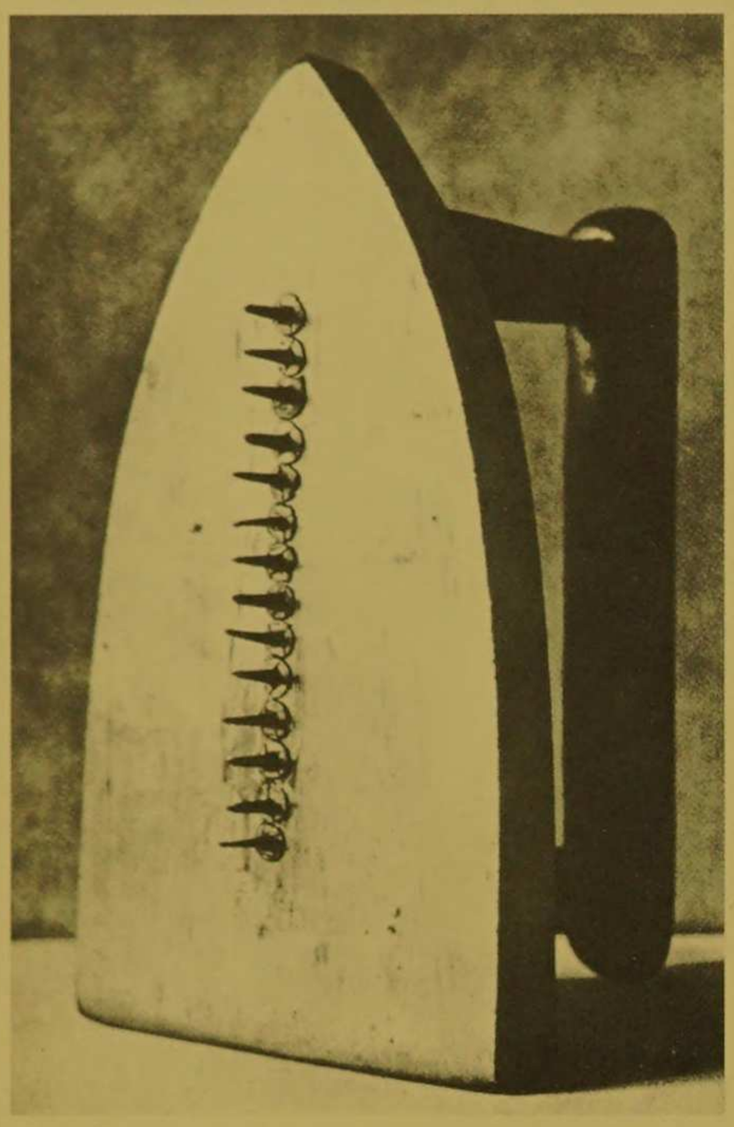
PETER WEIBEL

Erwin Wurm: Behavioral Forms of Sculpture

Twentieth century art appears under the control of the authoritative paradigm of photography. Artistic practices derived from the primacy of photographic methods have not only led to fundamental changes in painting and sculpture but also to very new art forms such as film. The performative conditions of art "in the age of its technical reproducibility" (Walter Benjamin) do not apply to photography alone, but have also forced the already existing historical art forms, sculpture and painting, to make new decisions that have decisively transformed them. Thus the impact of the radical change following Duchamp's ready-mades in 1913 cannot be explained merely in a nominal sense as a discursive operation on the meaning and institution of art. Nor can it be explained as a simple proposition declaring, "This is art," the standpoint expressed in the books of Thierry de Duve.[1] Rather, the truth of the Duchampian gesture is legitimated through references to new modes of production that had already existed for 100 years during industrialization and new image-manufacturing processes through reproduction techniques such as photography. Photographs, through the invention of the negative, could now be industrially produced as serial products that no longer required the signature of the artist nor even the handiwork or hand of the artist since the device was capable of producing the image on its own, as the title of the famous lecture by W. H. F. Talbot in London on 31 January 1839 underscored: "An account of the art of photogenic drawing or the process by which natural objects may be made to delineate themselves without the aid of the artist's pencil." From this point on, it was clear that through the logic of art artists were forced to carry this process over into other forms of image production and into art production in general. Not only pictures, but also sculptures would be producible without the artist's hand or tool. In 1977, the two authors Jean Clair and Rosalind Krauss noted that from various perspectives parallels could be drawn between the production process of the ready-made and photography.[2] The ready-made is tantamount to three-dimensional photography. The print, the proof, and other image production procedures, which had been devalued, gained a new, primary position with photography. Rosalind Krauss first pointed this out and later George Didi-Huberman in a comprehensive publication and exhibition in 1997 in Paris.[3] The print as process has obviously made an essential contribution to modernity in sculpture and, in this light, it is obvious that Duchamp's entire sculptural work shows evidence of indexical processes, prints, and traces, from the famous *Dust Breeding* (1920), which Man Ray photographed on *The Large Glass*, to the work *Female Fig Leaf*, (1950) and the foam rubber breast on black velvet (1947) with the title *Please Touch*. Thus Duchamp radically enlarged the register of sculpture by introducing the object in place of the sculpture. The object represents the first great transformation in the concept of sculpture and has had far-reaching effects. Included among these effects, as is readily noticeable, is the transition from the sphere of the human figure or

opposite:
OUTDOOR SCULPTURE CAHORS, 1999
c-print on aluminium
120 x 80 cm and 186 x 126,5 cm

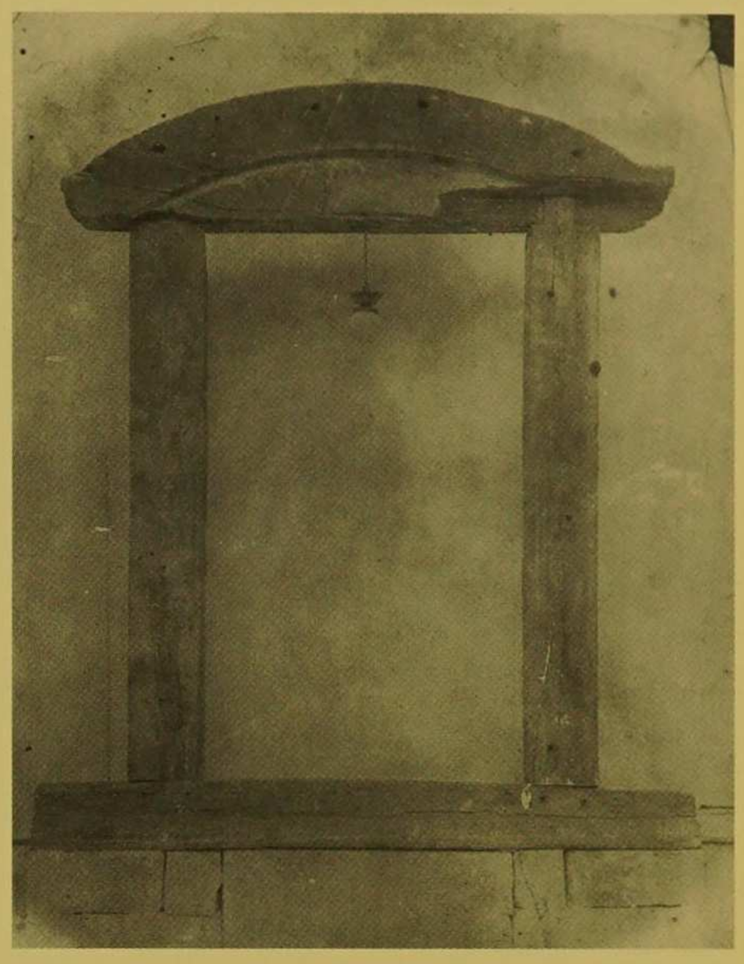


Man Ray
CADEAU, 1921

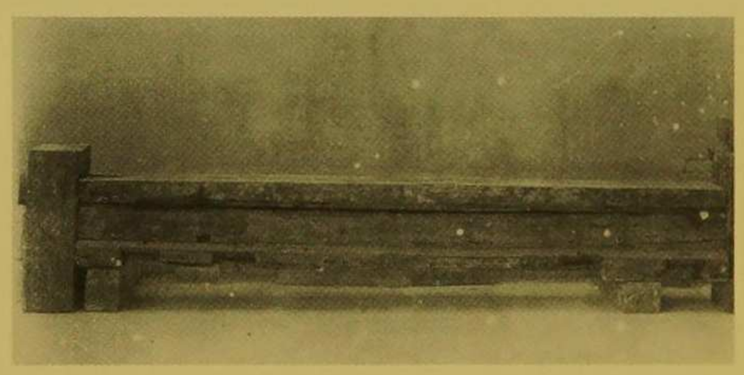
Meret Oppenheimer
FUR CUP, 1936

creature to the sphere of the object. Common objects and industrially produced use objects were seen as sculpture, as the series of ready-mades by Duchamp was shown to be a consequence of photography, which allowed the industrial fabrication of serial objects without the hand of the artist. Through the selection and signature of the ready-mades, Duchamp created a small universe of vastly diverse game rules. Along with that, it is also notable that Duchamp himself did not exhaust this universe of ready-mades but, rather, left the consequences open to subsequent generations of artists. For example, the rare production of ready-mades violates that law originating from industrial manufacture: the series. In principle, Duchamp presented ready-mades as original works and, after their disappearance, recreated them years later as replicas or limited multiples. Yet the creation of the ready-mades in series would have been logically consistent. Also the signature of industrial products like the urinal, the *Fountain* (1917), is restorative because it harkens back to the artwork's historical conditions of production. Lautréamont demanded in the nineteenth century that everyone write poetry and thus Philippe Thomas aptly titled his work *Le Ready-made appartient à tout*. Duchamp has drawn the artistic consequence of the photographic paradigm without becoming a photographer. The next step is thus suggested: the direct formulation of sculpture as photography, therefore giving the equation sculpture and its reproduction a new twist; not asking how sculpture can be reproduced as a photograph or image and not asking how sculpture can be reproduced and duplicated through a mold, but rather, asking how sculpture can be realized as photography, as solitary reproduction itself. The object as a consequence of photography in the realm of sculpture finally metamorphizes into sculpture in photographic form. This, however, is not possible in the object status of sculpture but, rather, as a behavioral form of sculpture. Thus we are able to speak of three great metamorphoses of the plastic form in the twentieth century: sculpture, object, and behavior; which Duchamp, regardless of the limitations mentioned, nevertheless effectuated with his ready-mades. Surrealism was of special importance for the dialectical development of the object; similar to the collage, the surrealists combined real and painted objects. They used manufactured commercial objects but also mathematical and other scientific models and even objects of nature, so-called "found objects," "objets trouvés." These objets trouvés were either transformed by the artist or combined with other objects; finally, there were also objects with symbolic functions that were fabricated by the artist. The development of the object thus occurred along two axes: usefulness and uselessness. The sphere of objects can thus be divided into functional and non-functional realms. As the term "use object" already suggests, objects are normally useful. Likewise, art objects are not useable in an everyday sense. Thus Duchamp provocatively suggests using a Rembrandt as an ironing board. A sculptural strategy for the future therefore consisted in making

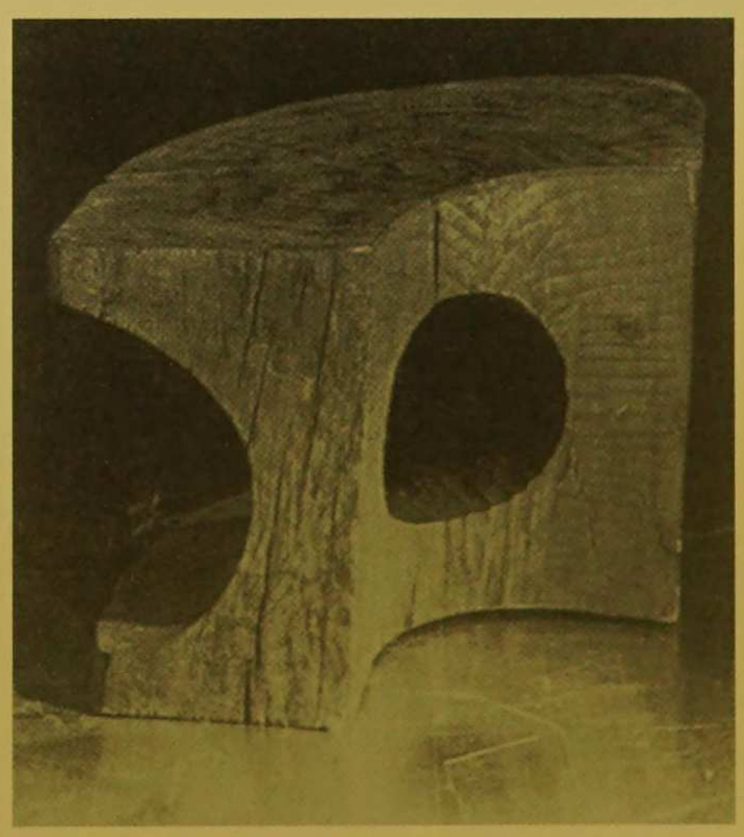
art objects useable, in direct opposition to their historical function. Duchamp's ready-mades are common objects that are not significantly disturbed in their functionality. The surrealists exerted their strategy by making common objects useless and unusable, for example affixing nails to an iron, such as Man Ray's renowned *Cadeau* (1921) or Meret Oppenheim's *Fur Cup* (1936). The development of the object as sculpture thus followed that paradoxical dialectic of making hitherto unusable art works useful and useful objects unusable. Brancusi, whose friendship with Duchamp was so close that Duchamp acted for decades as his agent and dealer, played a significant role in this counter movement in the transformation of sculpture. André Breton recognized the role that Brancusi played in the development of the object: "La sculpture au cours de ces trente dernières années où l'objet devait accomplir sa révolution, a participé au même tourment que la peinture. C'est en ce sens que Brancusi lui a donné l'impulsion initiale. L'objet, encore tiré chez lui du monde extérieur, apparaît tout entier tendu ver l'accomplissement de sa fonction déterminante."[4] Well known about Brancusi is the way he used the pedestal, which, depending on the organization of the studio, could be employed as furniture or sculpture. The pedestal could stand on its own as a sculpture, or serve as a base for another sculpture or even a seat. It is however less commonly known that, as of the 1920s, Brancusi produced wooden furniture for his atelier in a free interpretation of a rustic Romanian style and exhibited it not as furniture, but as sculpture equally important to his bronze or marble pieces. The benches thus overstepped their function as subordinates to sculpture to the extent that the artist photographed them and presented them as autonomous sculptures. Brancusi received instruction in the craft of photography from Man Ray and thereafter proceeded to photograph his own sculptures. Thus the game actually began with Brancusi's exhibiting as unusable art works, useable use objects in their sub-form as furniture. Brancusi also began the genre of the object with his furniture sculpture, which Richard Artschwager completed in the 1960s. With sculptures such as *Socrates and Cup* (1922) and *Arc* (1914-1916), Brancusi made use objects unuseable and sculptural art works such as his benches (1914-16), useable. In contrast to Duchamp, Brancusi produced his art works by hand, thereby asserting the proposition, that all objects made by Brancusi, whether abstract geometric sculptures or furniture pieces, are art works. By using the furniture functionally within the framework of his studio, but then for his exhibitions transforming its function to a pedestal for his sculpture, Brancusi produced an important contribution in the transition of the sculpture to object; and the reverse was also true, the pedestal could be used as furniture or sculpture. Nonetheless, he still believed in the "intelligence of the hand," whereas Duchamp preferred objects that were produced by a machine, neither realized nor conceived of by an artist, but, rather, merely chosen.



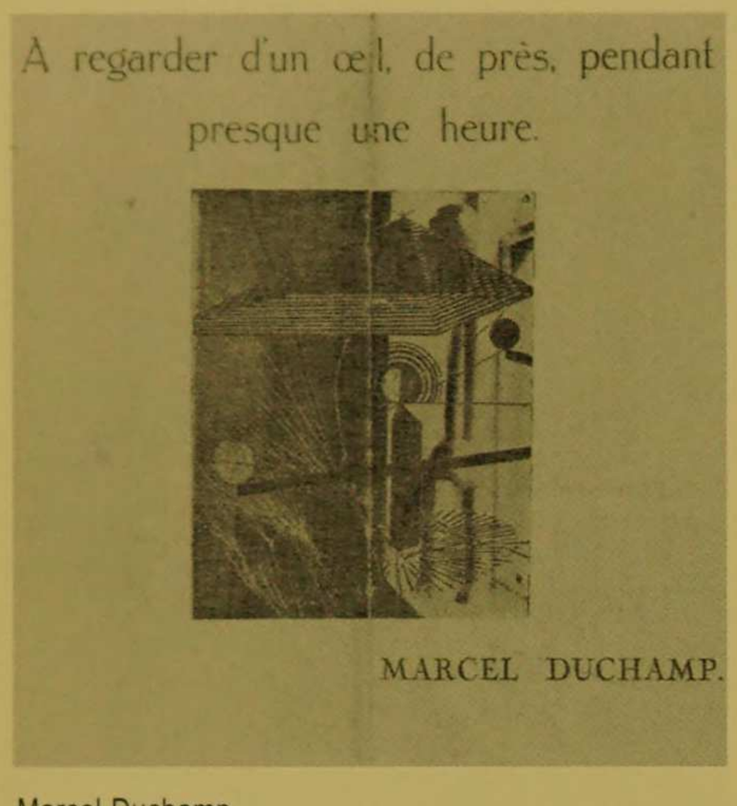
Constantin Brancusi
ARC, 1914/16



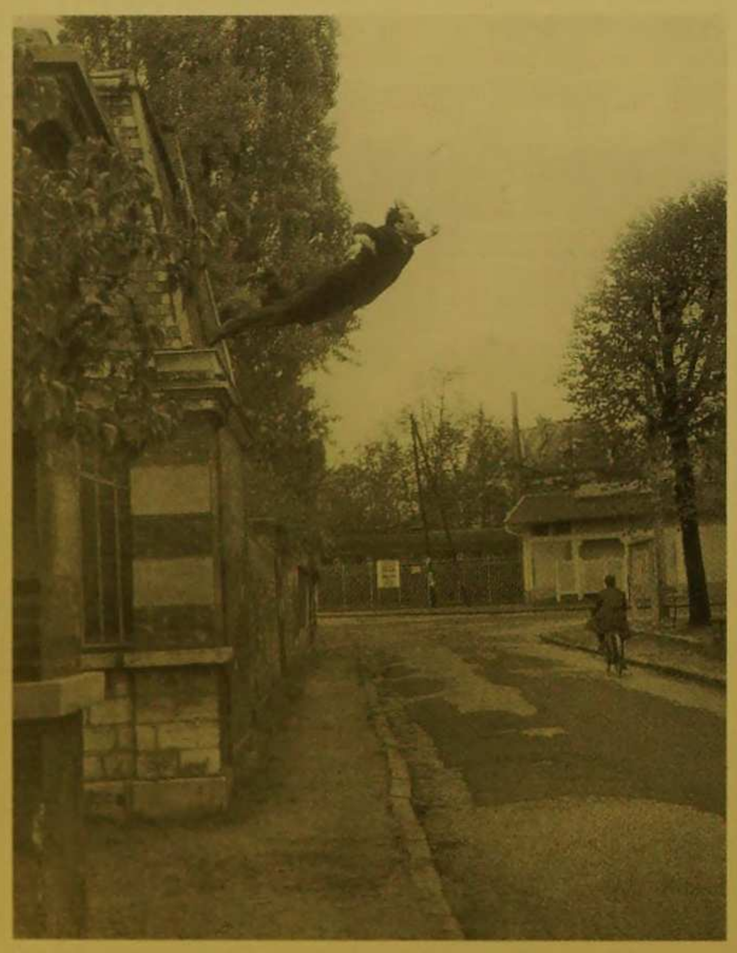
Constantin Brancusi
BENCH, 1914-16



Constantin Brancusi
STOOL, C. 1920



Marcel Duchamp
TO BE LOOKED AT (FROM THE OTHER SIDE OF THE GLASS) WITH ONE EYE, CLOSE TO, FOR ALMOST AN HOUR, 1918
"391", Paris, Nr. 13, July 1920, p. 2



Yves Klein
LEAP INTO THE VOID, 1960

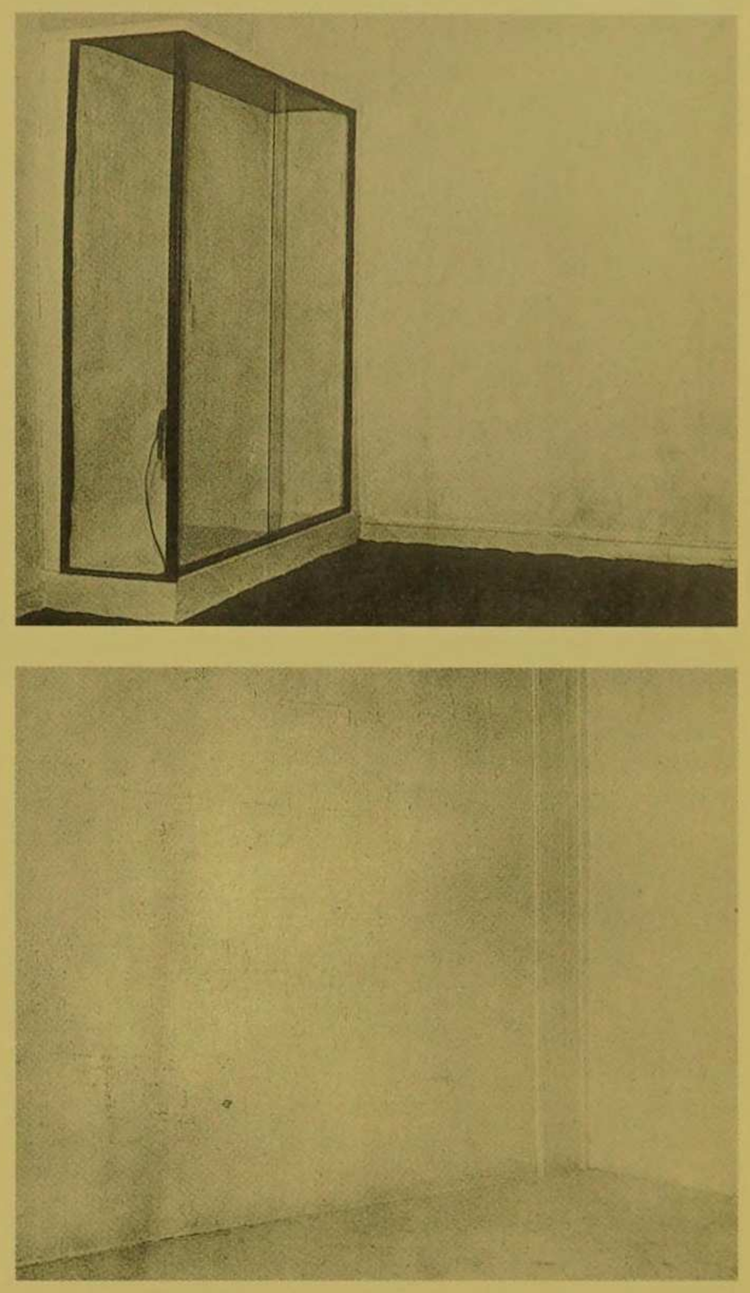
The sculpture's index was thus expanded by the regime of the use object, whose utilitarian function was also questioned or removed, in order to transform it into an unusable artwork. The difference between use object and artwork was abolished. At the same time, Brancusi was also essentially involved in the development of sculpture to abstraction, which likewise served as the release from the human body. A human head became ever more geometric for Brancusi, and in the end was filed down to an egg shape. Abstraction in sculpture meant, primarily, abstraction from the anthropomorphic form, from human dimensions. All objects, whether abstract or concrete, could be made sculptural.

Duchamp also introduced the third phase of the transformation of sculpture, which developed along the axis of the material state. The work *Paris Air* (1919) exhibited immaterial air. In the 1960s, the material states of sculpture were declined, so to speak, through fire, water, earth, and air. Artists such as Yves Klein, Robert Morris, Carl André, Richard Serra, Klaus Rinke, Robert Barry and many others, worked with the gaseous, liquid, and solid states of matter. Following these material investigations of the objects was the counter movement of the dematerialists. The material-bound object-like paradigm was relinquished through the term "conceptual art" or "post-objectiveness." Fundamental in the idea of conceptual art is insight into the linguistic nature of all artistic statements, regardless of the elements used in production. In addition to Lawrence Weiner, Douglas Huebler, and Sol LeWitt, also worthy of mention are the works from Joseph Kosuth and Art & Language, who described themselves as the purely analytical branch of conceptual art because they did not produce any materials, drawings, or paintings, but, rather, carried out investigations of art and its conditions purely through language analysis. (Kosuth 1996: "Works of art are analytical propositions.") They replaced the conventional methods of painting and sculpture with linguistic operations in the field of visual representation. The results of the expanded view of conceptual art, namely land art, process art, behavior art, etc., were, in principle, documented through photography. Thus the photographic paradigm once again shifted into the position of painting and sculpture, even in those movements which were keen on expanding or even abandoning the referential framework and the practice of painting and sculpture under the heading: "departure from the image."

Parallel to this expansion of the idea of art in the 1960s, it was primarily fluxus, Happening and actionism that transformed the concept of sculpture. Interestingly, the otherwise antagonistic forms of concept art and action art have a common artistic practice in one field, namely, the "propositions", "instructions" and "statements" (according to the title of the 1968 book from Laurence Weiner). In *Art after Philosophy* (1969) Kosuth wrote: "A work of art is a kind of proposition presented within the context of art as a comment on art." There are numerous written instructions from the fluxus and event artists: "Draw an imaginary map" wrote Yoko Ono in 1962. The famous telegram that Robert Rauschenberg sent to Iris Clert in 1961 as a

contribution to a portrait exhibition stated: "This is a portrait of Iris Clert if I say so." Conceptualism and actionism meet at the level of information. This propositional aspect of art was also already developed in Duchamp. Recall the famous work, *To be looked at (from the other side of the glass) with one eye, close to, for almost an hour* (1918). The model for the art of the instruction is clearly the score, which presents instructions for a performer as to how to play a certain piece of music. Therefore, the advance of the allographic arts – which Nelson Goodman describes in his 1968 book, *Languages of Art*, as those arts that know no original, and instead consist of only notation which is realized, staged, interpreted, and presented in various sites at various times – can be observed as the advance of music into the fine arts in the 1960s. These techniques of instruction were addressed to the viewer of art, from which the model of audience participation in the construction of the artwork developed in the 1960s in various forms. Robert Morris, in his 1971 retrospective at the Tate Gallery, London, developed sculptures specifically for audience participation: plywood constructions on which visitors could walk; ropes, on which they could balance, and wooden walls they could lean against. After the innovative decades of the 1960s, sculpture was completely transformed and changed almost into its opposite; dematerialized and made semiotic, it was staged under very new conditions, on the one hand as a medium of reproduction under the photographic paradigm, as Duchamp had already anticipated with his *Boîte en valise* (1936), and on the other hand as a model of participation. Seen from a conservative perspective, these changes led to a general aesthetic of disappearance and absence (of the object). This aesthetic of absence, of emptiness, and the void had already been foreshadowed by Yves Klein in the late 1950s, primarily with his renowned exhibition "Le vide" (1958, Paris), and his "Leap into the void " and "Zone de sensibilité picturale immatérielle."

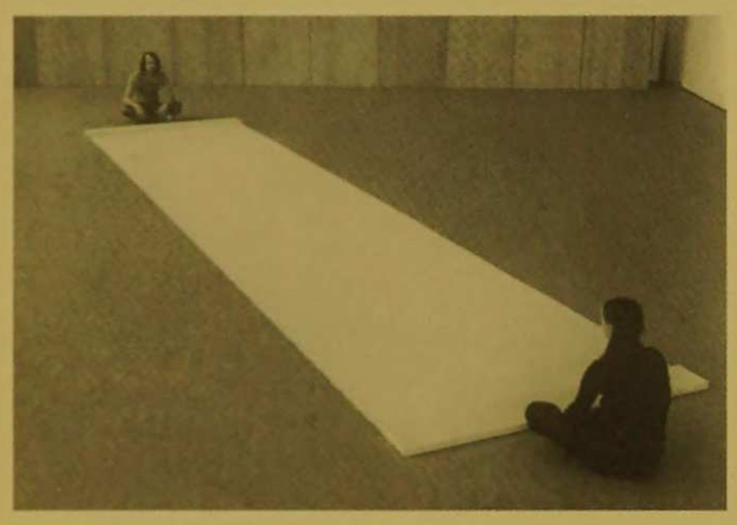
These lines tracing the tradition of the avant-garde culminate in Erwin Wurm's work. He makes explicit references to the important stations in the expansion of the concept of sculpture. *His 22º C room temperature* (glass, thermostat, and heater) 1994, refers to the *Air Show* and the *Air-Conditioning Show* from Art & Language (1967), which considered the volume and the temperature of a body, the spatial extension of the temperature, and the dimension of the temperature and the air as sculptural elements. If, for example, an air conditioner is put into operation, the room fills with cooled air, similar to the way Dan Flavin filled the room with light. Wurm uses these de-materialized and conceptualized forms of sculptural concepts in a strict examination of the classical concepts of volume, space, and weight. If air has volume and temperature has something to do with space, as shown by many pneumatic art works in the 1960s, then concern is not merely with the orchestration of emptiness such as for Yves Klein. Instead, historical concepts of space are newly defined and practiced. The



Yves Klein
LE VIDE, 1958
interior views of Yves Klein's exhibition at Galerie Iris Klert, Paris, April 28 - May 12, 1958: empty vitrine and whitened room.

Yves Klein presenting a "Zone de sensibilité picturale immatérielle" at the Hessenhuis exhibition, Antwerp, March 17, 1959

Franz Erhard Walther
WALKING ON A LIMITED AREA (PLINTH FORM), 1964



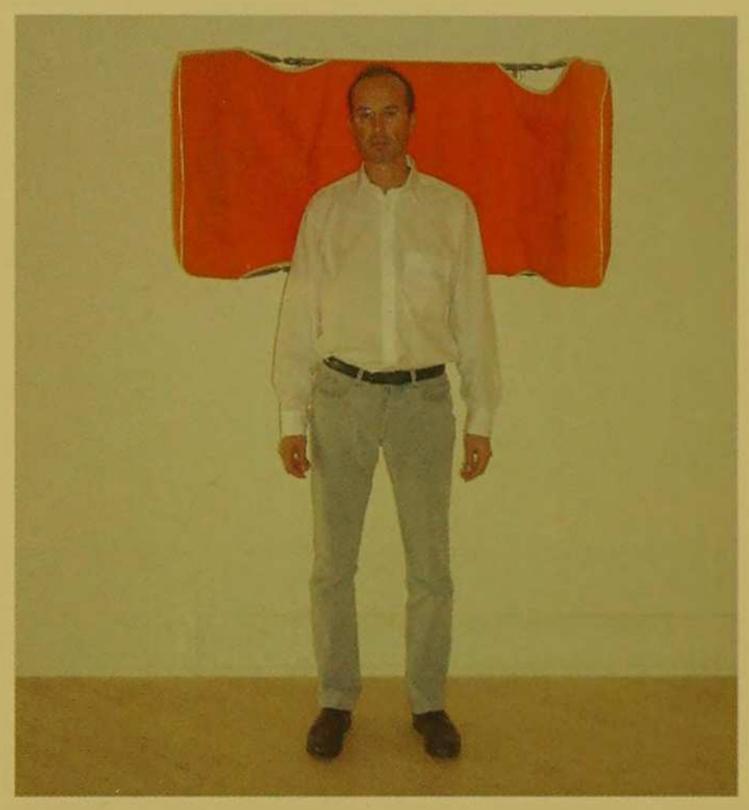
Franz Erhard Walther
ARRANGEMENT, 1969
first unrolling the object, then rolling it again – decision: rotation – waiting time as event

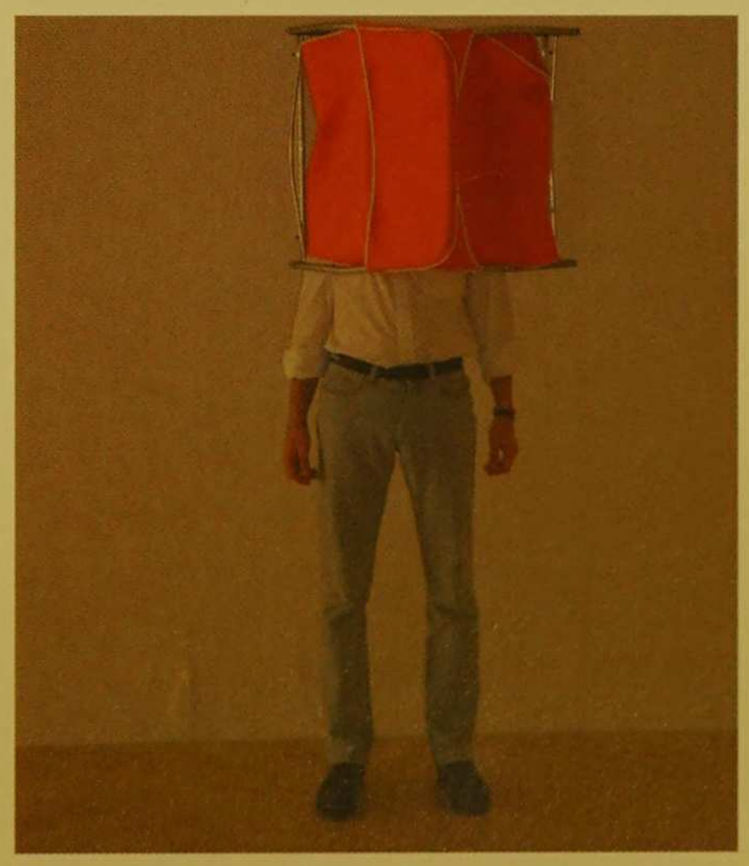
Franz Erhard Walther
GAIN IN VOLUME – RESTRICTION OF MOVEMENT, 1965

filling of space through object sculptures is produced through a new procedure. After exercises within the aesthetic of absence, which recall Duchamp's *Dust Breeding*, Wurm cleansed the classical field of sculpture of all its object and anthropomorphic references to such an extent, leading sculpture to a null state, that it could confront anthropomorphism and the world of objects under new conditions. The human body, already utilized for sitting on furniture, walking on sculptures, using objects in various ways, once again came into the field of vision. In his 1968, *Objects, to use*, Franz Erhard Walther presented a whole volume in which the activities of persons using prescribed objects results in a new definition of sculpture. Walther writes: "The pieces are a kind of pedestal and the persons standing on them can be seen as sculptures. Correlates of activity, referring to position, space, and time, change. Meaning is first produced in the handling of these." The condition under which Wurm offered his attempt to reconcile anthropomorphism and the world of objects was the photographic paradigm. If an increase or decrease in temperature constitutes a sculptural process that has to do with volume, then any person's weight gain or loss must be a sculptural process. This process can, however, only be captured in a visually convincing way through the medium of photography. In a strict logic, Wurm built various singular elements of his sculptural extension. In this, the process of contiguity was dominant: a linguistic operation based on spatial exclusion. A pedestal is tangent to a sculpture, dust is tangent to an object, and clothing is tangent to a body. Thus Wurm, in a first phase, hung sweaters on the wall, and exhibited dust, a pedestal and a showcase of emptiness. The empty sweaters mirrored the empty showcases; the absence of the objects mirrored the absence of the bodies. Then he began to multiply and thicken these elements as metonyms corresponding to the logic of their contiguity. Dust came into the showcases and onto the pedestals; the sweaters clothed and covered the pedestals. Of course he also produced outdoor sculptures: dust on the streets and public squares. On occasion, the dust was merely painted, as Duchamp had already pointed out that dust has the effect of color. The empty sweaters filled themselves with bodies, initially not with anthropomorphic bodies, but rather with geometric objects. The pedestals were dressed so to speak; pieces of clothing disappeared into open wooden cases that looked like coffins. The costumed pedestals referred to the absent human figures, in harmony with the postmodern thesis of the disappearance of the subject. When people die and their bodies disappear into the earth, their clothing is left behind. In another gesture, he again fills the sweaters with human bodies; but not in an everyday functionality, but rather in a functionally distorted form. The stretched and pressed sweaters emphasized the sculptural aspect of the human body. Through certain anatomical positions and holes in the sweaters, these positions have the effect of parodying abstract modern sculptures. Photographs and videos comprise the medium of these plastic

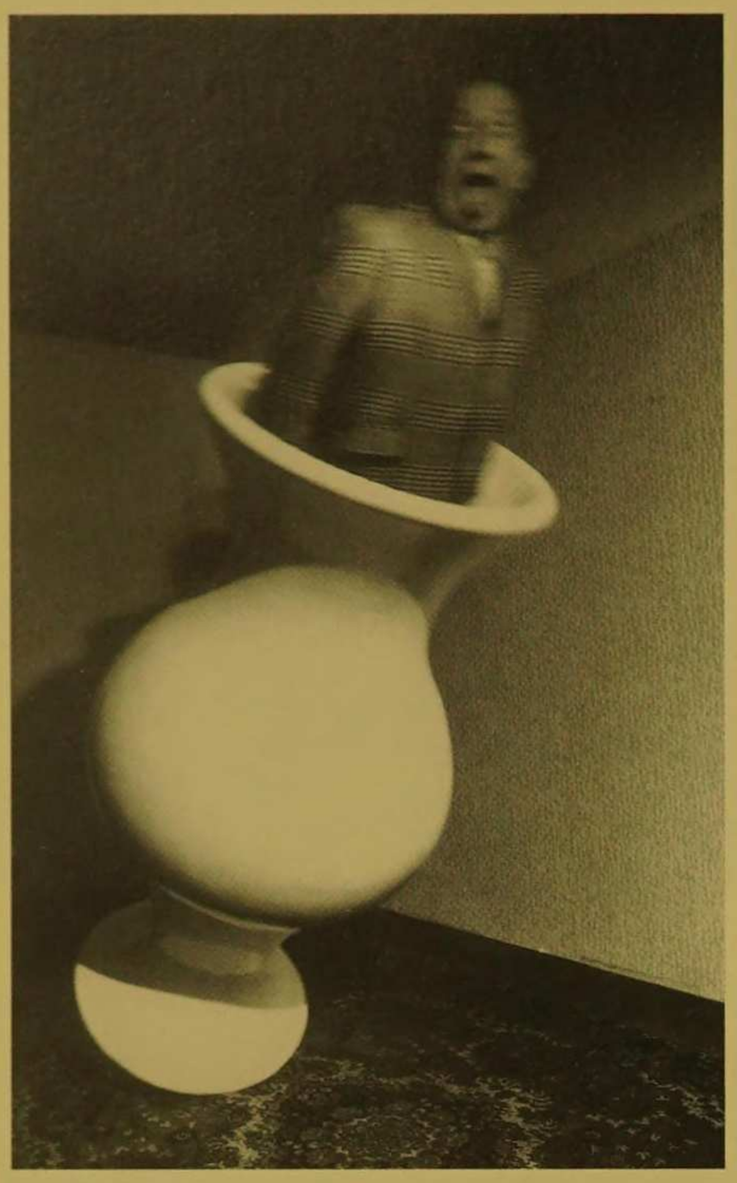
constructions assisted by live human bodies. A decisive change took place in 1993 with a new concept of the filling of the room – not by gas and temperature – but by the human body that expanded through multiplied clothing pieces. Volume, weight, static, and form – the classical criteria in sculpture – were presented in a new, if not grotesque way. This also offered the first chance for instruction. In a 1993 textbook, *From Men's Size 50 to Size 54 in 8 Days* which resembled the classical books of conceptual art, Wurm could give instructions for a sculpture: "Sleep late," "70 degrees indoor temperature," "Slow regular movements," "Read or watch TV lying down." After this transformation of the classical parameters of sculpture such as gravitation, weight, balance, static, stability, volume, etc., Wurm introduced a new criterion of sculpture through the media of photography and film: time. After he expanded the world of objects to sweaters and chairs and other pieces of furniture or vehicles that border the human body, he arranged encounters between everyday objects and human positions in a way reminiscent of the surrealist tradition of the "coincidental encounter of a sewing machine and an umbrella on an operating table." In public and private rooms, in modest middle class apartments and glamorous representation spaces, persons could be found in grotesquely construed situations and positions with and without objects that they could assume less permanently the further the phase of the work progressed. Thus, the series *One Minute Sculptures* was produced, featuring Wurm himself and other actors. Human bodies in association with objects and in positions they could assume only for minutes became the ideal extension of sculpture into the media of photography and video.

The dematerialization of sculpture, in contrast to conceptual art, did not lead to just texts and sentences. Nevertheless, Wurm maintained the fundamental claim of conceptual art; the insight into the linguistic nature of all artistic statements, regardless of the elements used in production. The elements that he uses are objects, bodies, and media, but the way in which he combines these elements and actualizes them is of a linguistic nature. He continually uses the methods of contiguity (tangibility, adjoining) and metonymy (i.e., pars pro toto). The works of Anna and Bernhard Blume, *Vase Ecstasies* (1987), *In the Room of Madness* (1984), offer a comparison for the related language operation in the photographic media. With Wurm, language operations conduct the elements of sculpture in the semiotic medium of photography. These linguistic methods become the algorithms for the creation of works, ideas, machines that produce art:

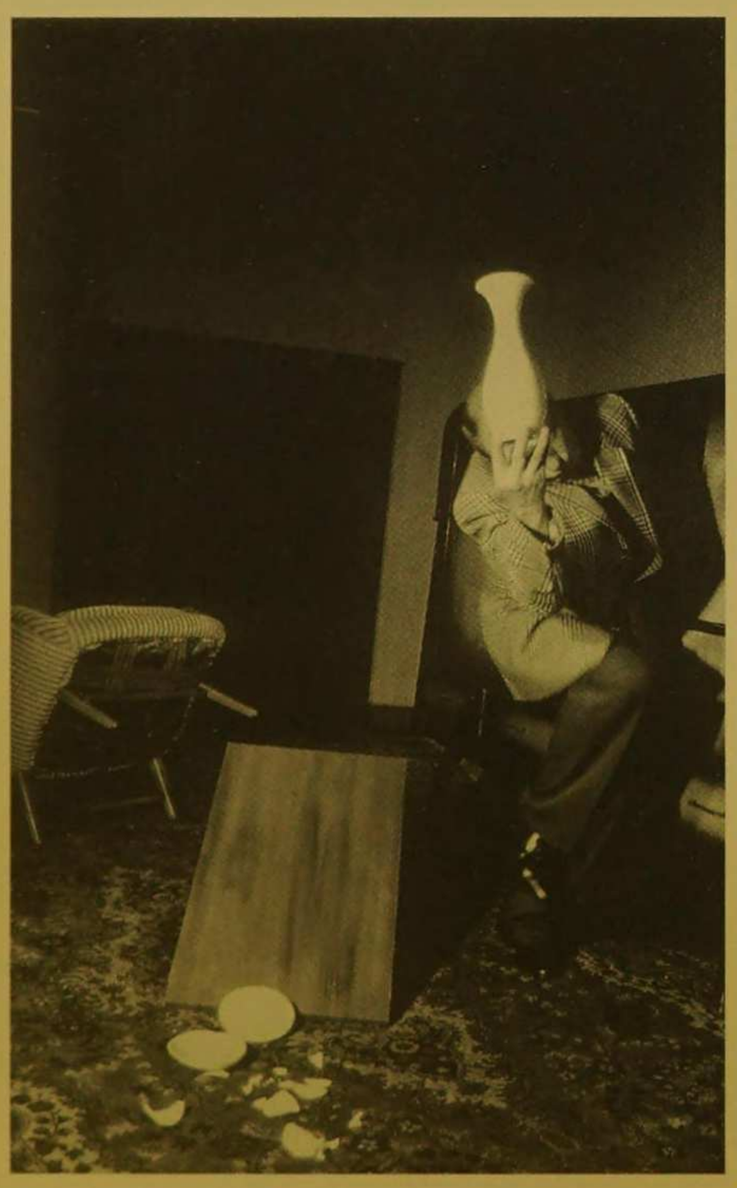




MAKE YOUR OWN FRANZ ERHARD WALTHER, 2001
instruction drawing, deck chair
installation, Galerie Ars Futura, Zurich



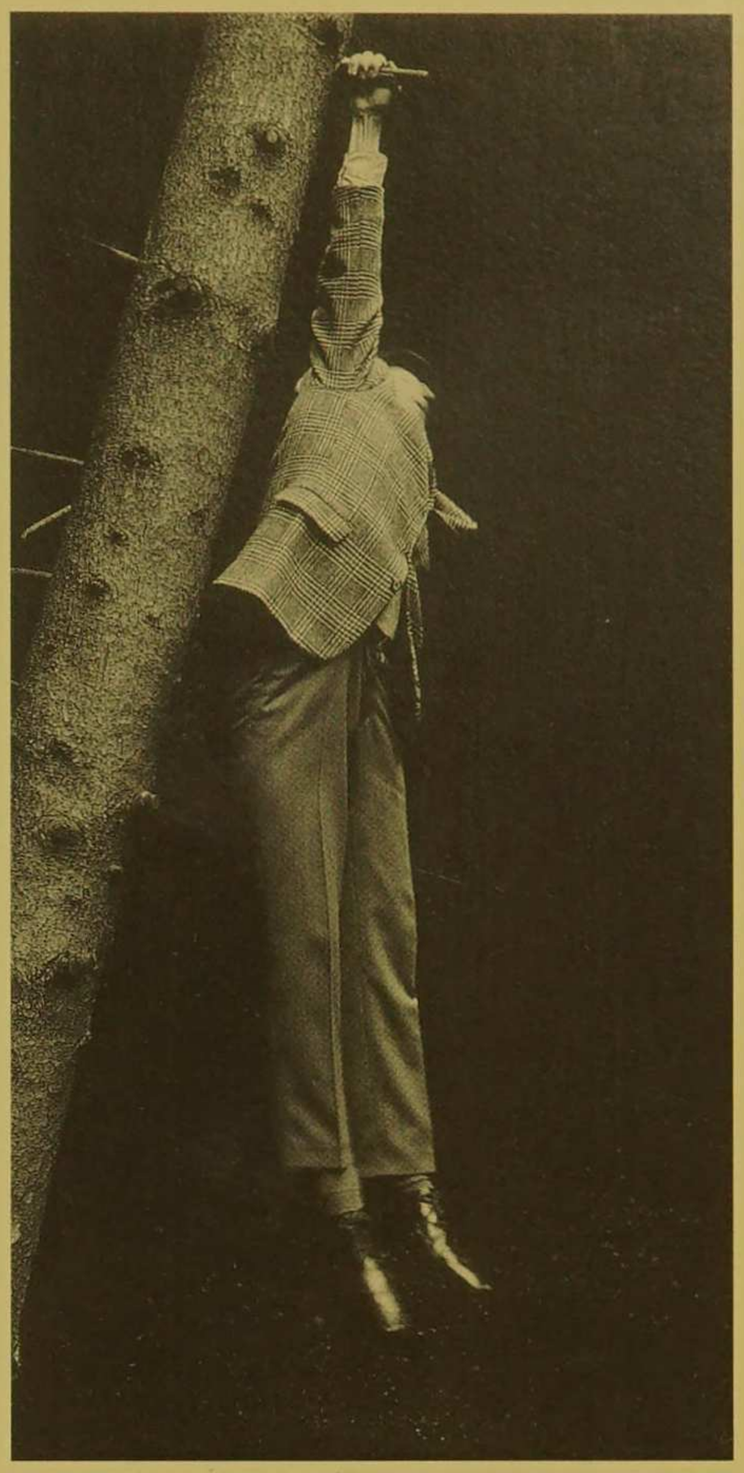
Anna and Bernhard Blume
from the series **VASE ECSTASIES, 1987**



Anna and Bernhard Blume
from the series **IN THE ROOM OF MADNESS, 1984**

"The idea becomes a machine that makes the art." (Sol LeWitt, 1965)
The sculpture becomes a field of signifiers in which the index reigns, which as is known to be the case, represents that drawing class that has a physical relationship to the object of representation like smoke to fire. The extension of instruction through ads in newspapers, in which people are called on to be photographed with everyday objects from their environment, according to Wurm's or their own wishes, is also indexical. These photos could also be mailed to the artist and, for a fee, signed by him and sent back to the owner as the final artwork. The instructions were not only published in print media, books and newspapers, but were finally brought back to the useable object itself, so that the user could come into direct contact with the sculpture or object and realize a sculpture as a behavioral form. This results in a complex ambient in artistic and public spaces. Large white walls or flat platforms, which have sculptural aspects themselves and recall Wurm's beginnings, carry written instructions. Found alongside these sculptural instructions and statements are trivial everyday objects, clothing, etc. which are necessary to carry out the task. Likewise, a camera can be found close by, so that the objects' users can capture their sculptural behavioral form directly.
"If you would like to have an original work by Erwin Wurm, please follow the artist's instructions and send the photos to: Erwin Wurm, Eiswerkstrasse 9, 1220 Vienna, Austria together with US $ 100. He will sign your photo and return it to your address."
Thus a cybernetic circulation of sculptural processes consisting of three elements: instruction, participation, and the medium of photography, is completed. The artist as signateur and the material fade more into the background than they do with Duchamp's ready-mades. The verbal instruction, the world of trivial use objects, the user, the mediums of photography and video and the elements of traditional sculpture such as the wall, floor, room, and pedestal combine in a new form of sculpture: the behavioral form. Among the works "The extended Sculpture" (Andreas Spiegl), "the Zero Point of Sculpture" (Jérôme Sans), "The Sweater as Plastic Process" (Roland Wäspe), or "Sculptural Statements" (Rainer Fuchs) – Wurm's singular achievement consists of bundling together the claims and traditional lines of twentieth century avant-garde and neo avant-garde into a new concept of sculpture. Sculpture as a behavioral form replaces abstract sculpture and the sculpture of the object as innovations of the twentieth century. Predictably, Erwin Wurm, in a new work phase that continues his metonymic operations and sets furniture pieces side-by-side (without anthropomorphism) or thickens objects (such as *Fat Car*, 2001), thus once again dives into the solitary world of objects with the arsenal of his contiguous language operations. And it is in this way that it becomes possible to avoid the theatrical performativity of Vanessa Beecroft or Felix Gonzalez-Torres, who also imply the behavioral form of sculpture through the medium of photography. The behavioral patterns

which Wurm designs question the border between art and daily life and allow the sociability of behavioral patterns to occur in individual activities through the noted cybernetic circulation. Socially relevant work is not depicted, but, rather, released from abstraction through sculptural behavioral patterns. The ambiguity of what is art and what is not art, created by Wurm's sculptural system, is furthered through critique, irony, paradox, and the allowance of the hitherto inadmissible, through to the admittance of deterioration. The admittance of the everyday, of the non-art in art, as well as the admittance of deterioration is known to be the achievements of art, which Wurm now sharpens in the contingency of the subject in the *One Minute Sculpture*. The idea, the instruction, the algorithm, the machine for the production of art become a sequence for the creation of future, an ensemble of experimental systems where the time structure itself plays a part in the works. The objects and operations of the acting persons leave behind traces through the medium of photography. The sculptures become inscriptions of the real in the dispositive of photography. In the representational space of photography, the sculptural elements become a writing game in which letters are shifted around and put together. Each new sequence, in which not only the artist as subject but also the user as object participates equally, creates a world of traces (like dust, like signs). Wurm's sculptures are signals for research into a world of traces, which hinder the closing of the subject through both the anthropomorphic dimensions and the weight of the world (the objects!).



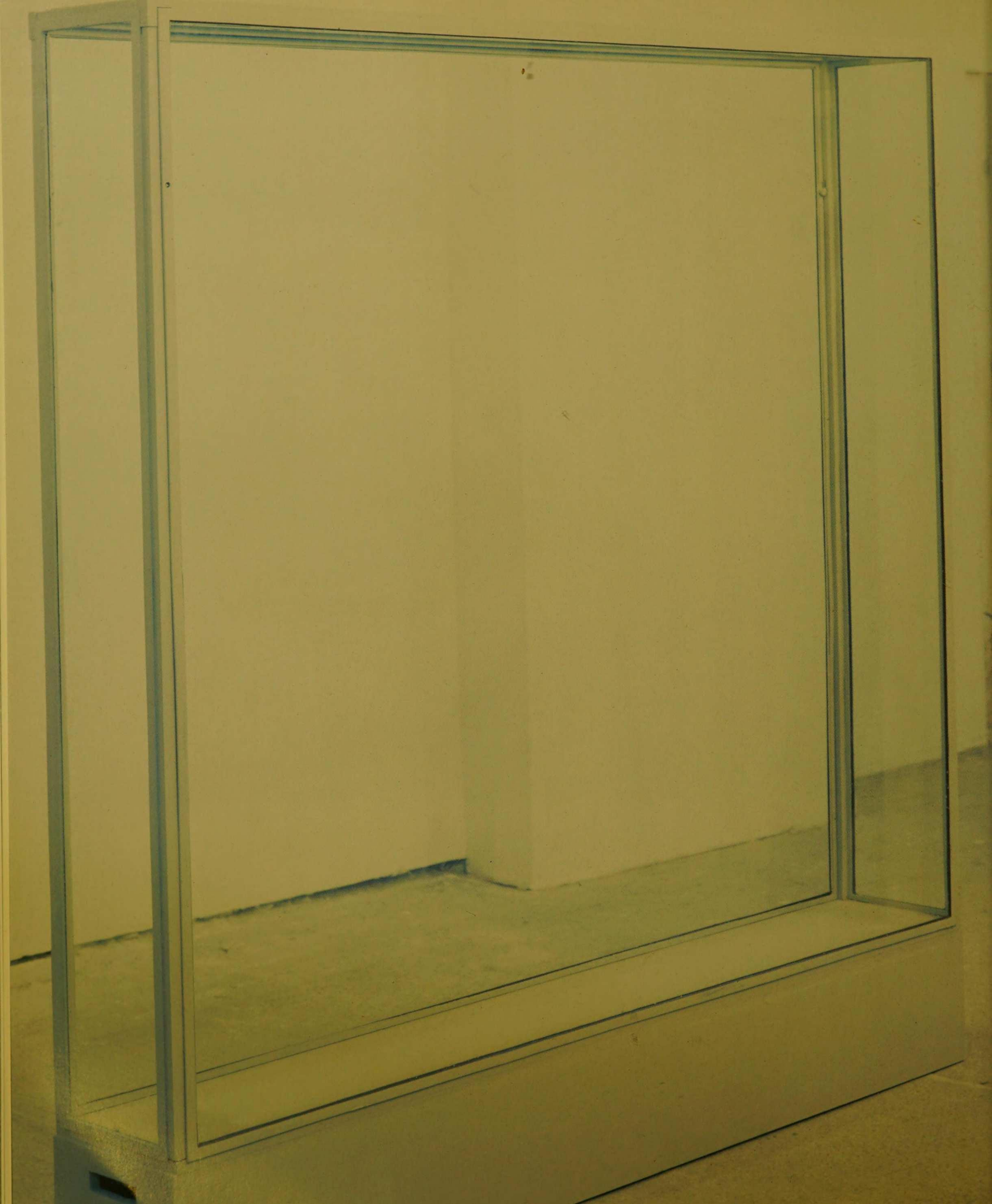
Anna and Bernhard Blume
from the series **CONTACT WITH TREES, 1987-90**

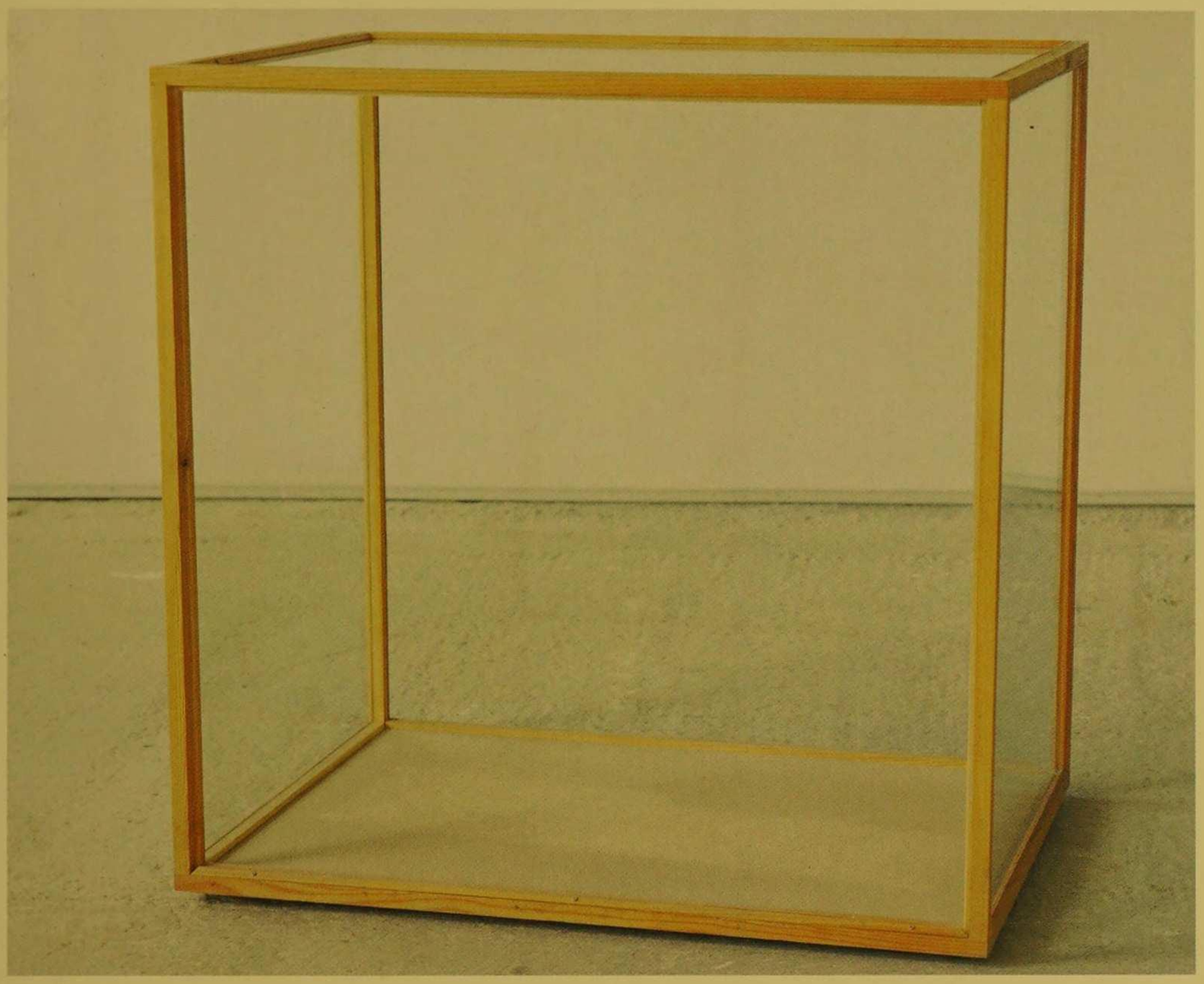
Charles Ray
PLANK PIECE 1, 1973

01 Thierry de Duve, Nominalisme pictural: Marcel Duchamp, Paris 1984
02 Rosalind Krauss, "Notes on the Index," in the same: Originality of the Avant-Garde and Other Myths, Cambridge/Mass 1985, Jean Clair, Duchamp et la photographie, Paris 1977
03 George Didi-Huberman, L'Empreinte, Centre Georges Pompidou, Paris 1997
04 In: Sidney Geist, Cat. Constantin Brancusi, 1876-1957, Guggenheim, New York 1969, p. 92

above:
UNTITLED, 1990
dust, wood
200 x 80 x 160 cm, 2 parts

opposite:
UNTITLED, 1990
dust, wood, glass, iron
193 x 172 x 26 cm
Collection Kunstmuseum St. Gallen, Switzerland

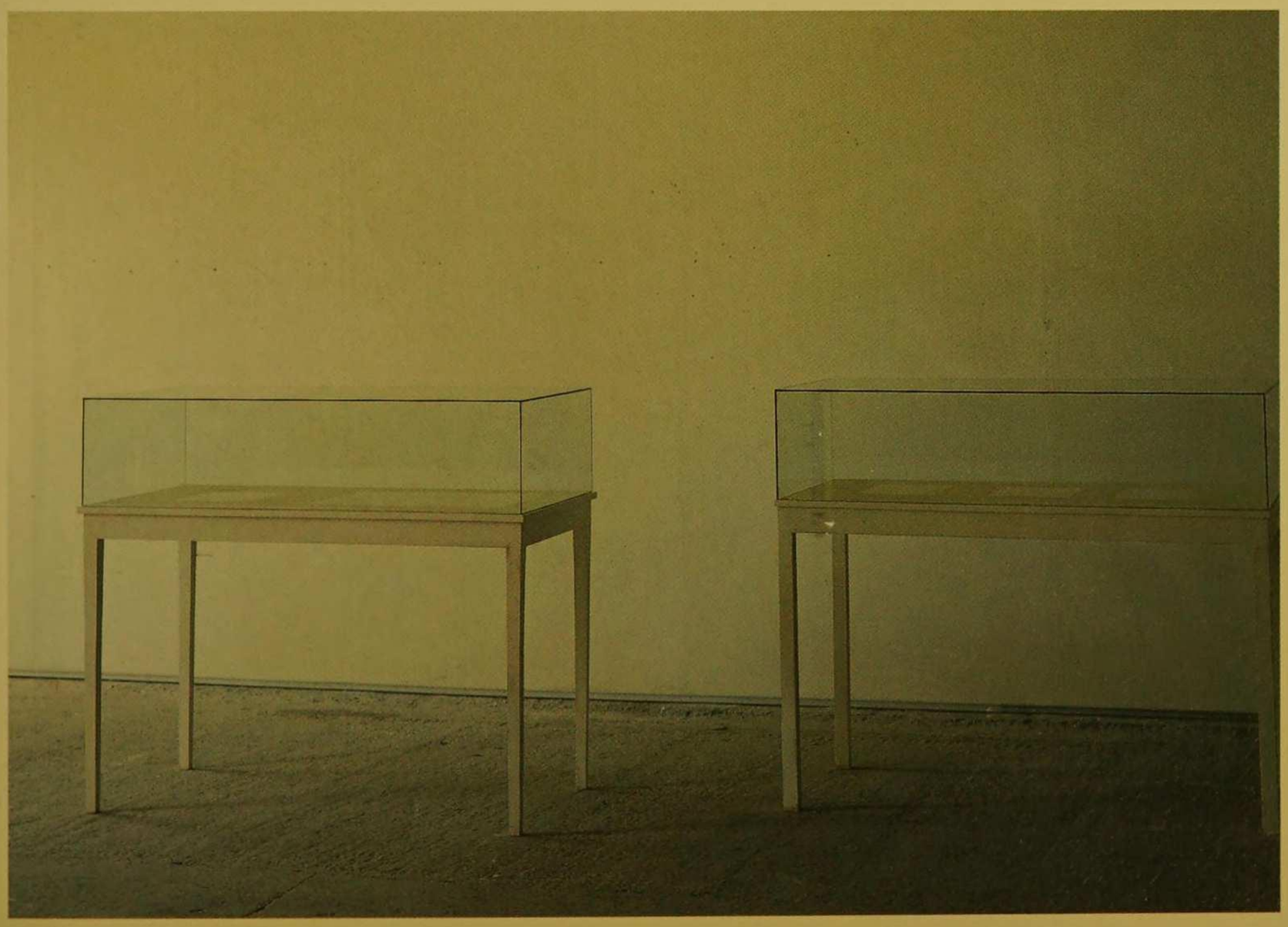


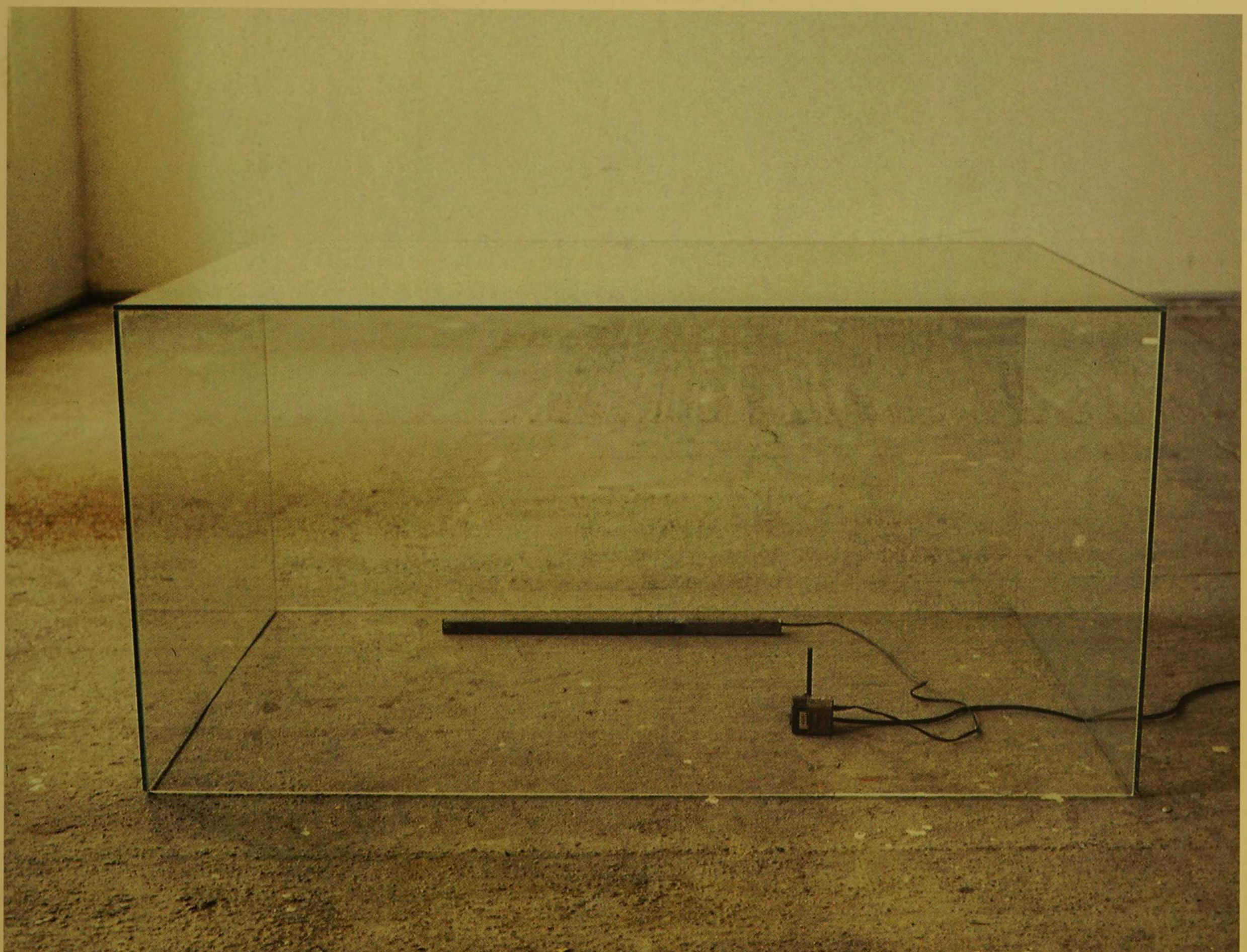


above:
UNTITLED, 1992
dust, wood, glass
120 x 120 x 80 cm
(work destroyed)

below:
UNTITLED, 1993
dust, wood, glass
116 x 134 x 65 cm, 2 parts

opposite:
UNTITLED, 1990
dust, wood, glass
193 x 172 x 26 cm
Collection Kunstmuseum St. Gallen, Switzerland





above:
22° ROOM TEMPERATURE, 1994
glass, thermostat, heater
60 x 120 x 80 cm
collection Museum moderner Kunst, Vienna

opposite:
UNTITLED, 1991
dust, wood, glass
171 x 62 x 71 cm
collection Kunsthaus Bregenz

above:
UNTITLED, 1990
dust, wood, glass
50 x 20 x 20 cm
installation, Neue Galerie Graz

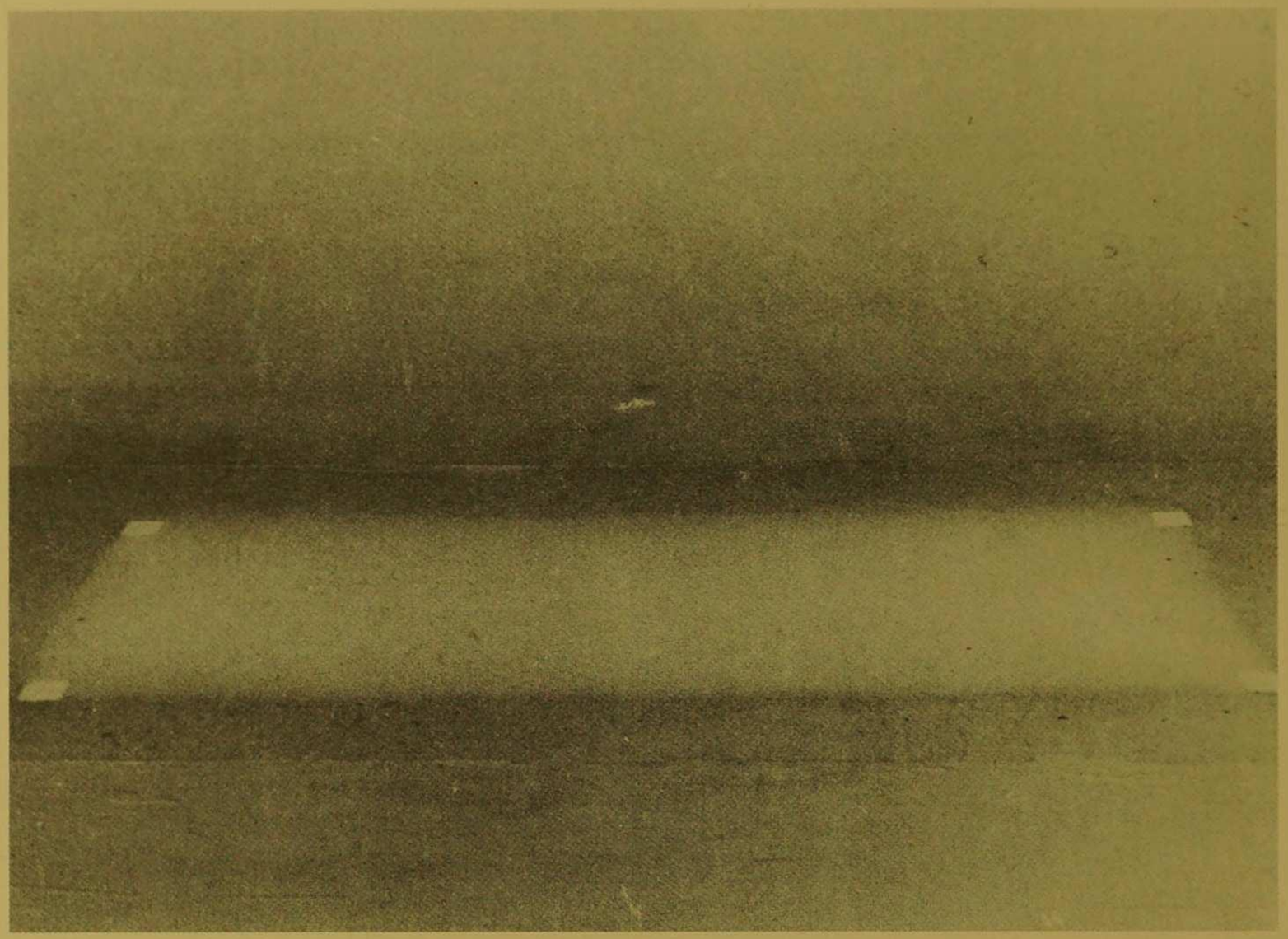
below:
UNTITLED, 1990
dust, wood, glass
47 x 25 x 25 cm
private collection New York

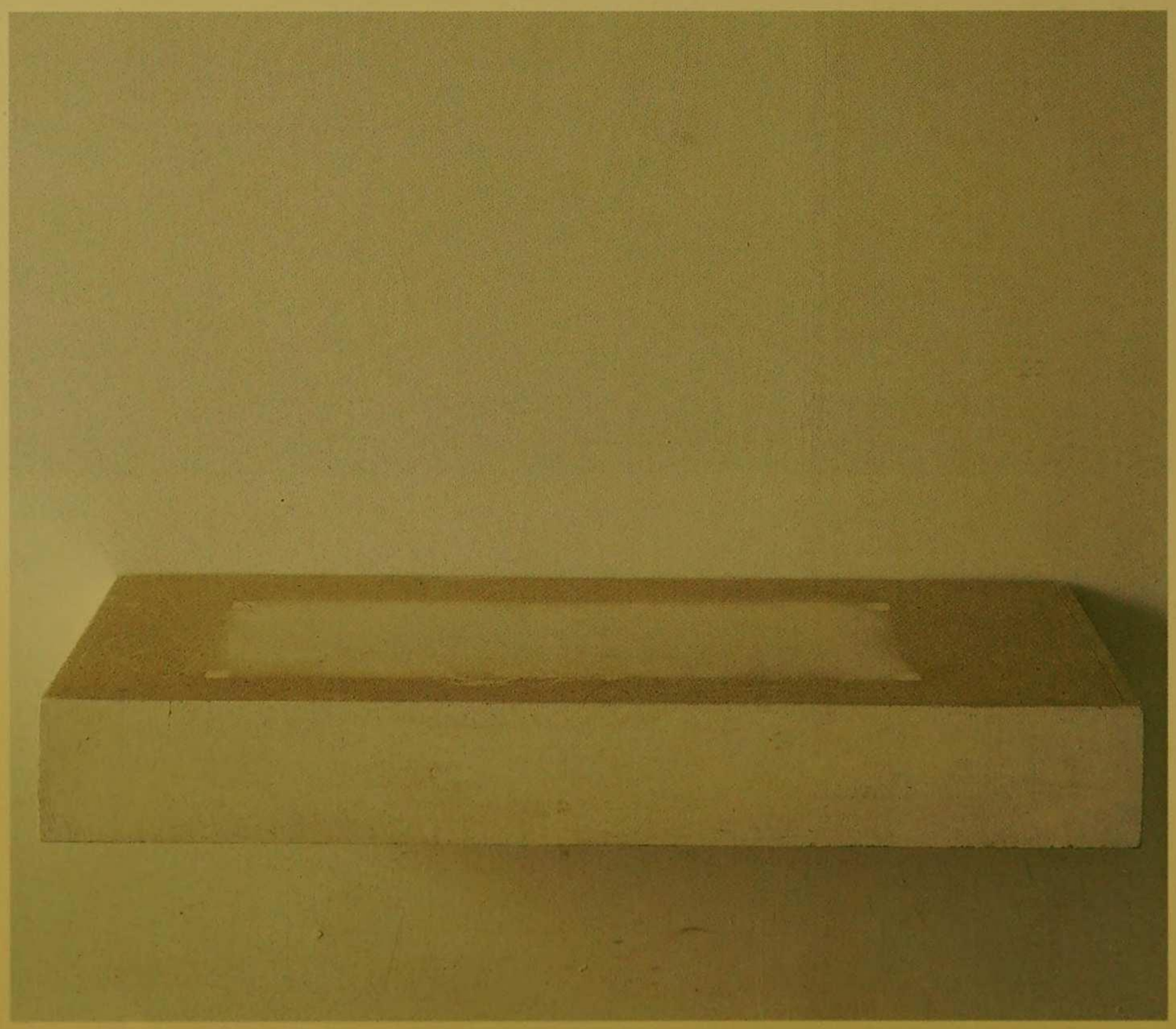
above:
UNTITLED, 1990
dust, wood, glass, textiles
93 x 133 x 68,5 cm
collection MAK, Vienna

below:
UNTITLED, 1988/90
dust, wood, glass / wood, textiles, iron
130 x 65 x 90 cm / 123 x 52 x 90 cm 7
collection MAK, Vienna

Installation shot, Stux Gallery, New York, 1990

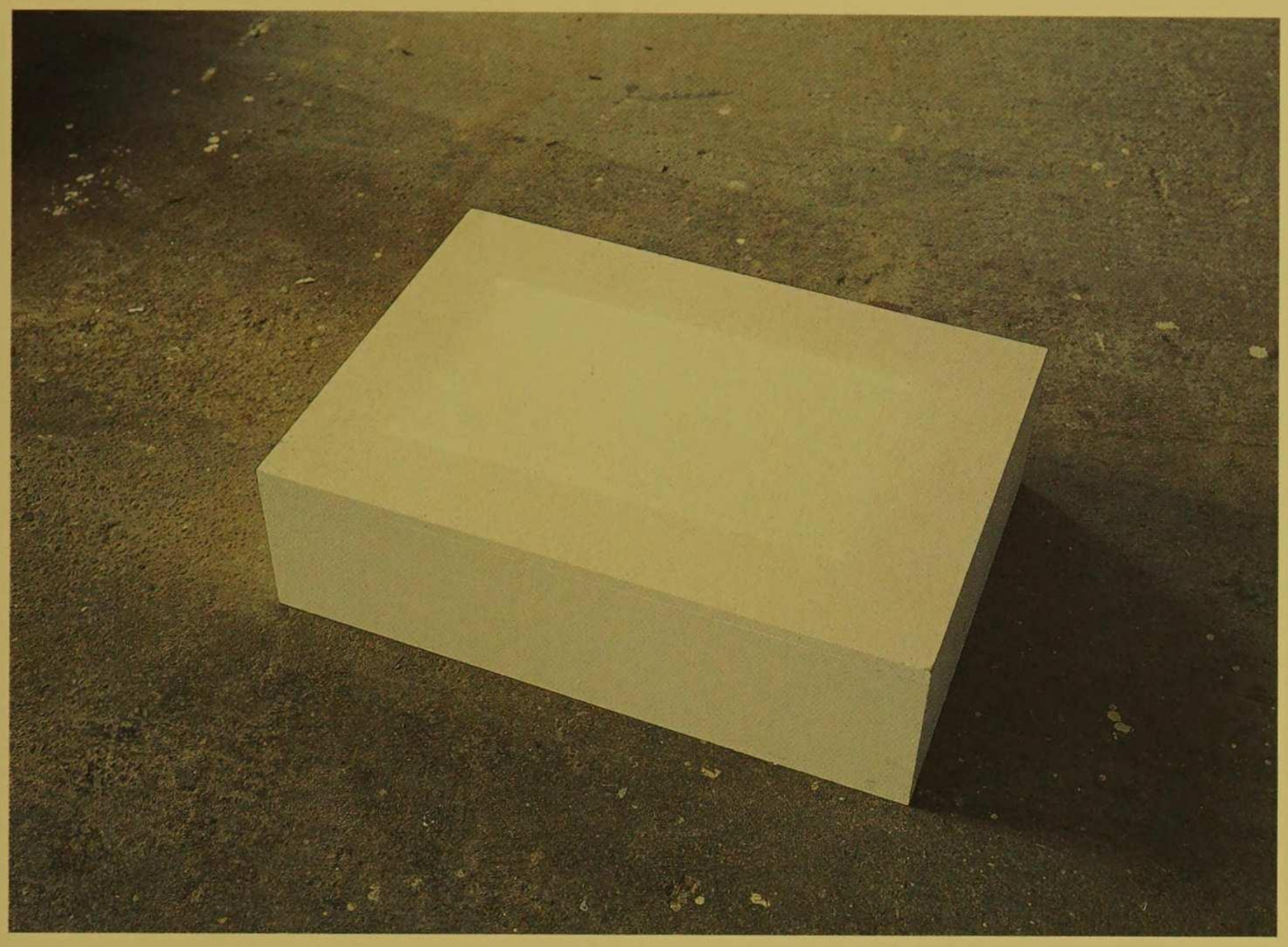
APERTO, 1990
dust, wood, emulsion paint
15 x 120 x 50 cm
installation, Venice Biennial

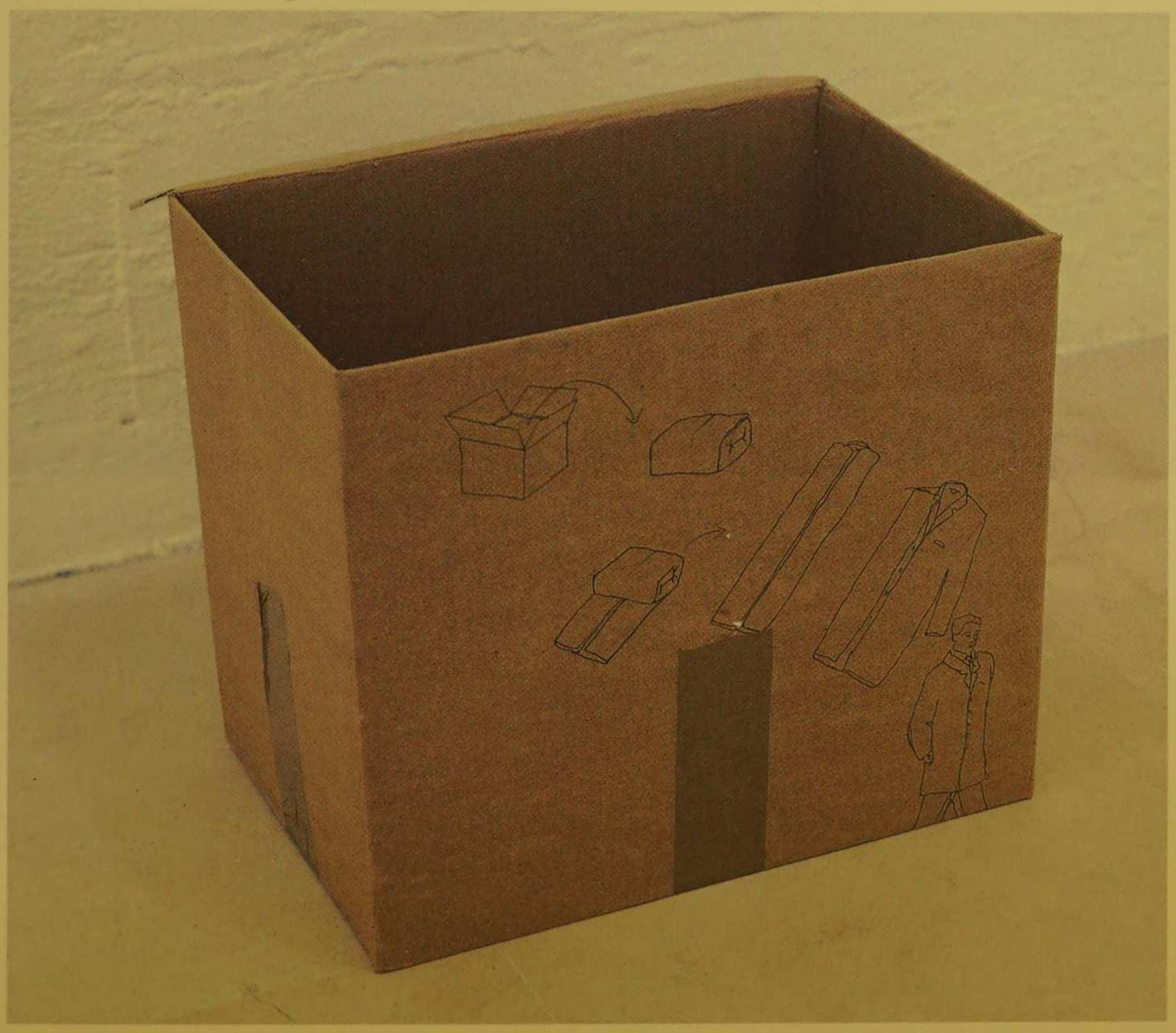




above:
APERTO, 1990
dust, wood, emulsion paint
15 x 120 x 50 cm
installation, Venice Biennial

below:
APERTO, 1990
dust, wood, emulsion paint
15 x 120 x 50 cm
installation, Venice Biennial

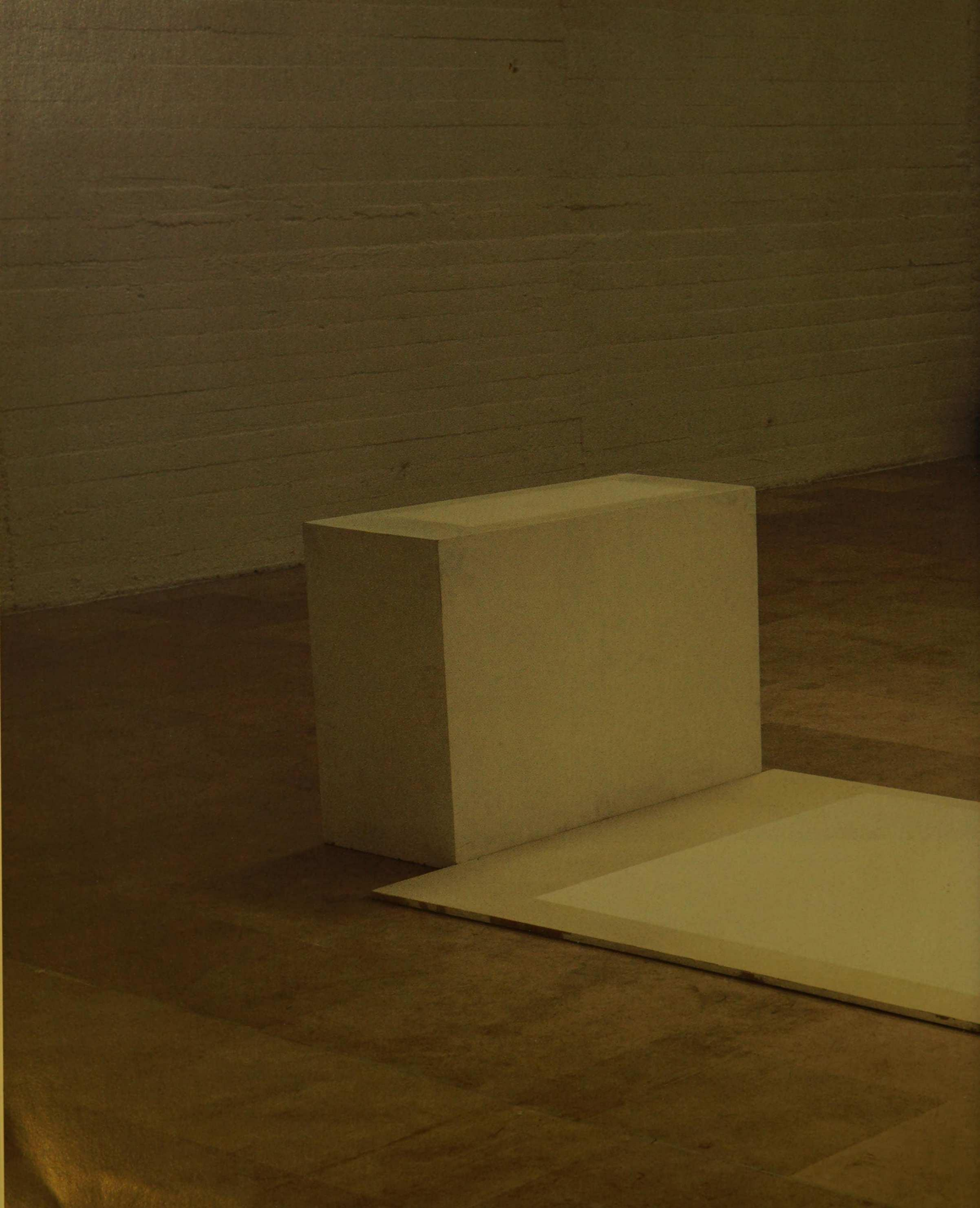


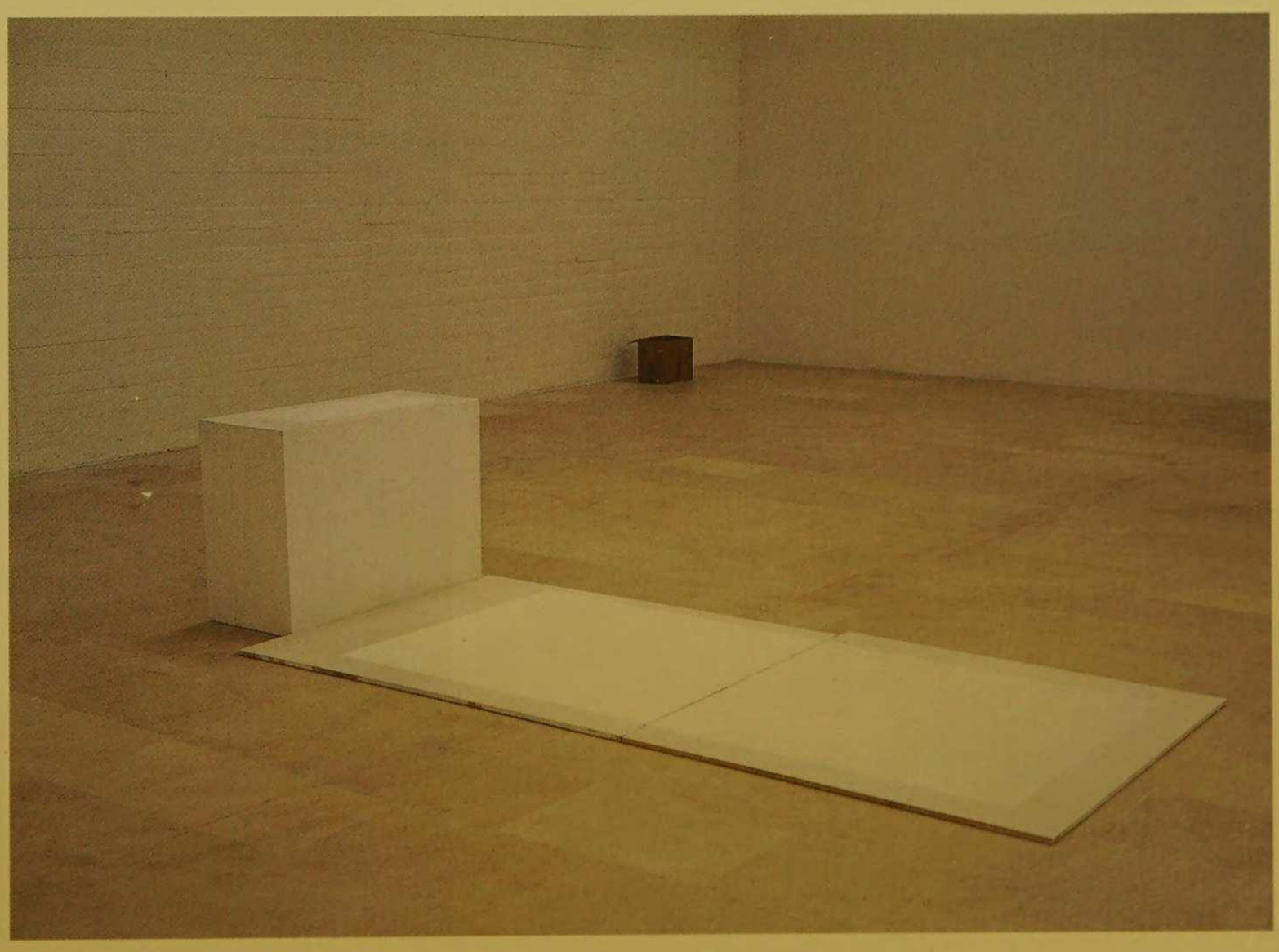


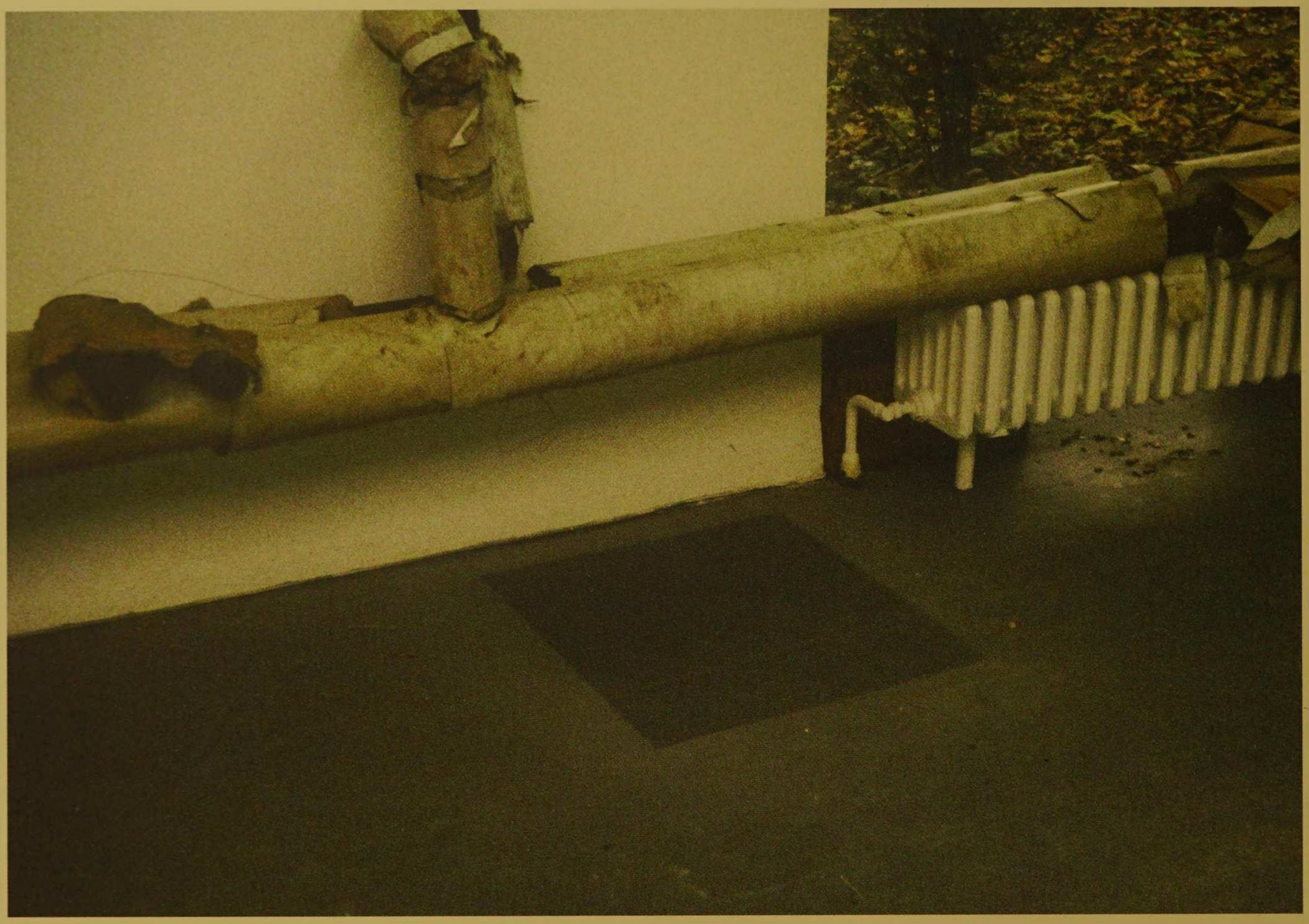
above:
UNTITLED, 12. 01. - 26. 01. 1990
dust, wood, emulsion paint
25 x 60 x 70 cm

below:
UNTITLED, 1993
cardboard, felt pen
40 x 50 x 30 cm
installation, Villa Arson, Nice

pages 32-37:
Installation shots, Villa Arson, Nice, 1993
wood, emulsion paint, dust

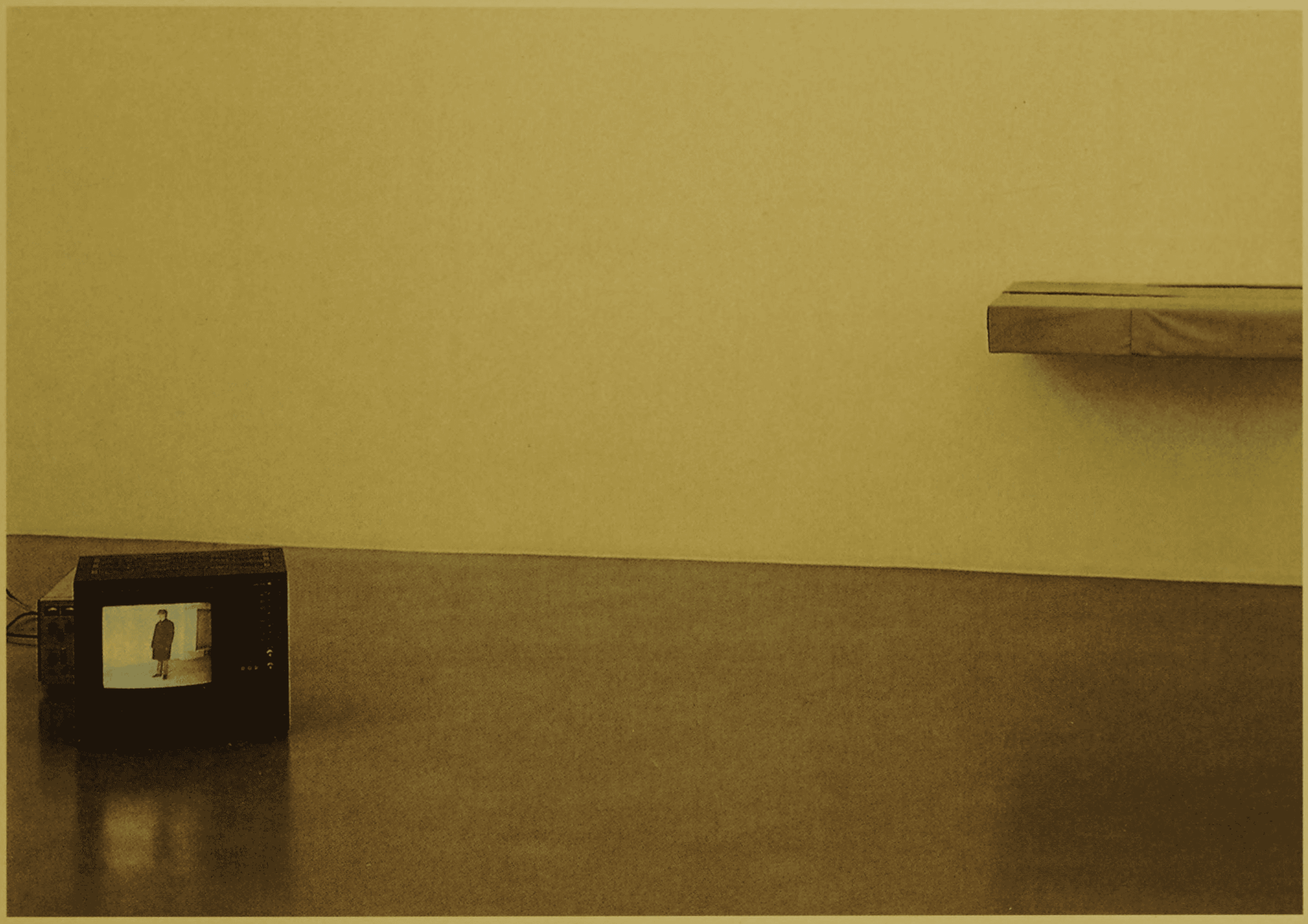


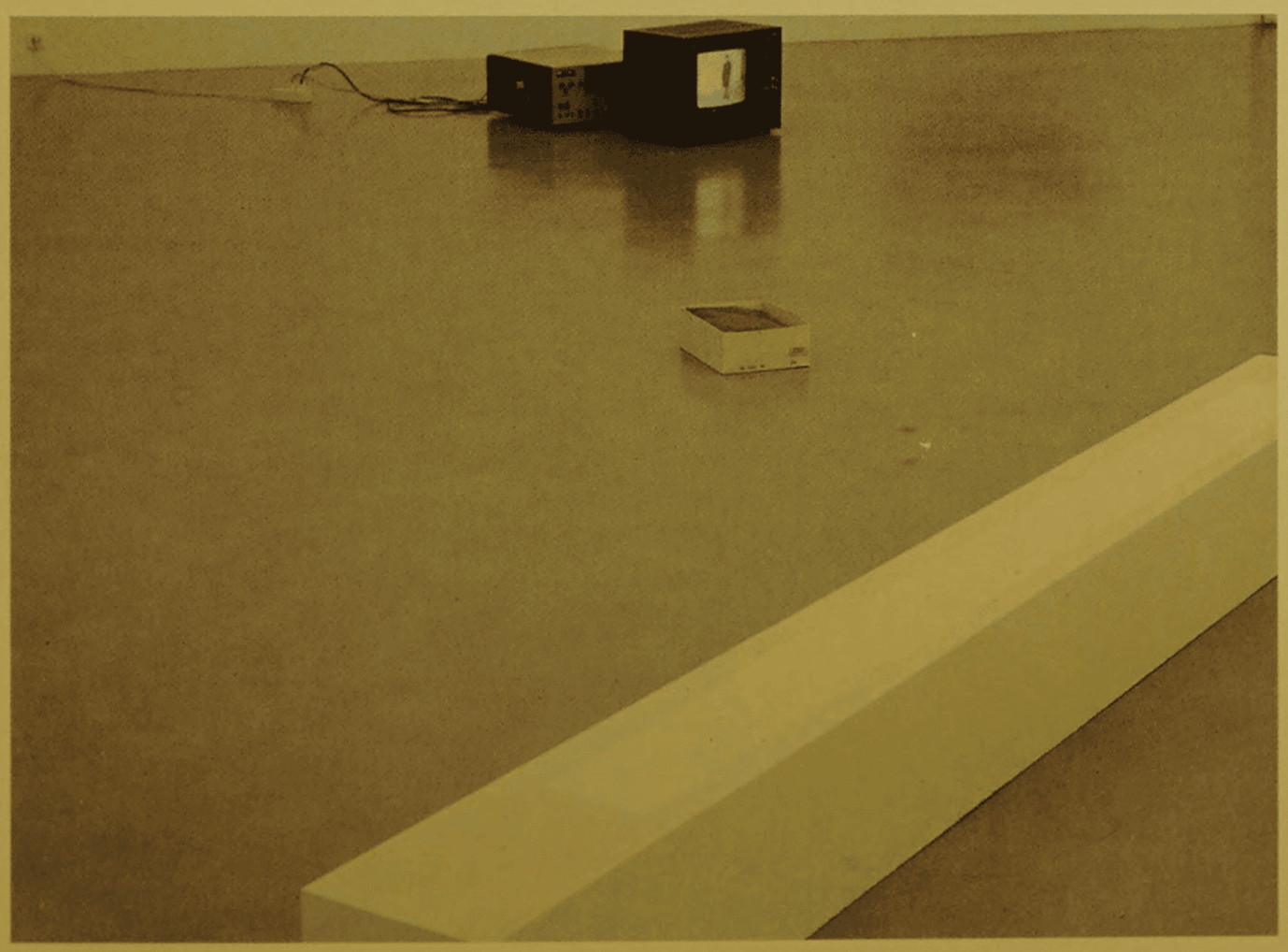




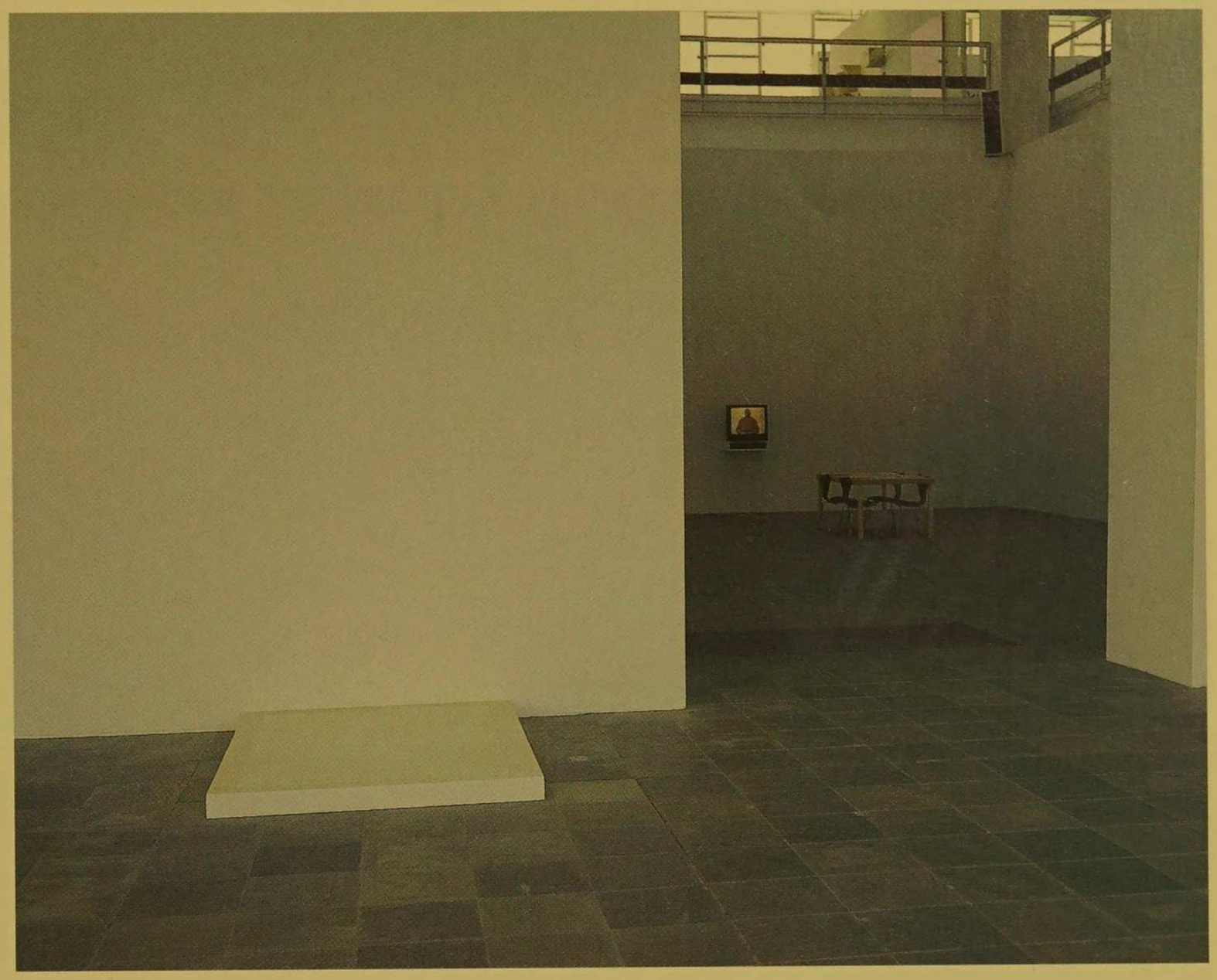
above:
UNTITLED, 1994
dust
installation, Kölnischer Kunstverein, Cologne

below:
UNTITLED, 1994
wood, dust, emulsion paint
installation, Kölnischer Kunstverein, Cologne





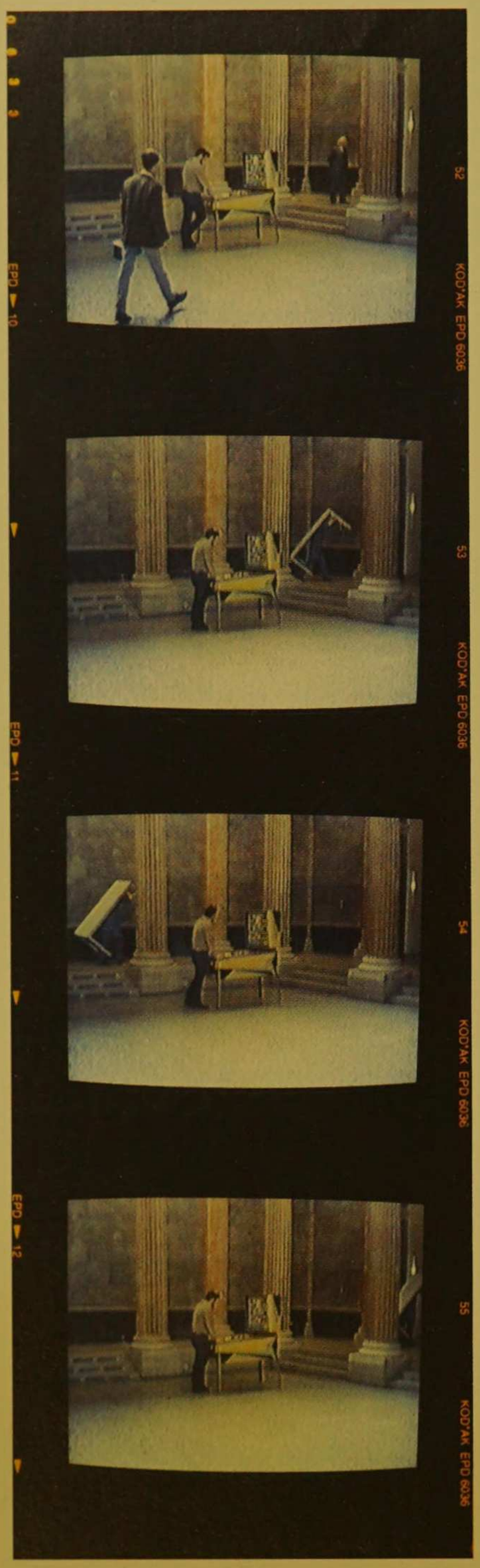
above and below:
Installation shots, Galerie der Stadt Wels, 1992



pages 40-41:
Installation shots, Museum des 20. Jahrhunderts, Vienna, 1994/95

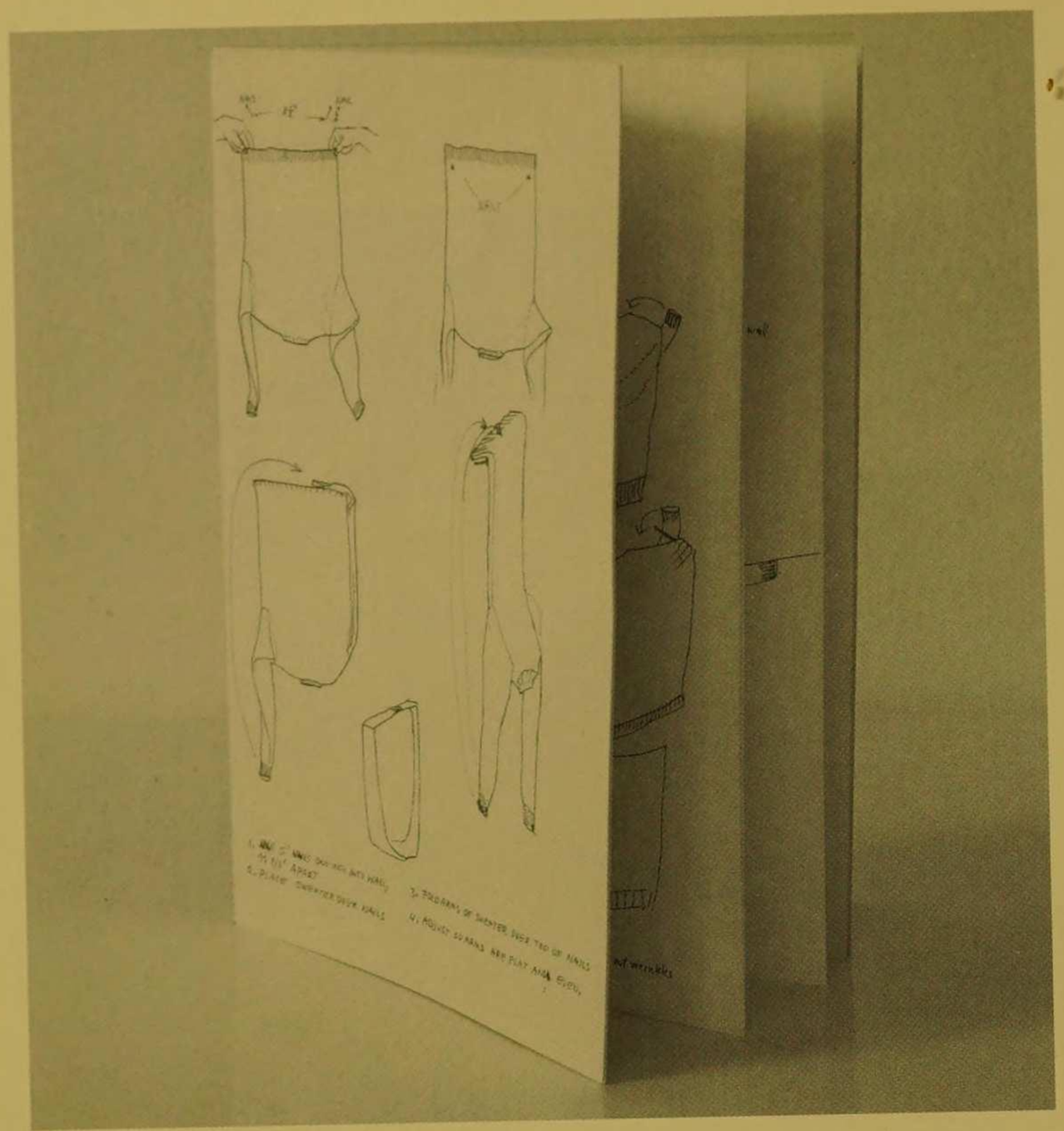
above and opposite:
UNTITLED, 1994
c-prints
dust sculpture, installation, New York.The applied dust was visible only for seconds.

pages 44-45:
UNTITLED, 1994
dust sculptures, from: Erwin Wurm, *Expedition. Cologne, New York, Vienna. Dust Sculptures*, published by Kölnischer Kunstverein and Cantz Verlag, Cologne 1994

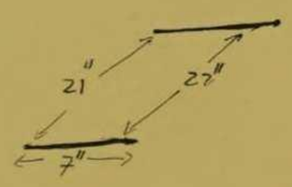


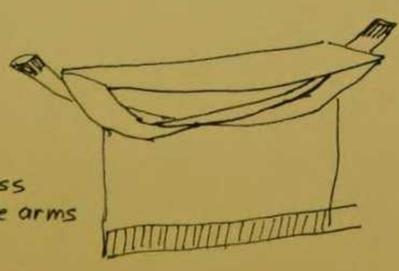
FLIPPER (PLAYING PIN-BALLS FOR 6 DAYS FROM 10AM TO 6PM), 1991
installation and video, DVD, 60 min.
Academy of the Fine Arts, Vienna

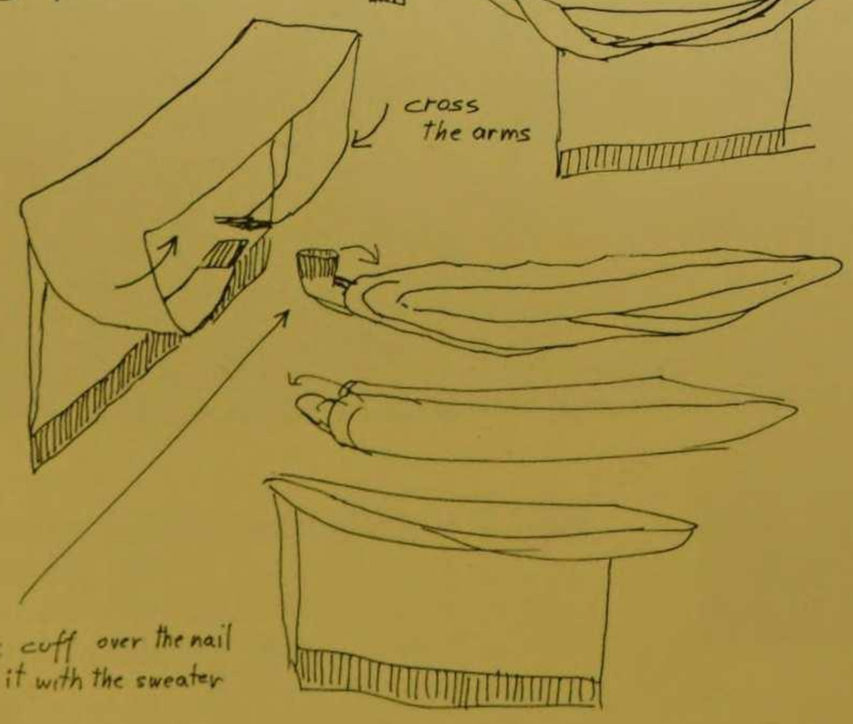
STILL I, 1990
video, 60 min., loop



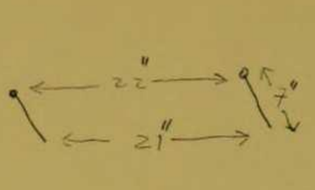
INSTRUCTIONS, 1991
catalogue, Walter-Buchebner-Gesellschaft, Mürzzuschlag

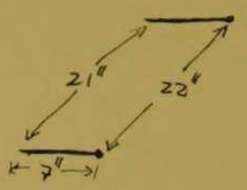


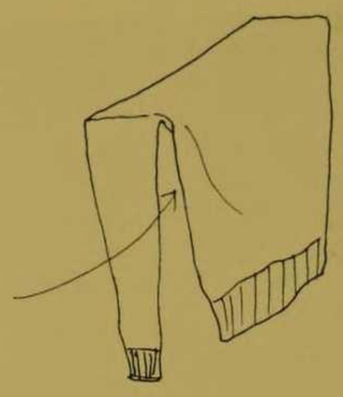


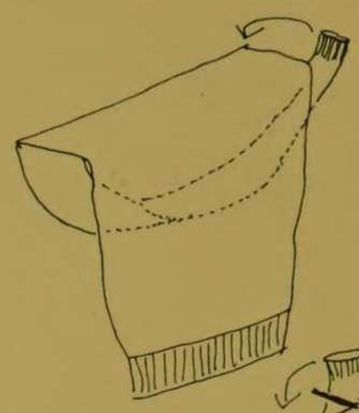


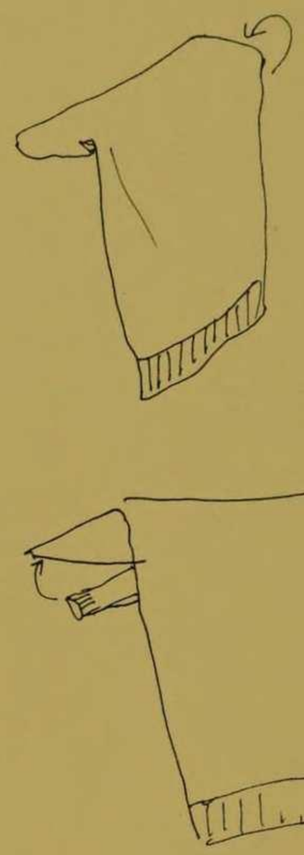
to finish it pull the sweater to get out wrinkles



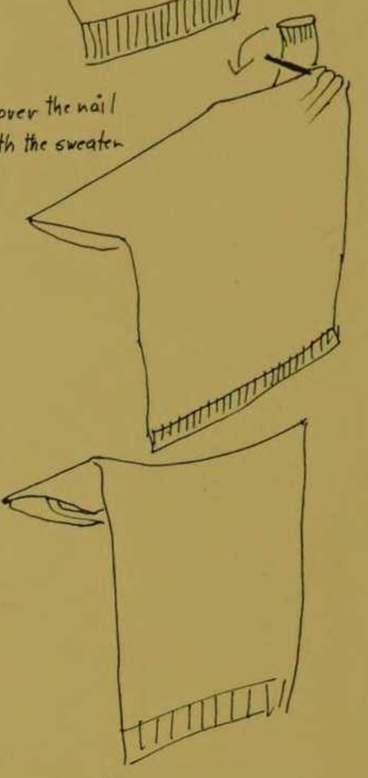


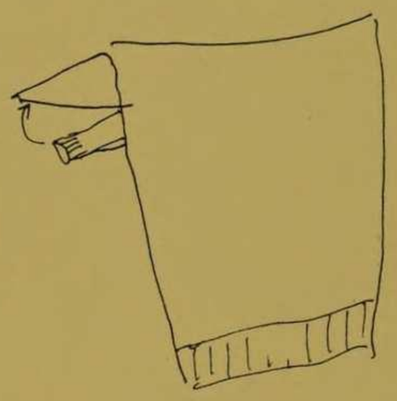






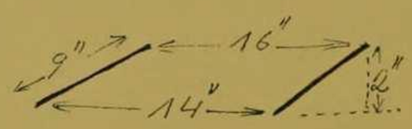
tuck the cuff over the nail
and cover it with the sweater



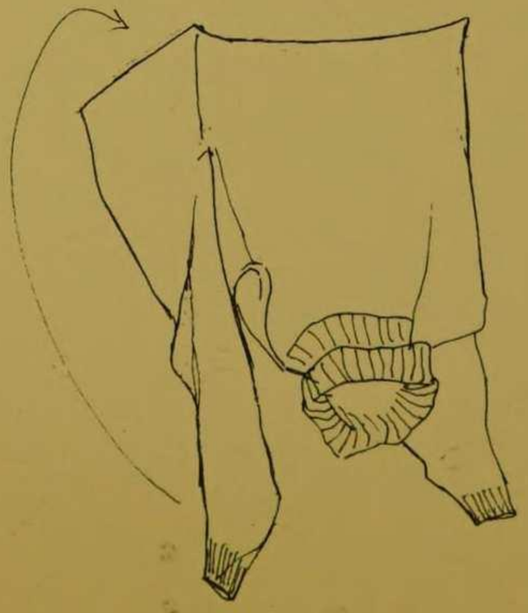


to finish the piece
— pull the sweater to get out wrinkles

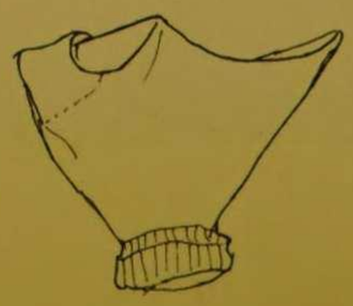
Nail Aluminium sticks $\frac{1}{4}$" thick into a wall
There must be 9" out of the wall 14" Apart
Take a turtleneck sweater



strech the pullover and pull it over the
nails in the wall

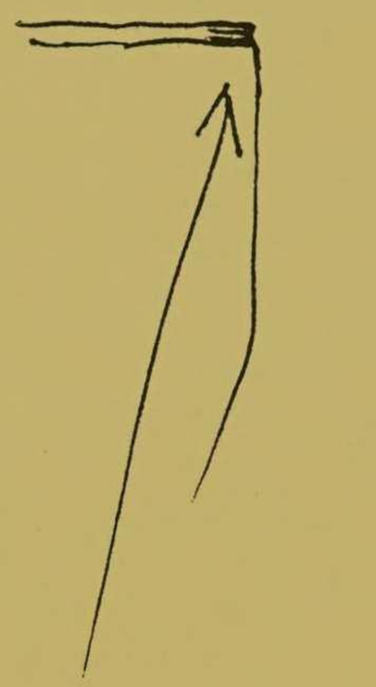


lay the folded arms over the top
of the pullover



do the same on the other
side

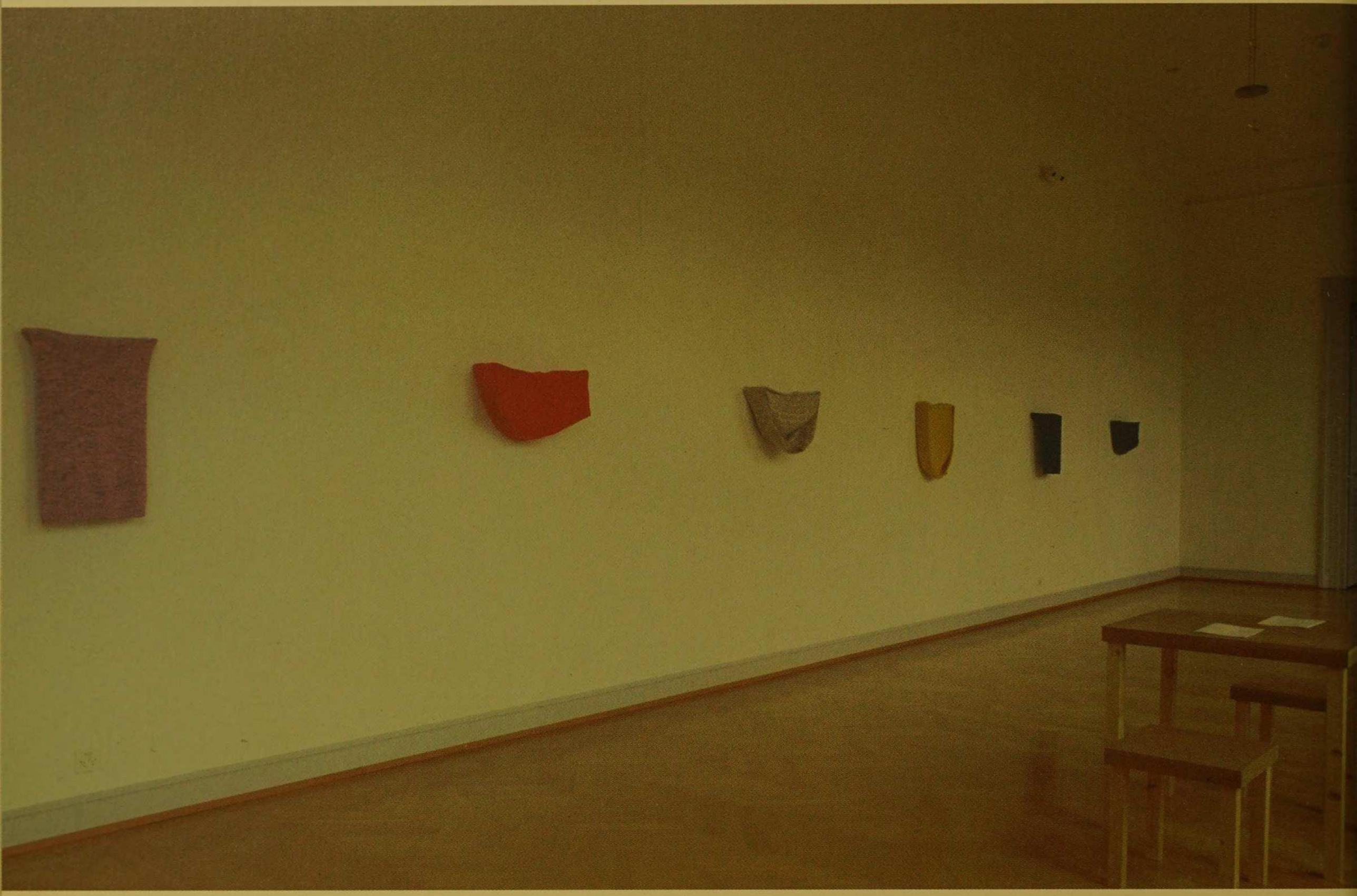
PULL the pullover to get out
wrinkles



above and opposite:
INSTRUCTION DRAWINGS, 1990
felt pen on paper
29,7 x 21 cm
collection Walker Art Center, Minneapolis

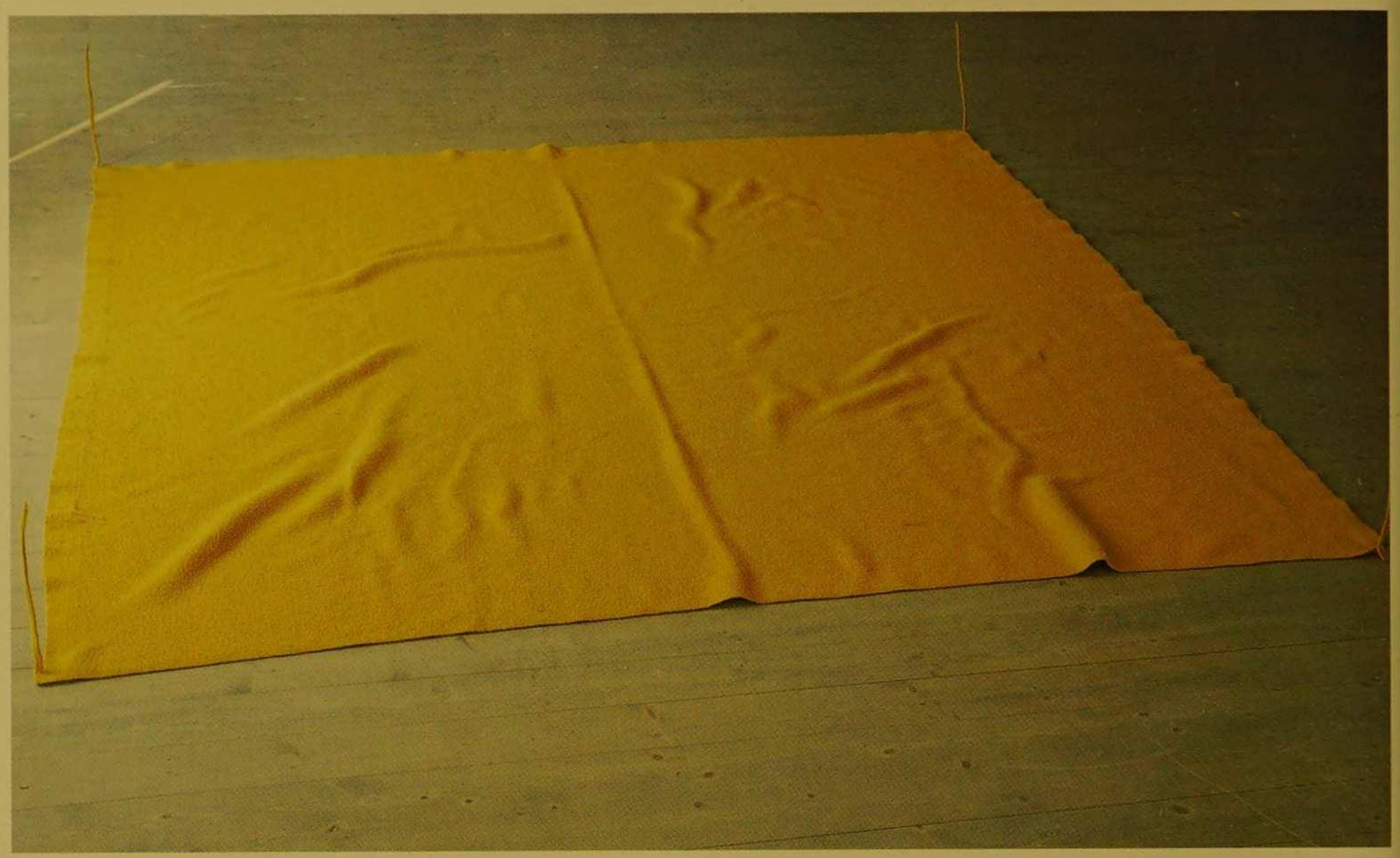
UNTITLED, 1989
pullover, nails
c. 40 x 30 x 12 cm
private collection

UNTITLED, 1989
pullover, nails
c. 30 x 40 x 12 cm
private collection



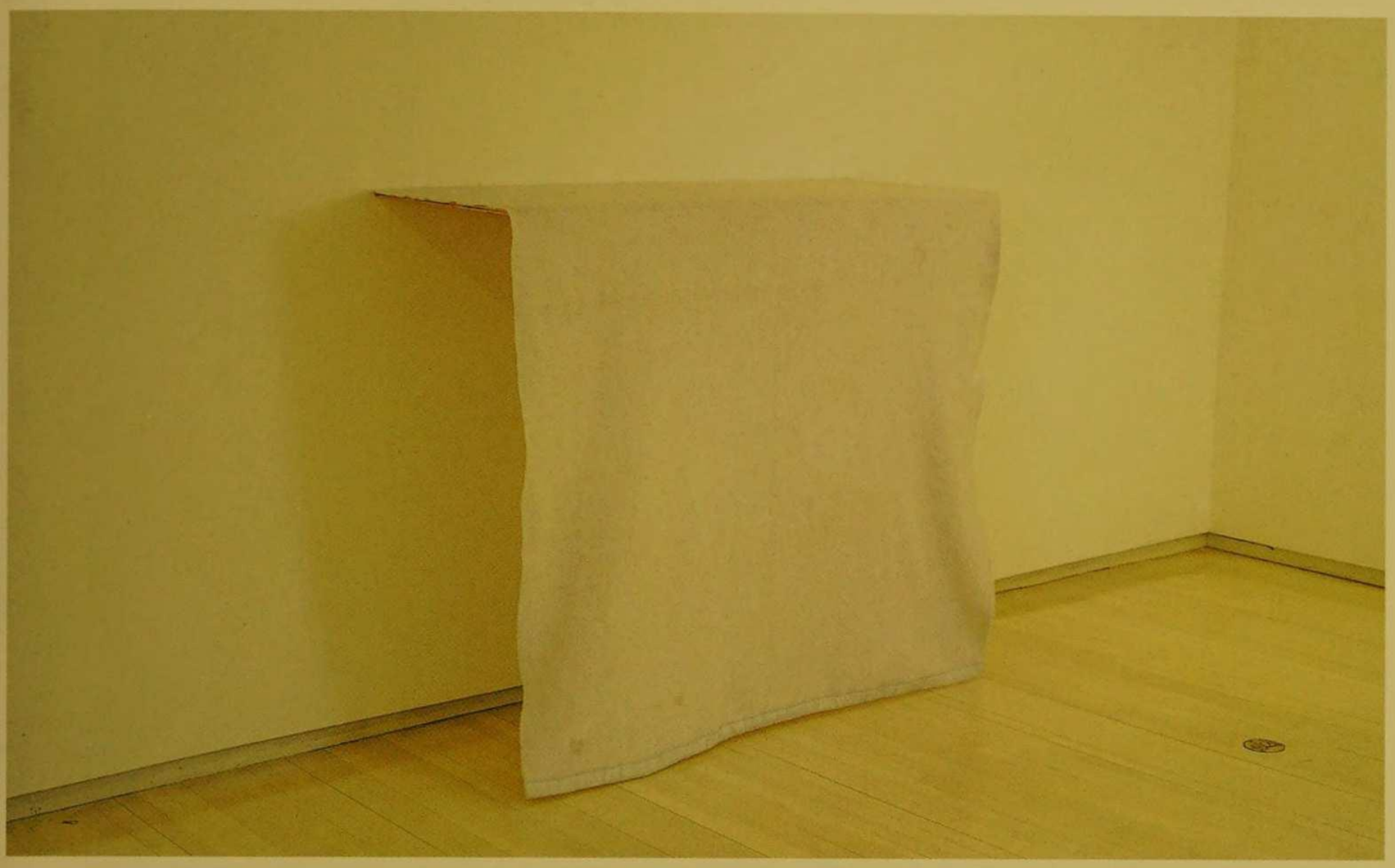
above and opposite:
UNTITLED, 1995
pullovers, nails
installation shots, Kunstmuseum St. Gallen

pages 54-55:
PULLOVER SCULPTURES, 1997
pullovers, nails
installationshot, Art Museum, Pori, Finland



above:
UNTITLED, 1991
blanket, wire
20 x 220 x 220 cm
collection Philipp Konzett

below:
UNTITLED, 1991
blanket
220 x 100 x 15 cm



above:
UNTITLED, 1991
textiles, wood
150 x 150 cm

below:
UNTITLED, 1991
blanket, sheet metal
150 x 60 x 150 cm

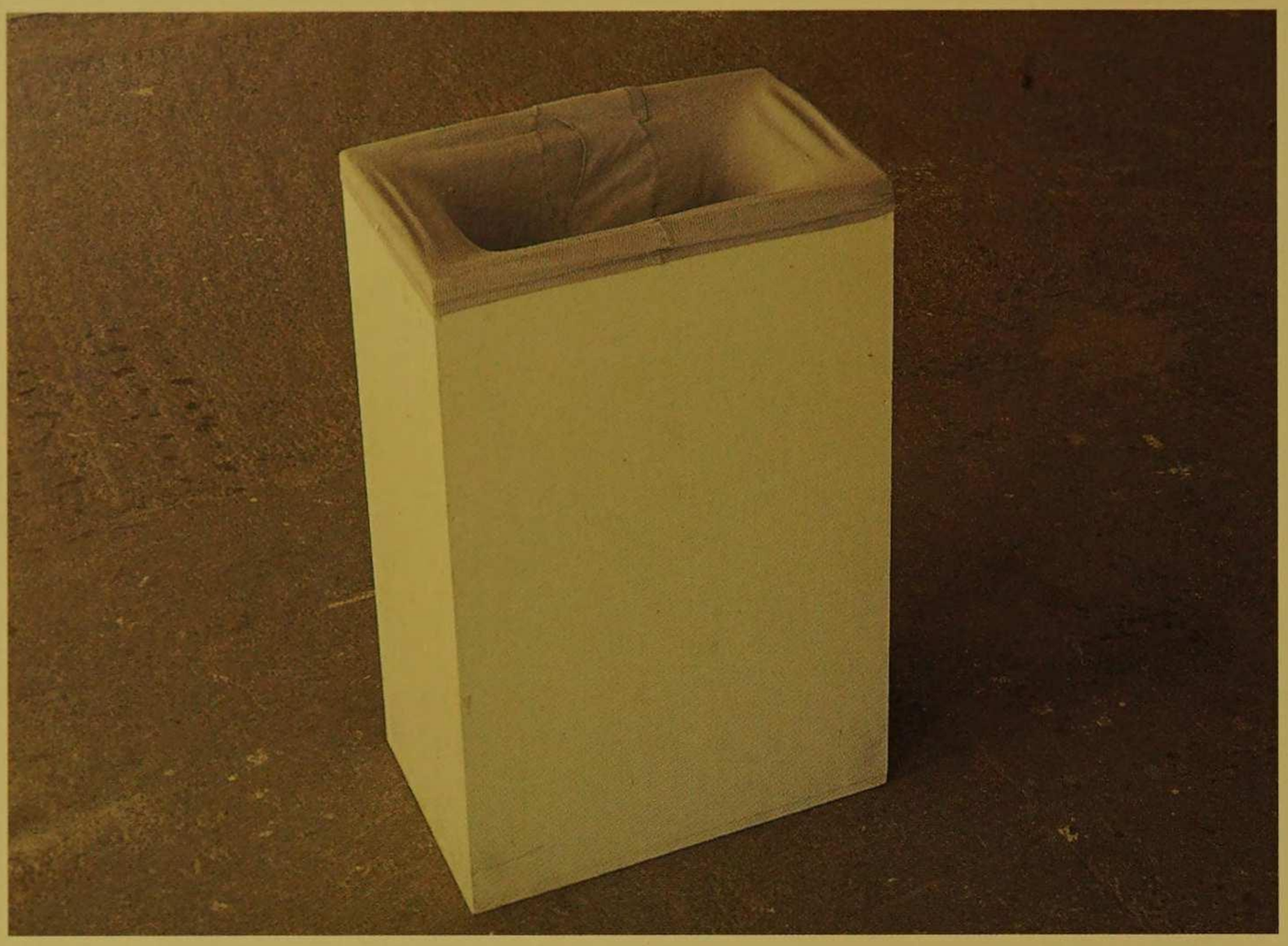
CROSS, 1991
shirt
c. 180 x 80 cm

UNTITLED, 1991
jacket
50 x 90 x 55 cm

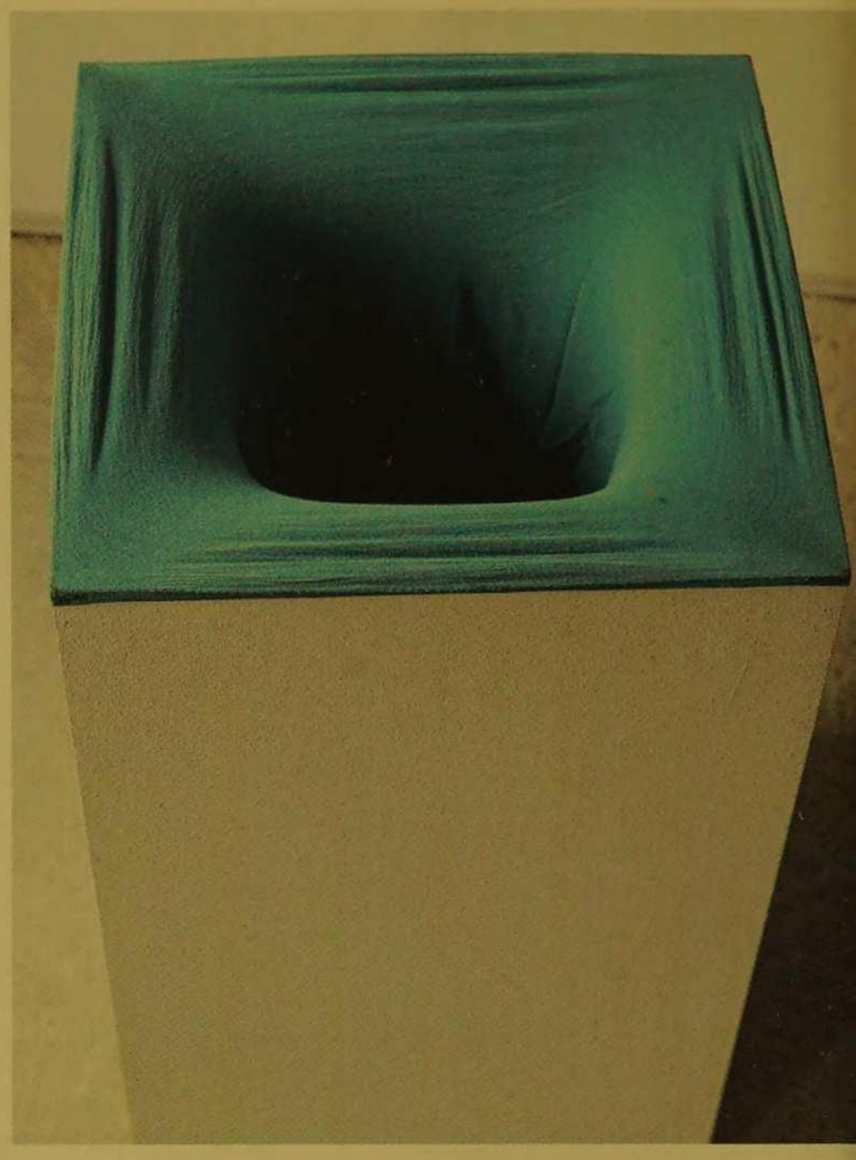
above:
67-32-32, 1990
wood, glass, iron, textiles / wood, textiles
149 x 32 x 32 cm / 67 x 32 x 32 cm, 2 parts
collection Generali Foundation, Vienna

below:
UNTITLED, 1989
wood, textiles, iron
c. 123 x 52 x 90 cm each

opposite:
UNTITLED, 1988
wood, textiles
100 x 70 x 70 cm
collection Rudolf Budja



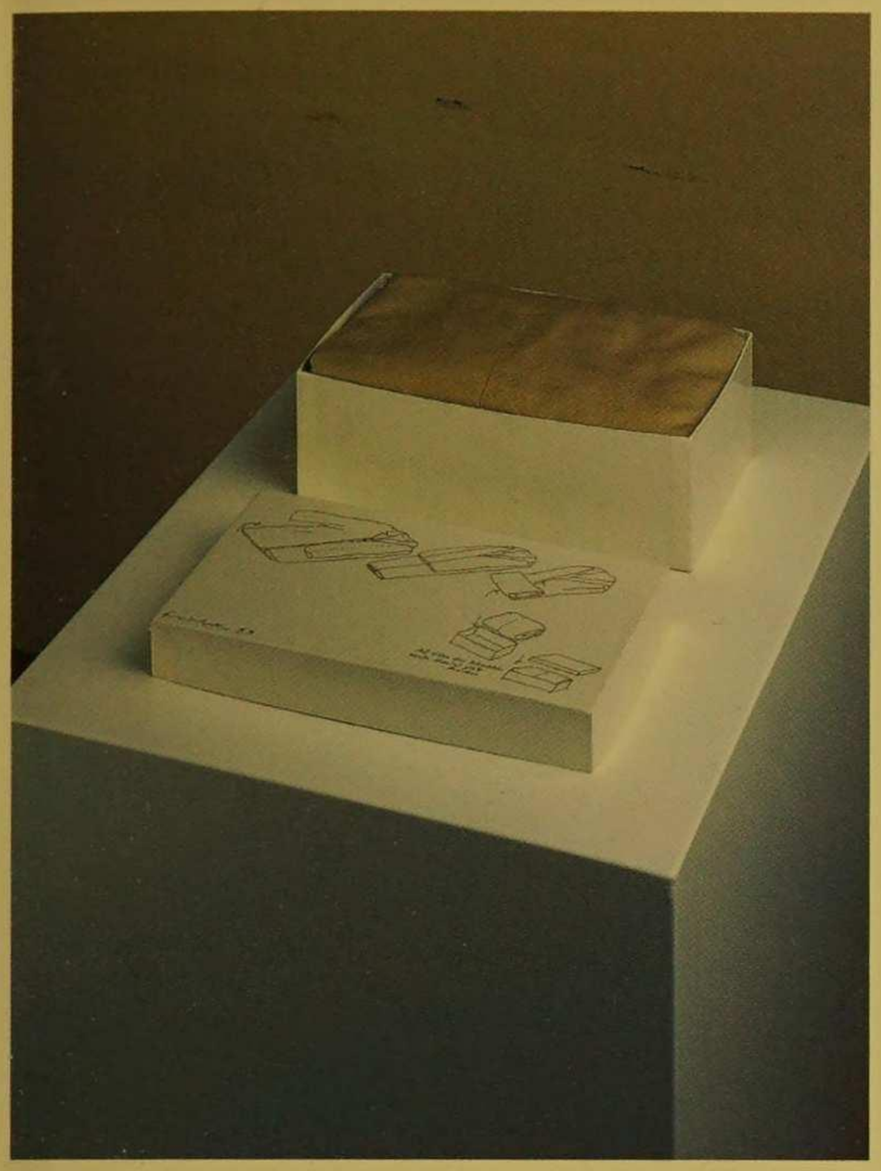
UNTITLED, 1991
wood, t-shirt
87 x 50 x 35 cm



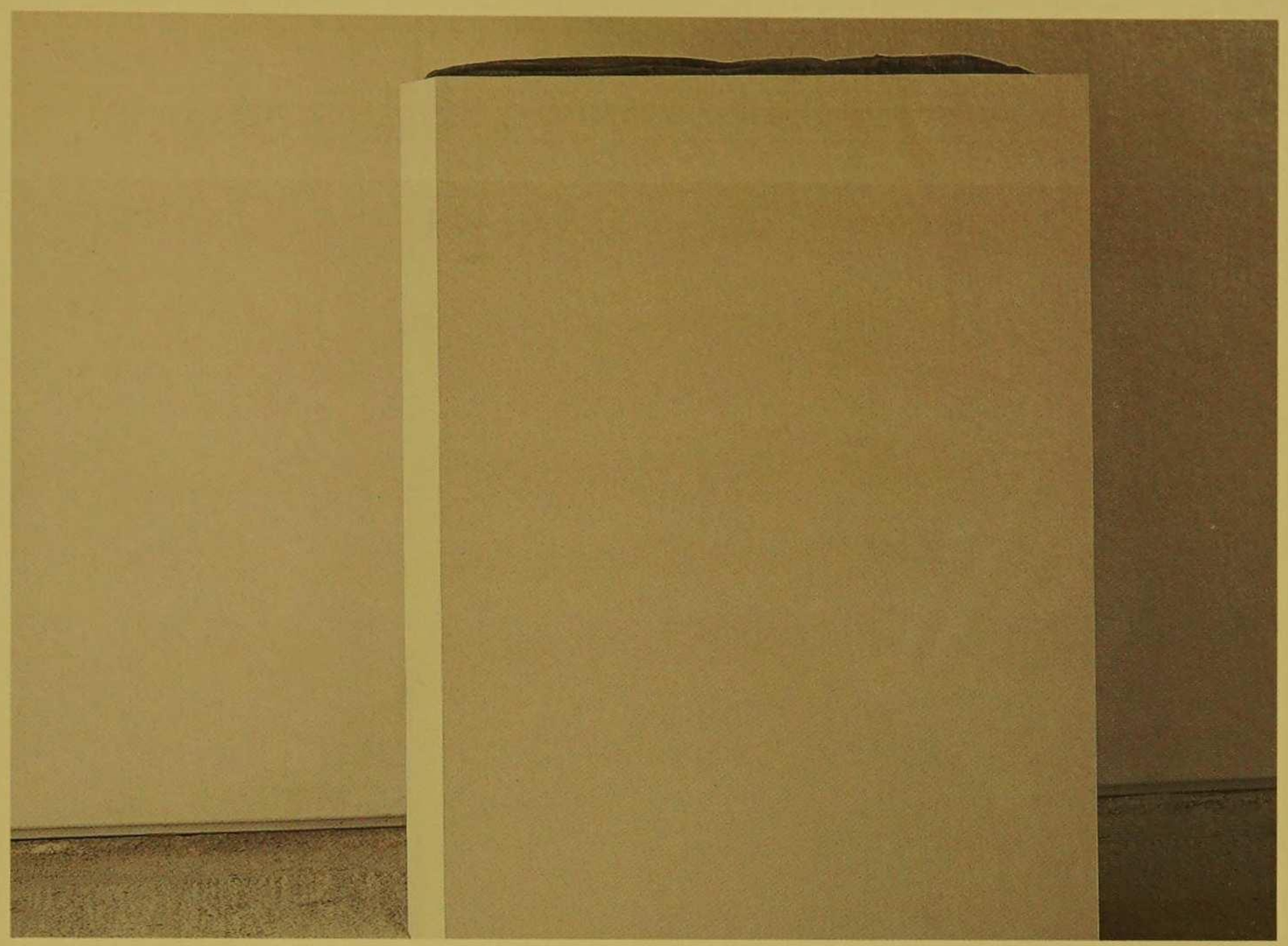
UNTITLED, 1991
wood, t-shirt
87 x 50 x 50 cm

UNTITLED, 1992
wood, t-shirt
62 x 105 x 67 cm

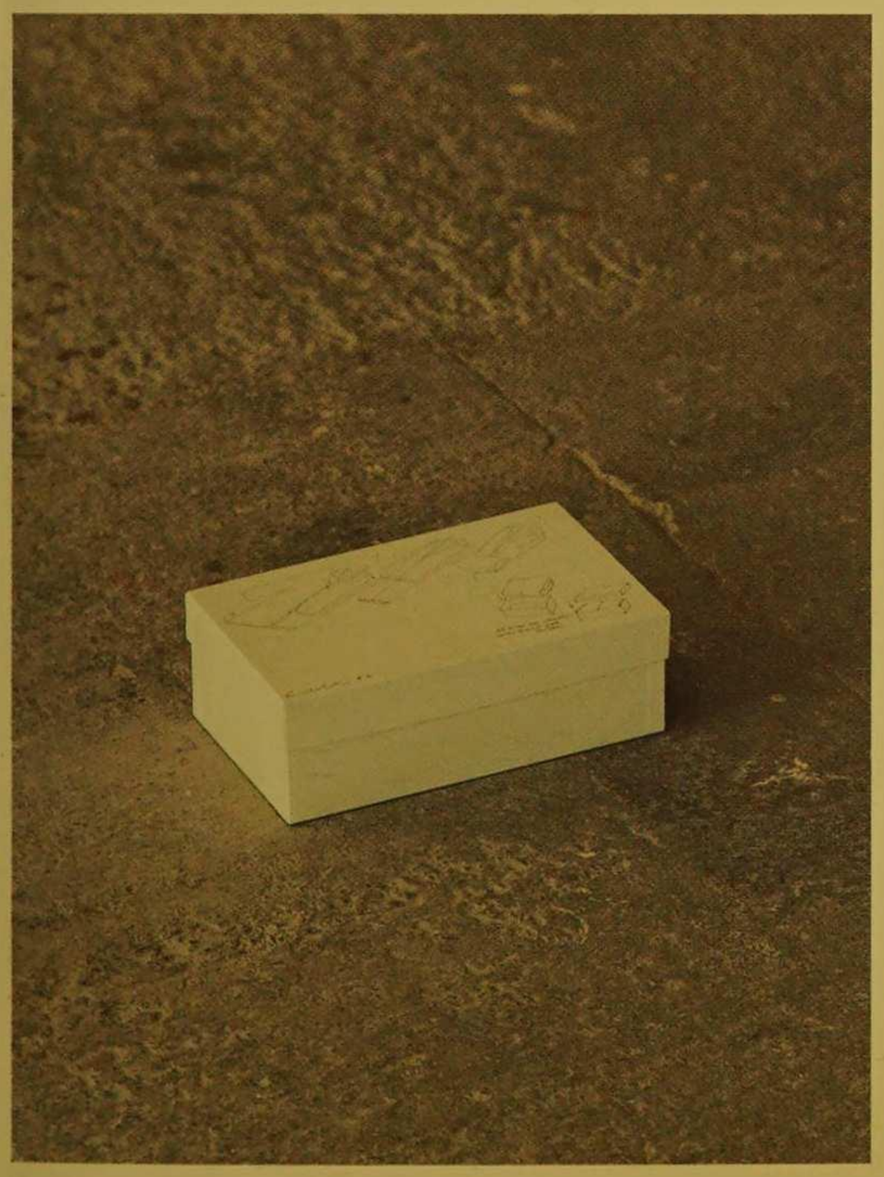
UNTITLED, 1990
wood, pullover
85 x 65 x 25 cm



UNTITLED, 1992
coat, cardboard, felt pen
15 x 32 x 20 cm
photo: Wolfgang Reichmann, Vienna
private collection

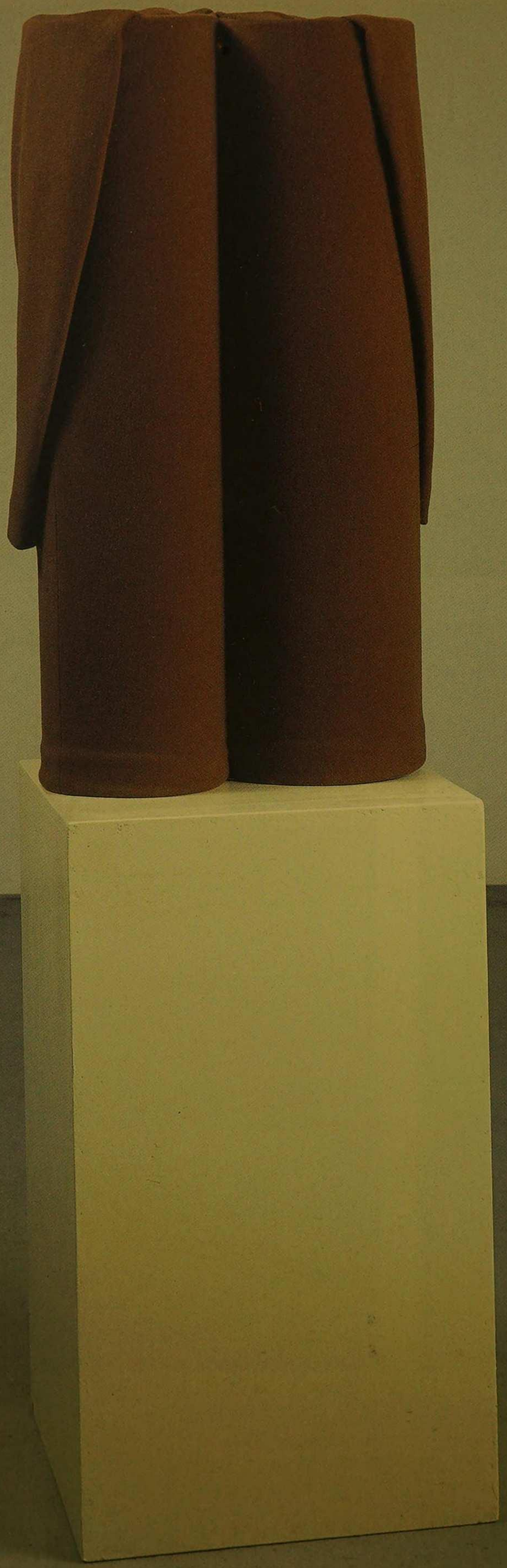


UNTITLED, 1990
wood, textiles
182 x 118 x 60 cm
collection MAK, Vienna

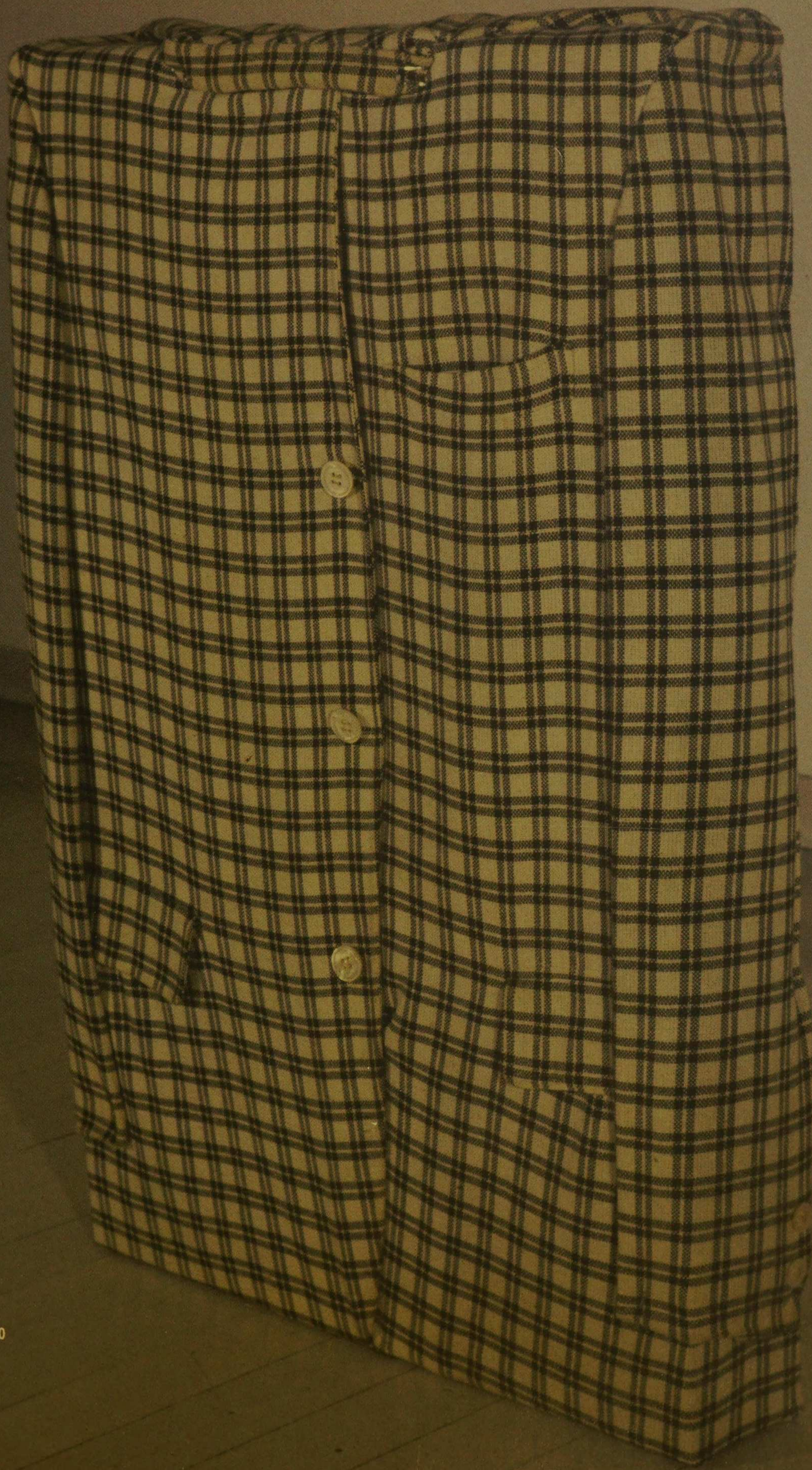


UNTITLED, 1992
coat, cardboard, felt pen
15 x 32 x 20 cm

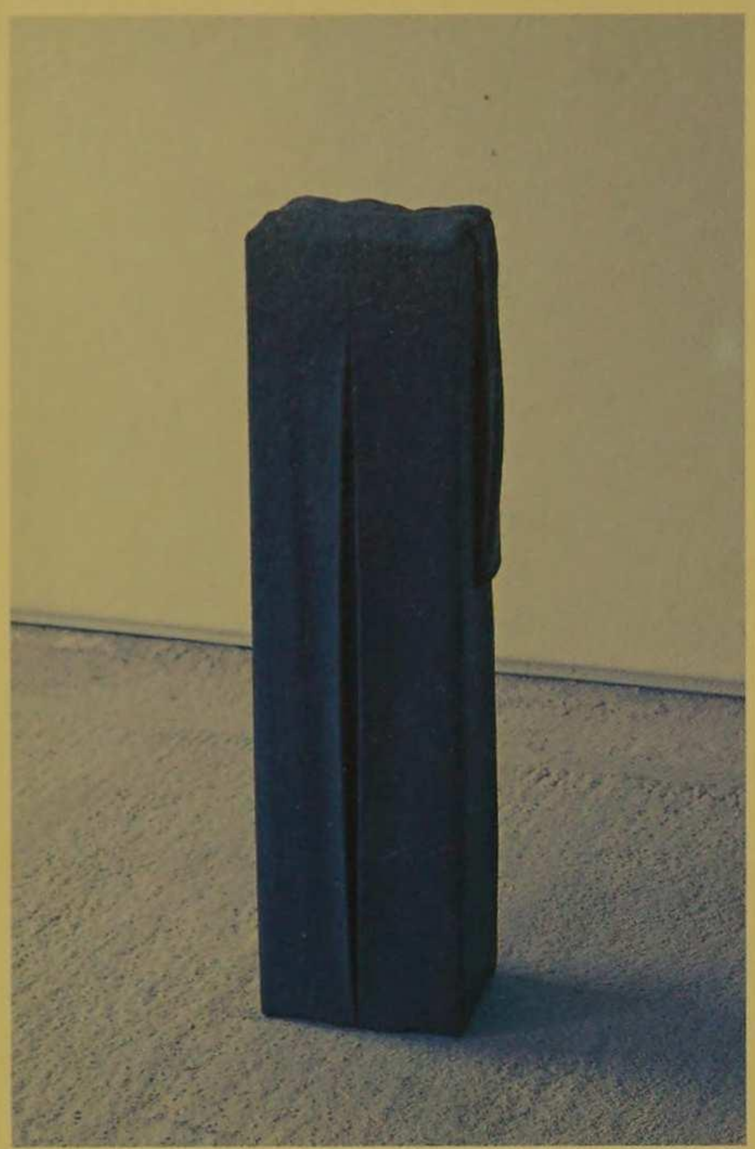
UNTITLED, 1994
coat, cardboard, jacket
12 x 31 x 19 cm



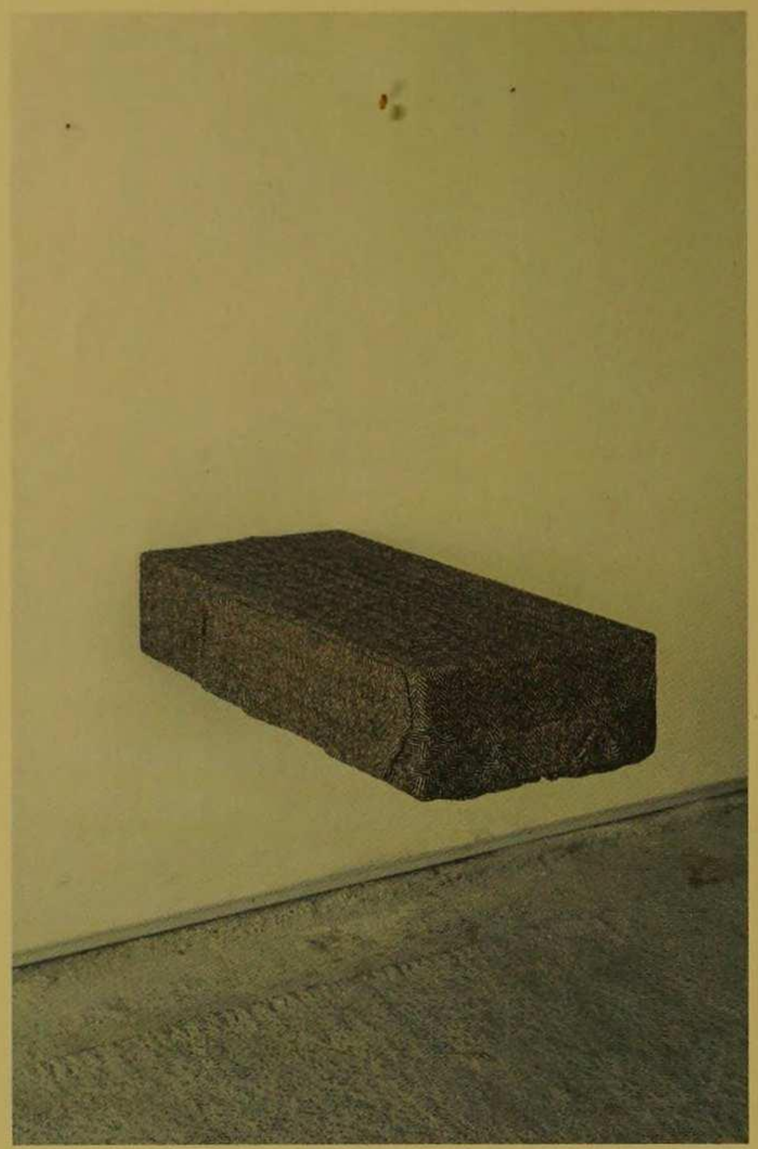
UNTITLED, 1989
wood, textiles
160 x 50 x 30 cm
private collection



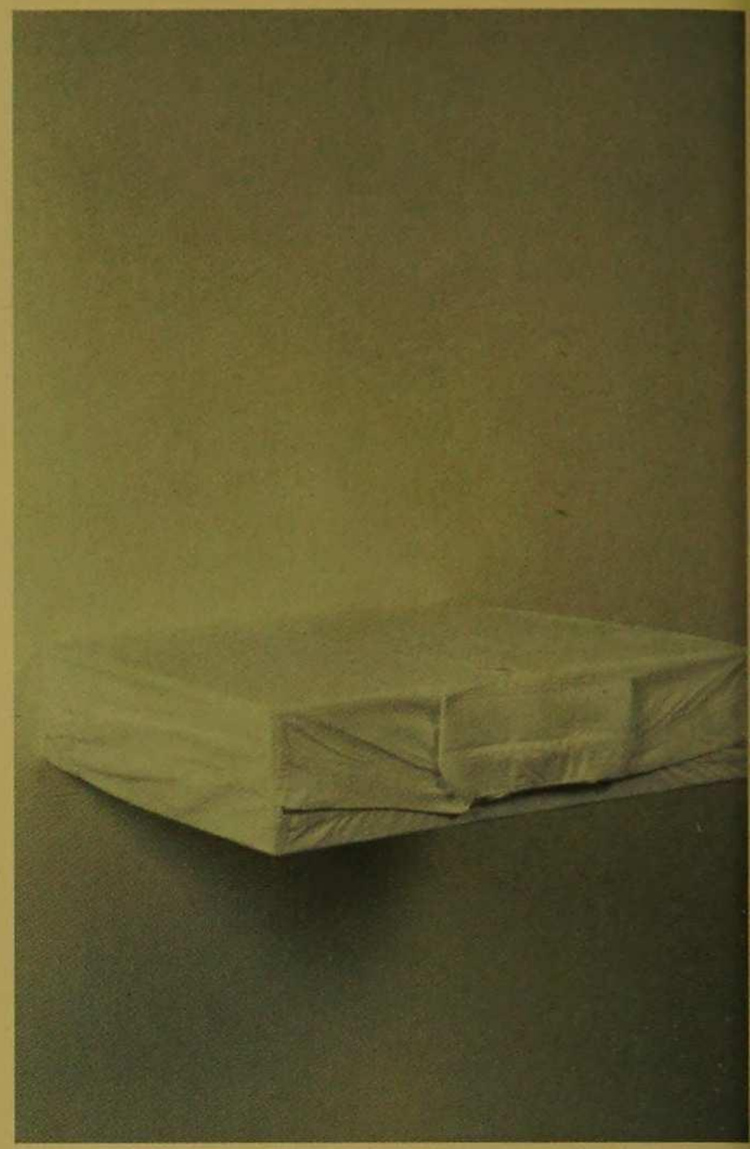
UNTITLED, 1990
wood, jacket
67 x 43 x 9 cm



UNTITLED, 1989
wood,coat
120 x 45 x 35cm
private collection

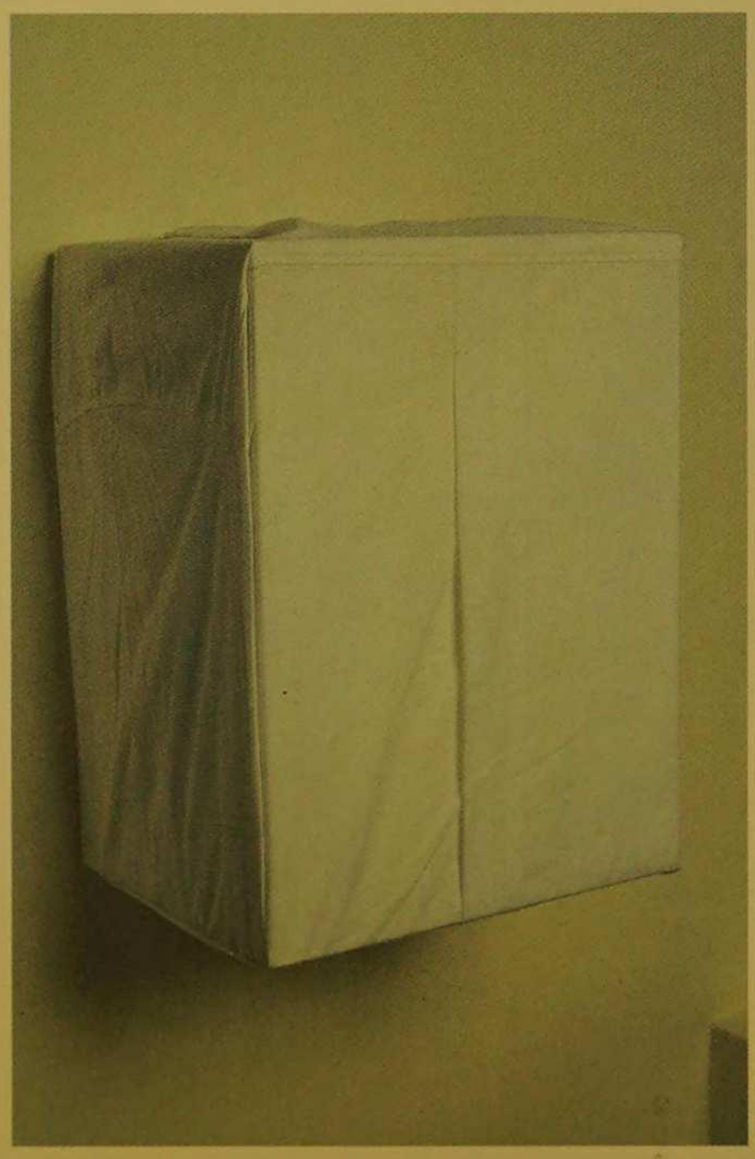


UNTITLED, 1991
wood, textiles
18,5 x 93 x 43 cm
collection Kunstmuseum St. Gallen

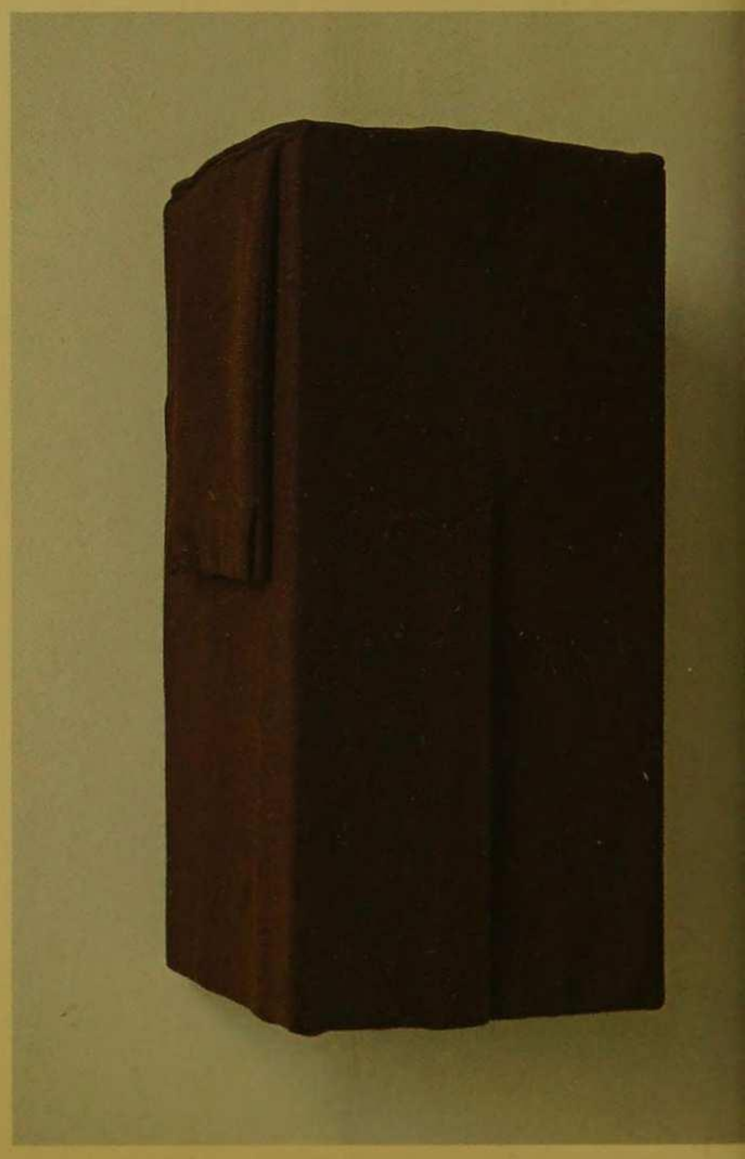


UNTITLED, 1990
wood, shirt
c. 60 x 50 x 15 cm
private collection

UNTITLED, 1988
wood, coat
66 x 34 x 34 cm
private collection



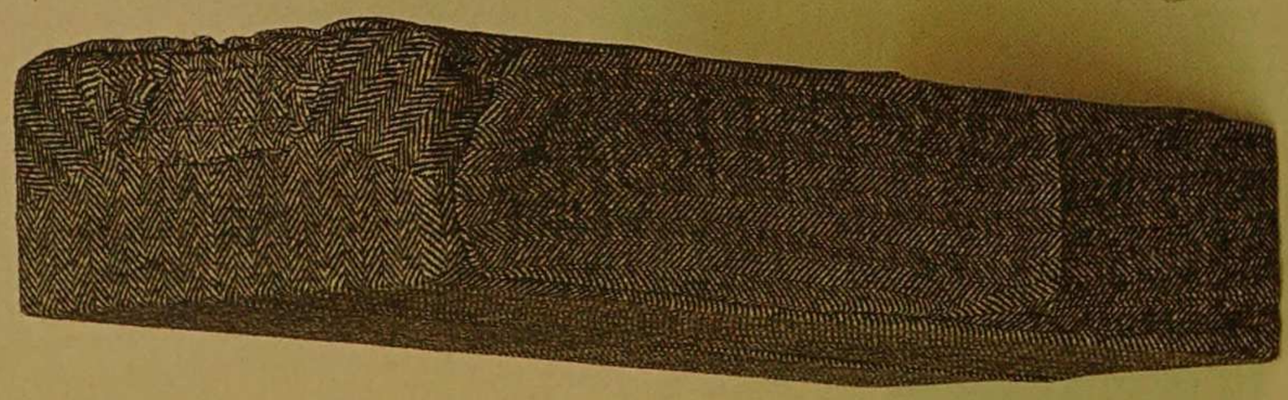
UNTITLED, 1990
wood, shirt
c. 60 x 50 x 30 cm

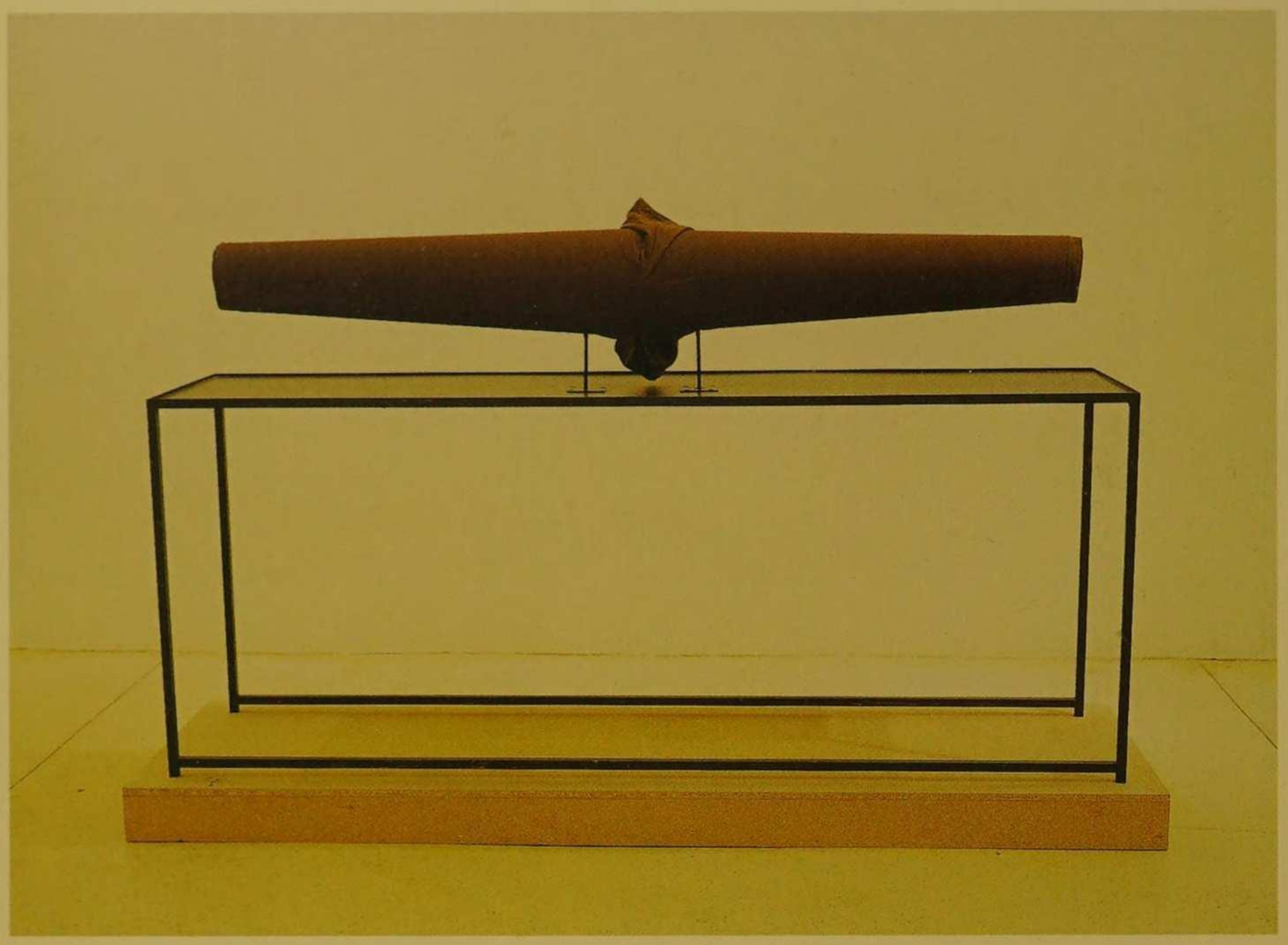


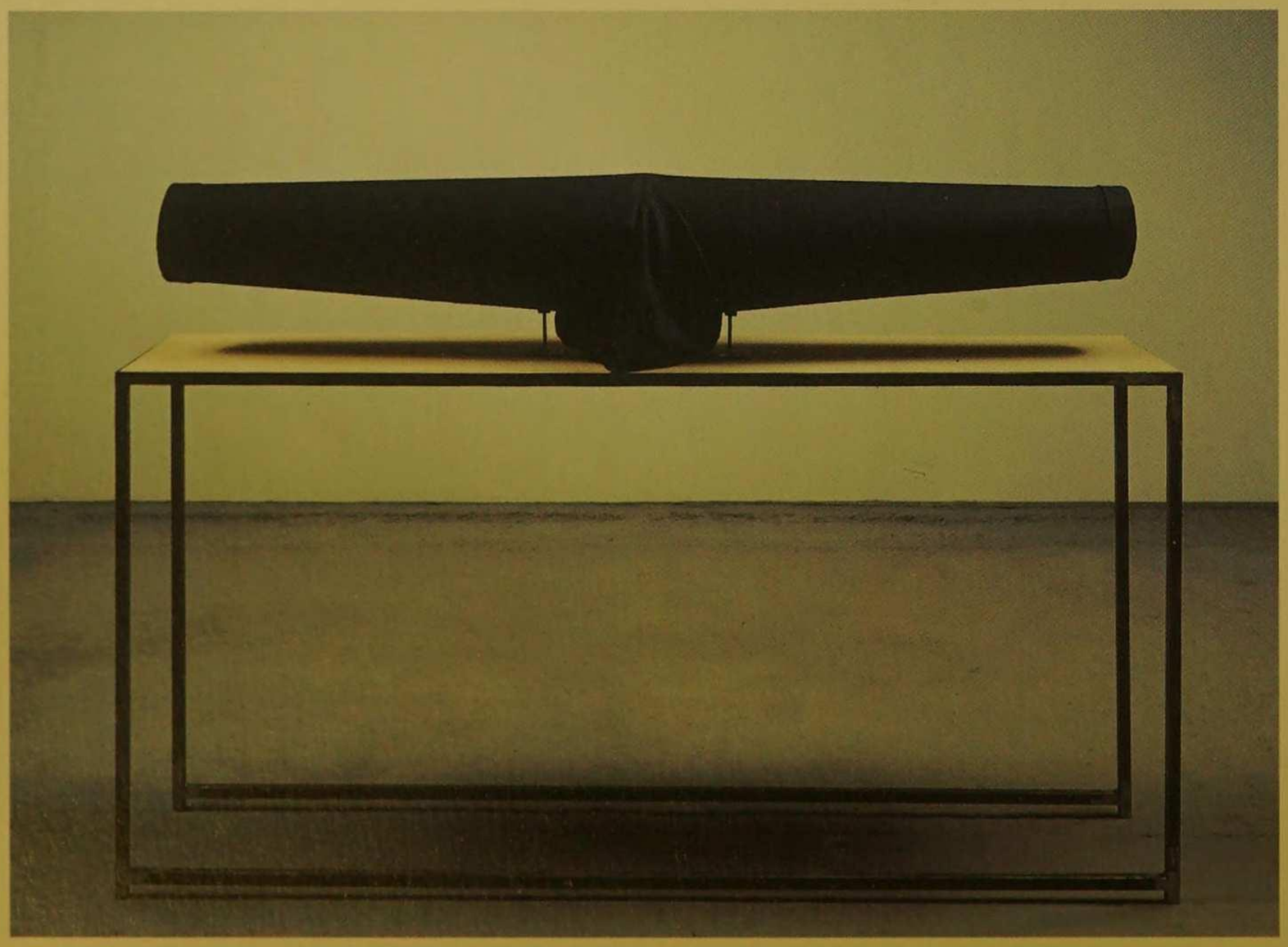
UNTITLED, 1988
wood, coat
c. 80 x 40 x 40 cm
private collection

UNTITLED, 1990
wood, textiles
68 x 45 x 8,5 cm
private collection

pages 68-69:
UNTITLED, 1995
wood, coats
installation shot, Kunstmuseum St. Gallen, Switzerland
collection Kunstmuseum St. Gallen
photo: Stefan Rohner, St. Gallen





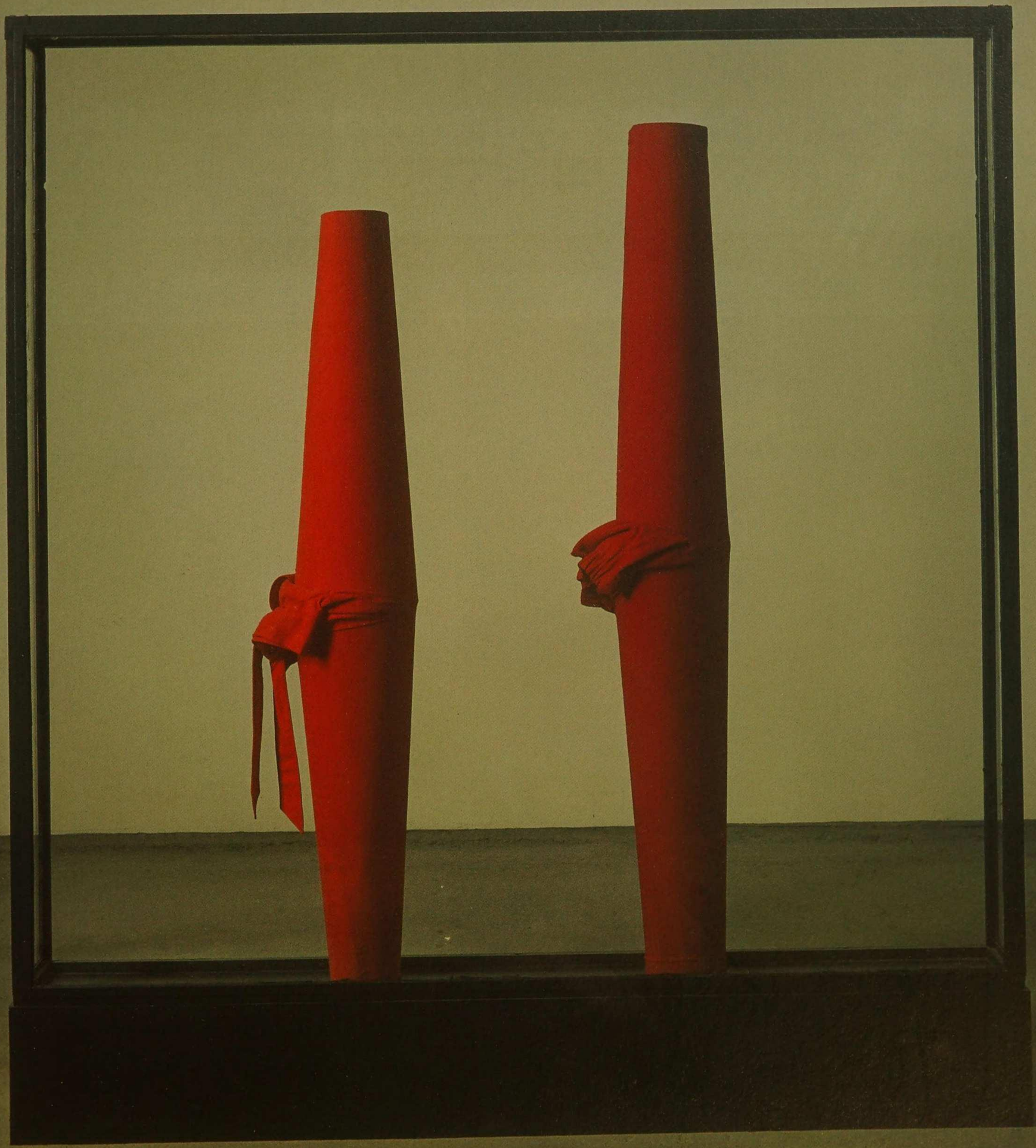


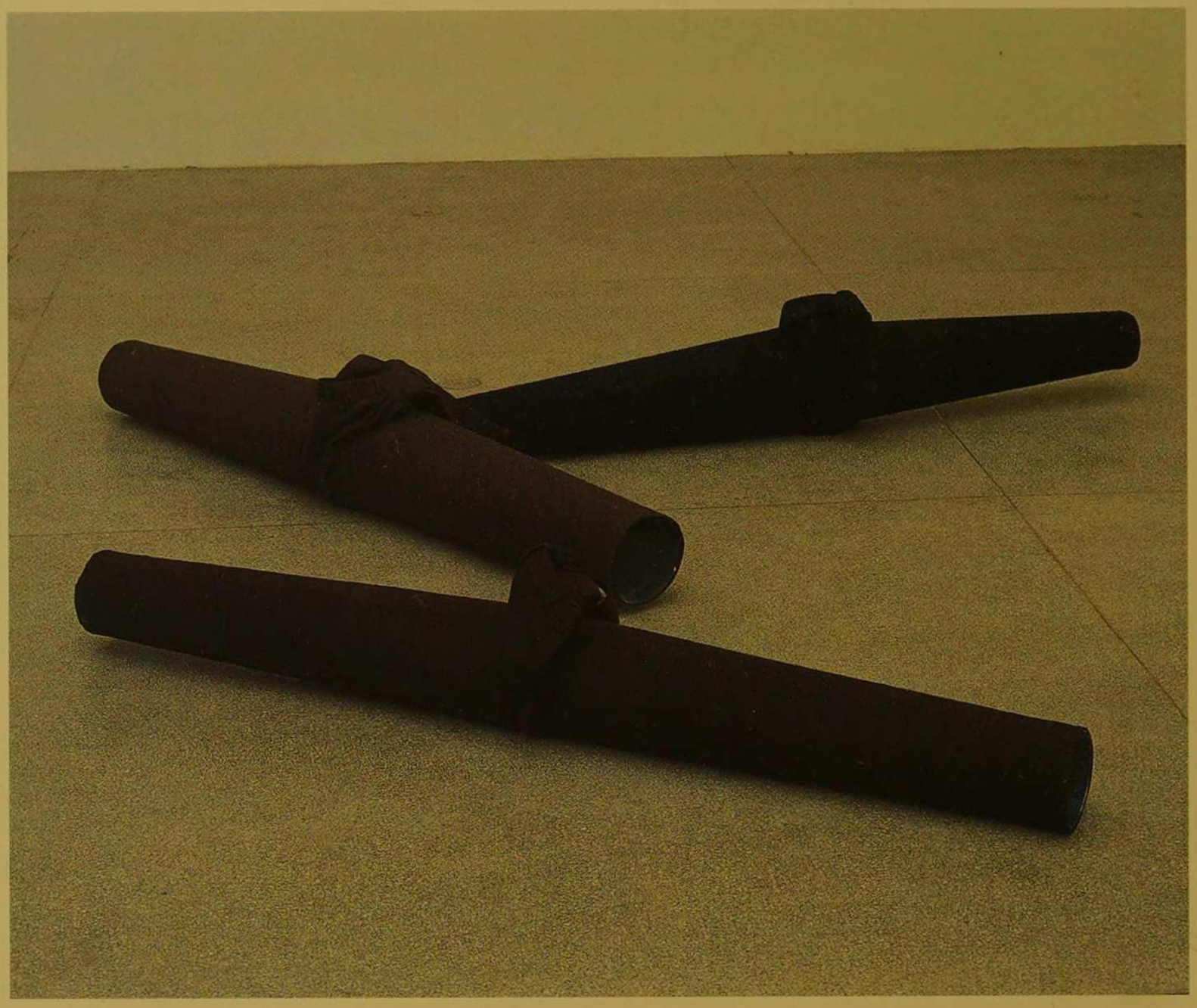
above left:
UNTITLED, 1988
trousers, wood, iron
110 x 170 x 40 cm
collection Museum moderner Kunst, Vienna

above right:
UNTITLED, 1990
trousers, wood
167 x 120 x 60 cm
private collection

below:
UNTITLED, 1989
trousers, wood, iron
110 x 170 x 40 cm
collection Galerie Krinzinger, Vienna

opposite:
UNTITLED, 1989
trousers, wood, iron, glass
200 x 200 x 40 cm
collection Marty Margulies, Florida

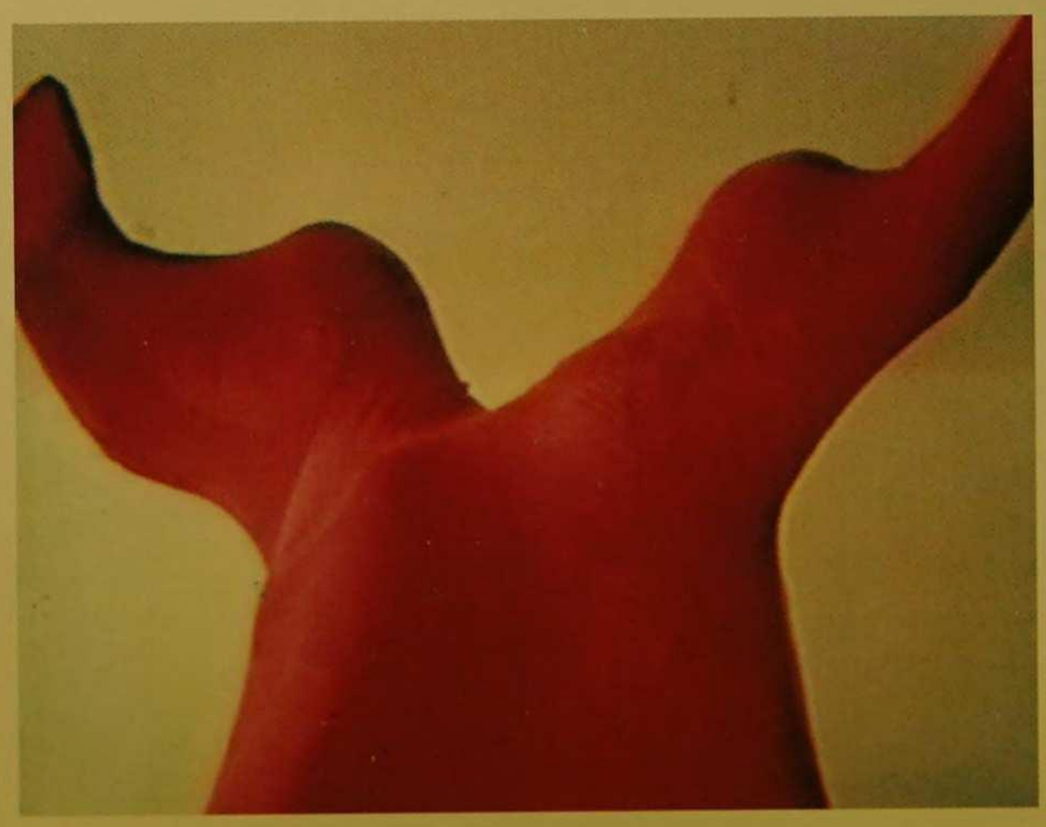


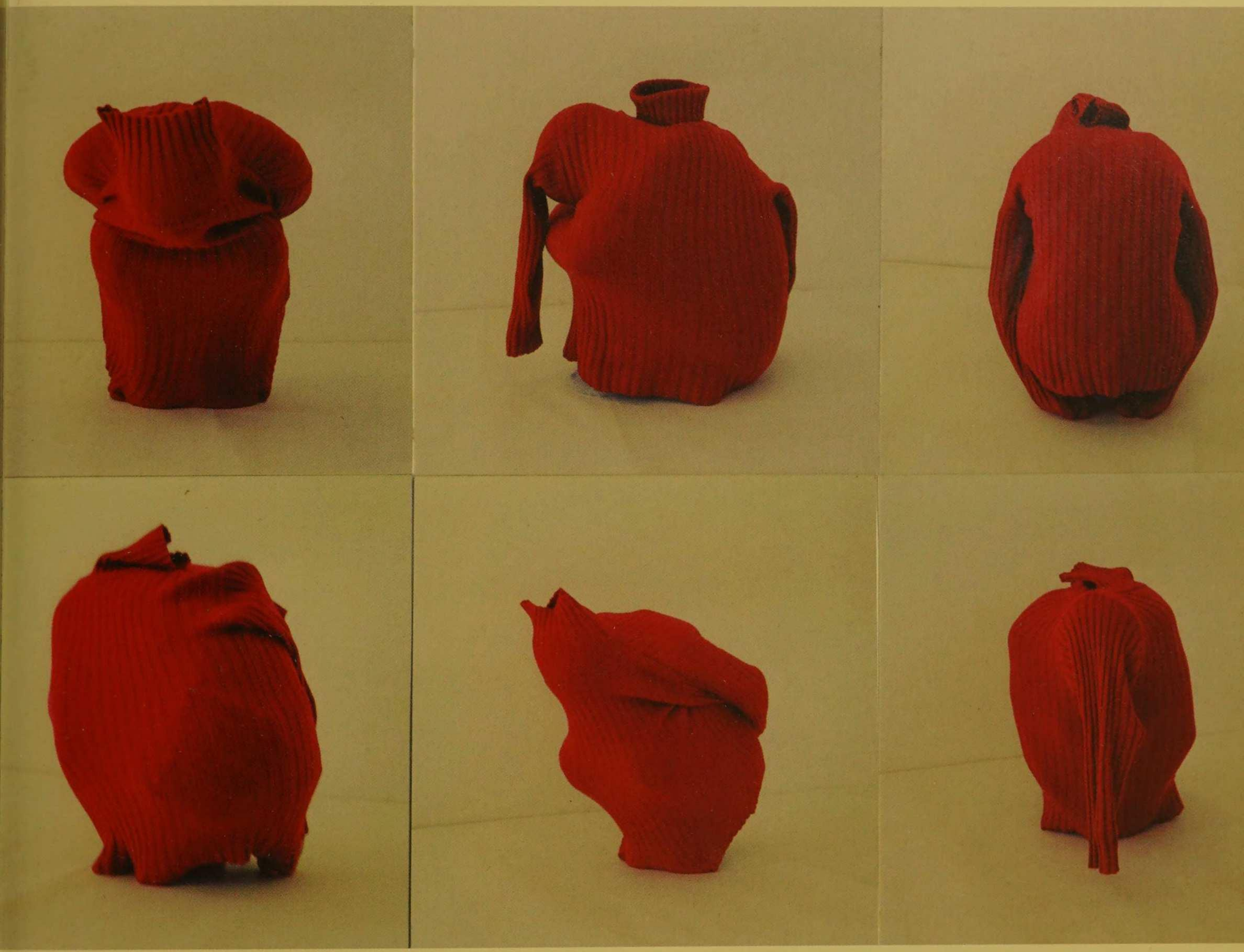


above:
UNTITLED, 1991
trousers, sheet metal
installation shot, Wiener Secession, Vienna
private collection

below:
UNTITLED, 1990
textiles, sheet metal
25 x 178 x 28 cm
private collection

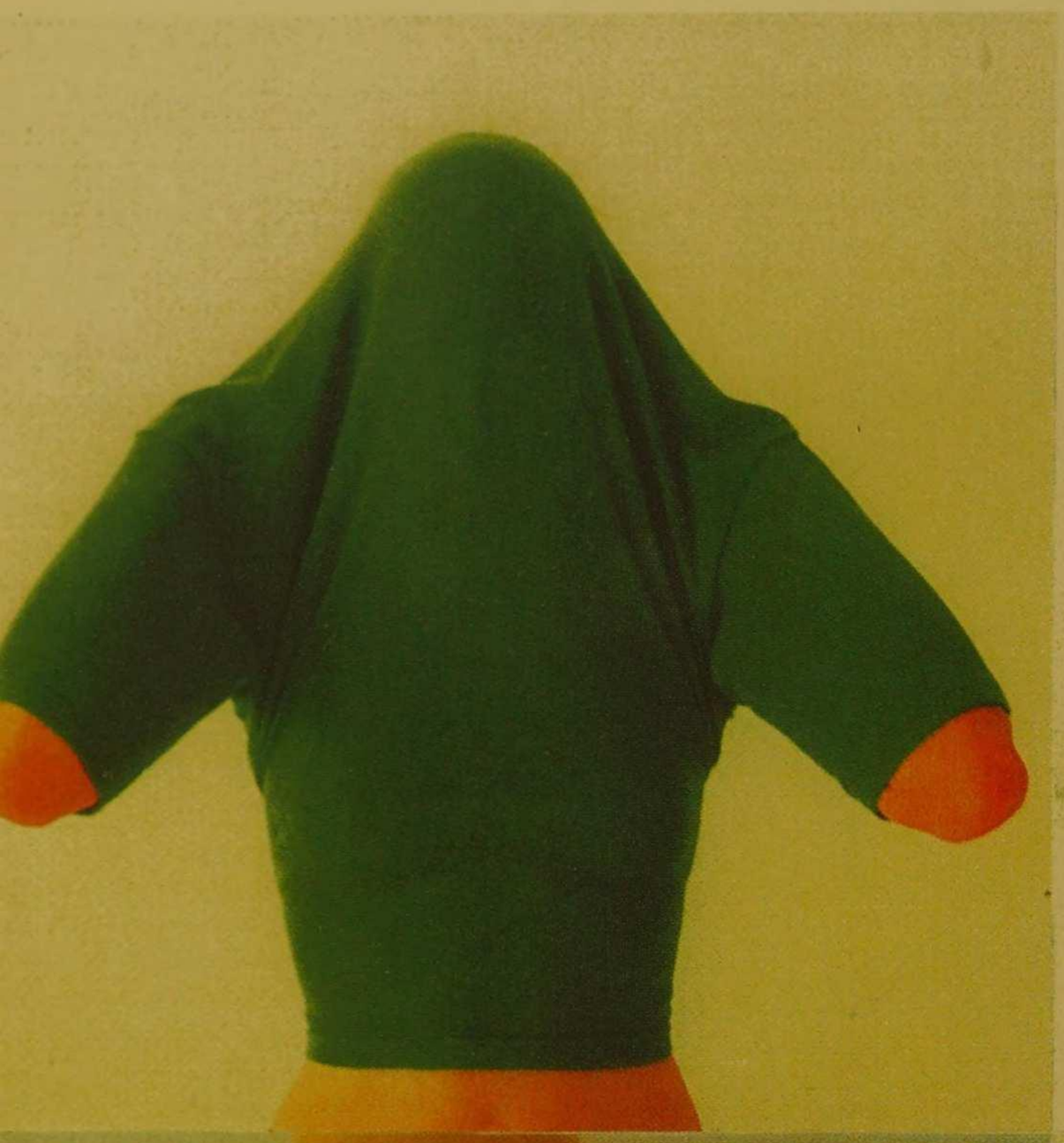
opposite:
UNTITLED, 1990
wood, textiles / wood textiles
85 x 42 x 22 cm / 55 x 42 x 10 cm
private collection

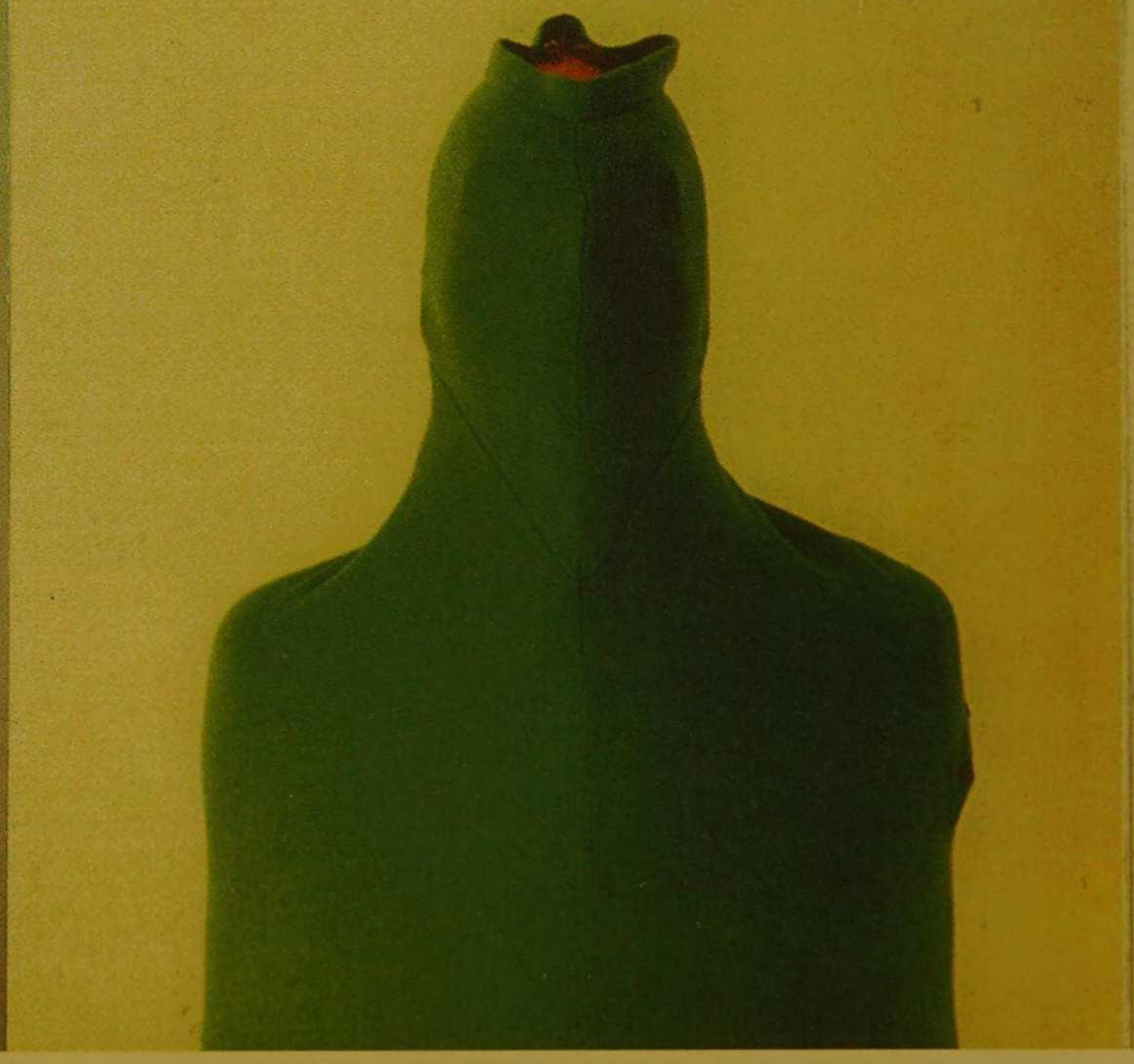




above:
UNTITLED, 2000
c-prints, 6 parts (red pullovers)
300 x 200 cm; 100 x 100 cm each
private collection

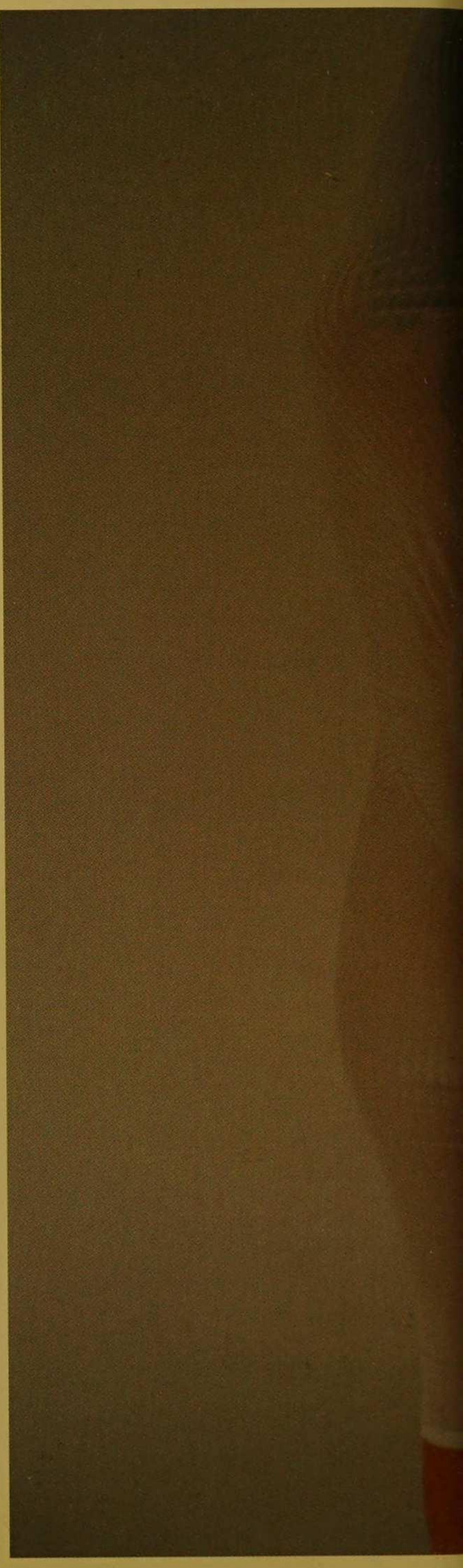
opposite:
59 POSITIONS, 1992
video (60 min.)
collection Museum Ludwig, Cologne



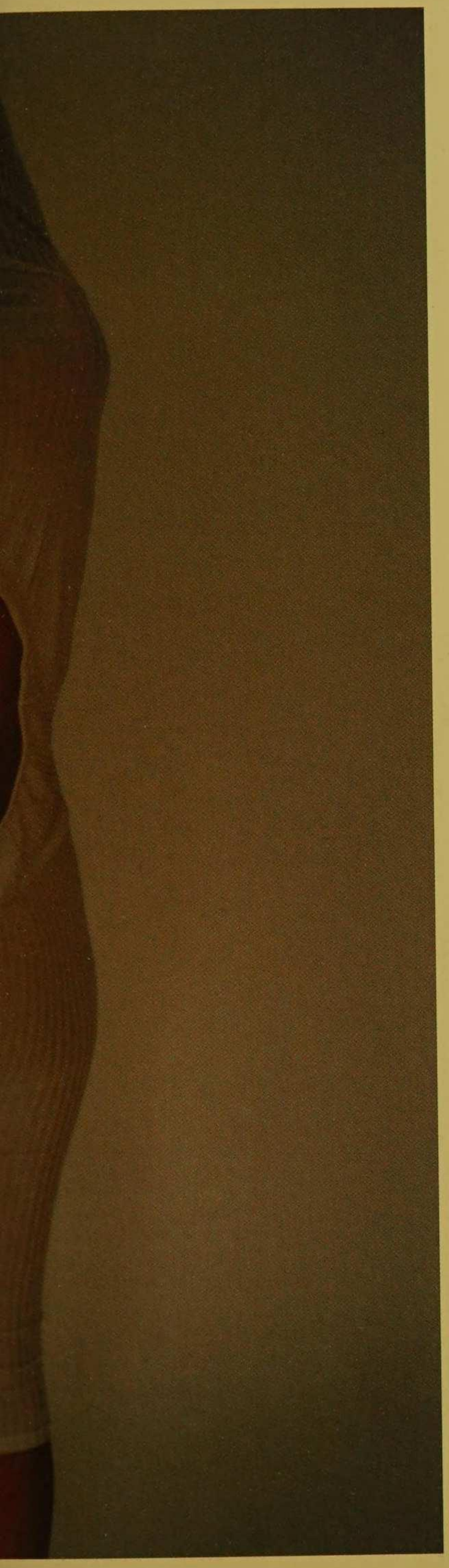


UNTITLED, 1998/2000
c-prints, 6 parts (pullovers)
300 x 200 cm; 100 x 100 cm each
private collection

58 POSITIONS, 1992
video stills (60 min.)
private collection



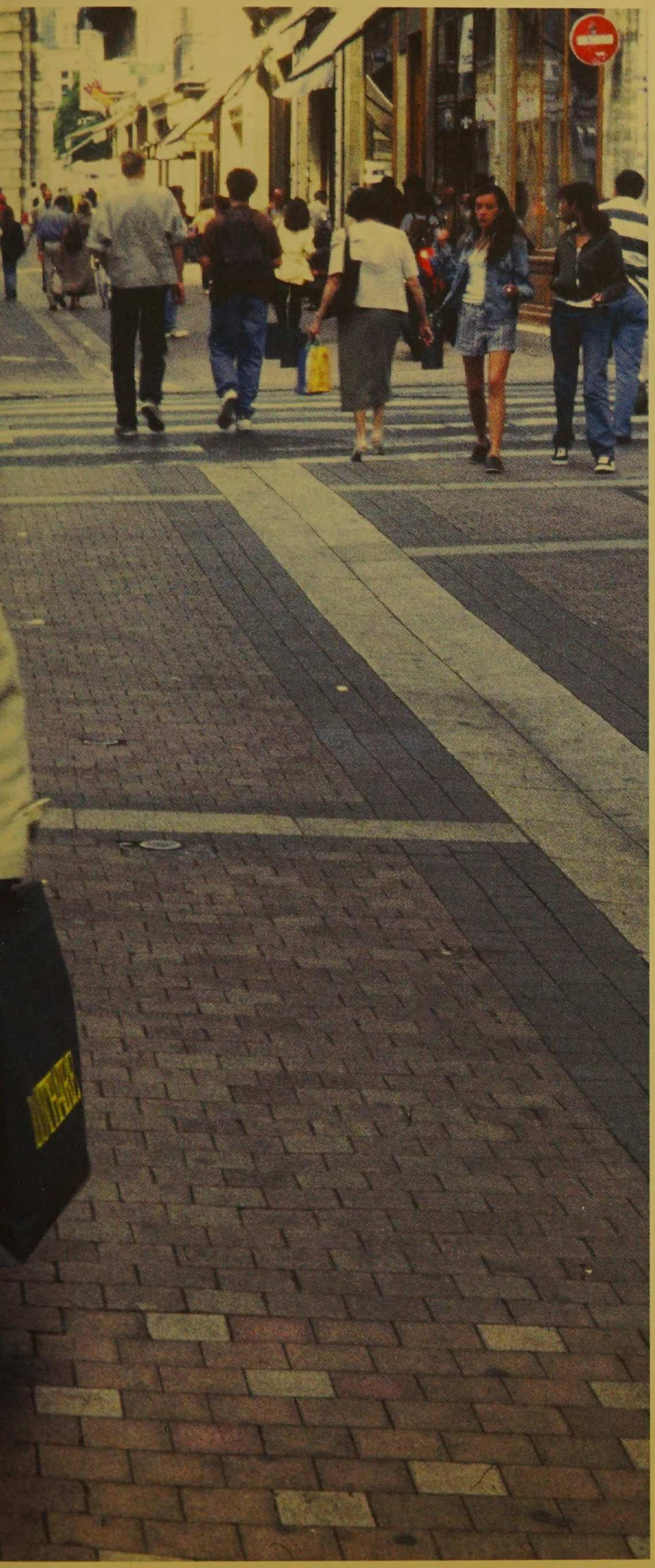
UNTITLED, 1997
Palmers series
c-prints
70 x 50 cm
collection Kunsthaus Bregenz



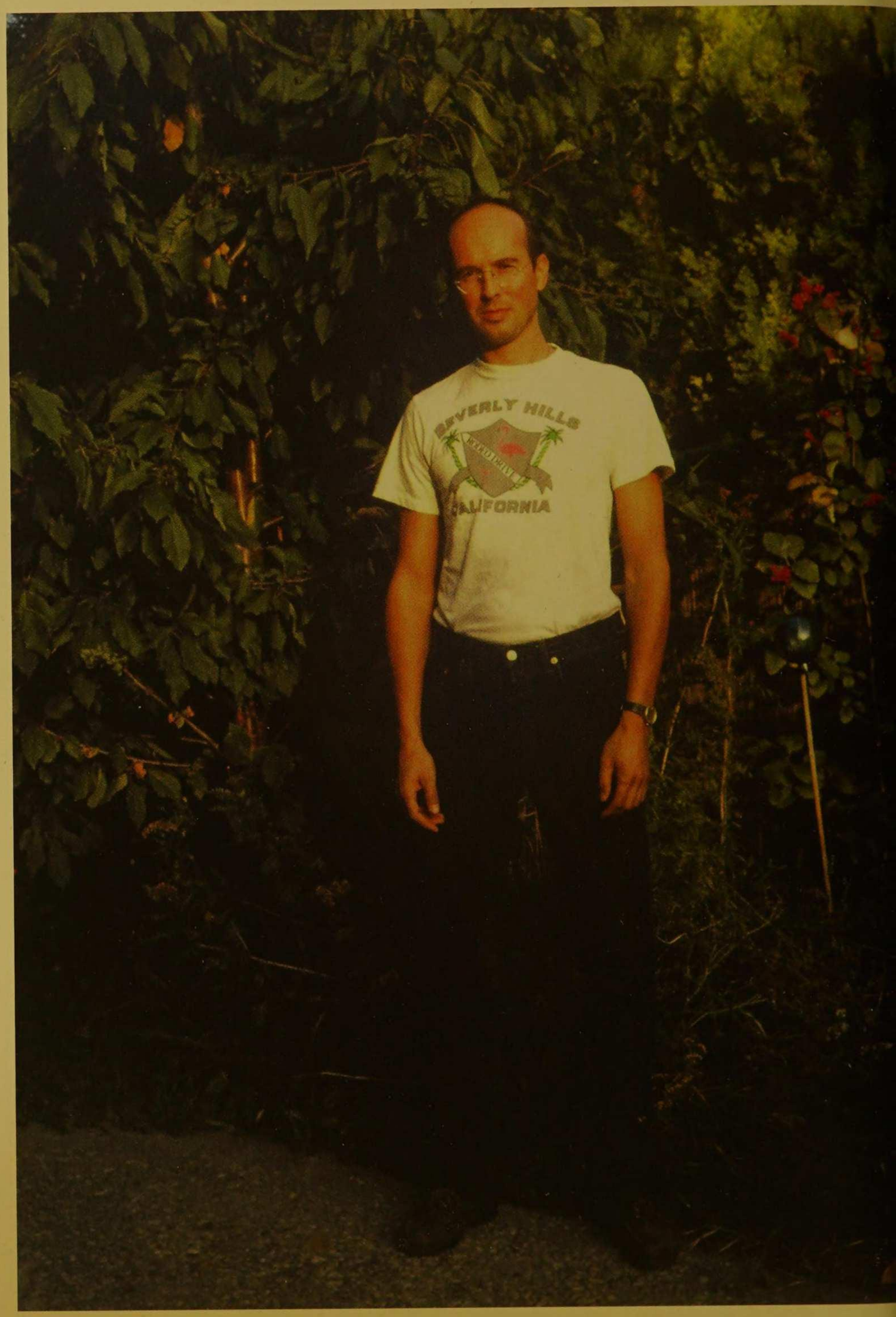
INSTRUCTION DRAWINGS (WEARING THE ENTIRE WARDROBE), 1992
felt pen on paper
29,7 x 21 cm

opposite and pages 82-83:
FABIO GETTING DRESSED (ENTIRE WARDROBE), 1992
bw-photographs from the video (60 min.)
180 x 120 cm and 120 x 180 cm
collection Philipp Konzett

HOTEL



SHOPPING, 1995/96
video, 60 min., loop
A pair getting dressed in 108 pieces of clothing.
collection Musée CAAP, Bordeaux



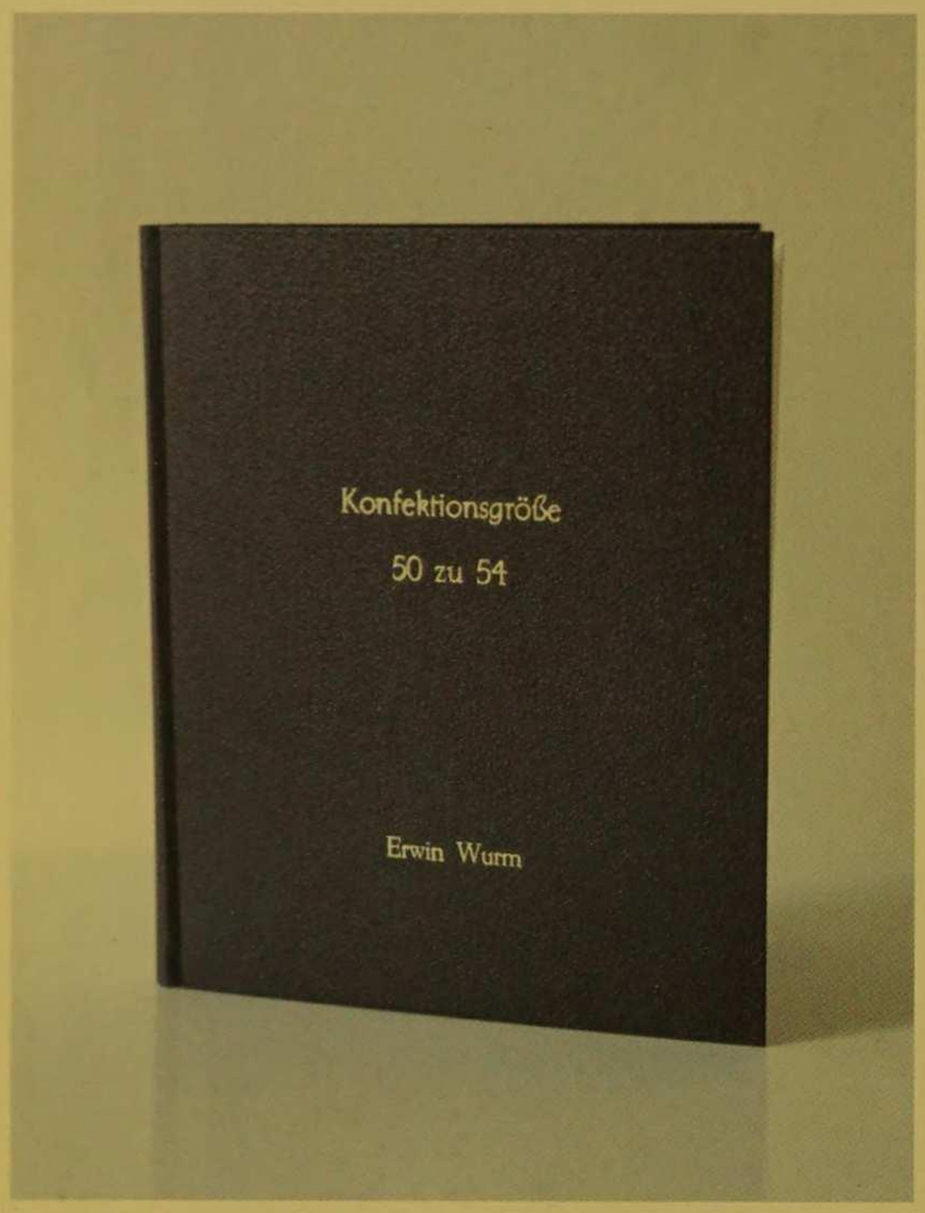
ME/ME FAT, 1993
c-print
180 x 150 cm
private collection

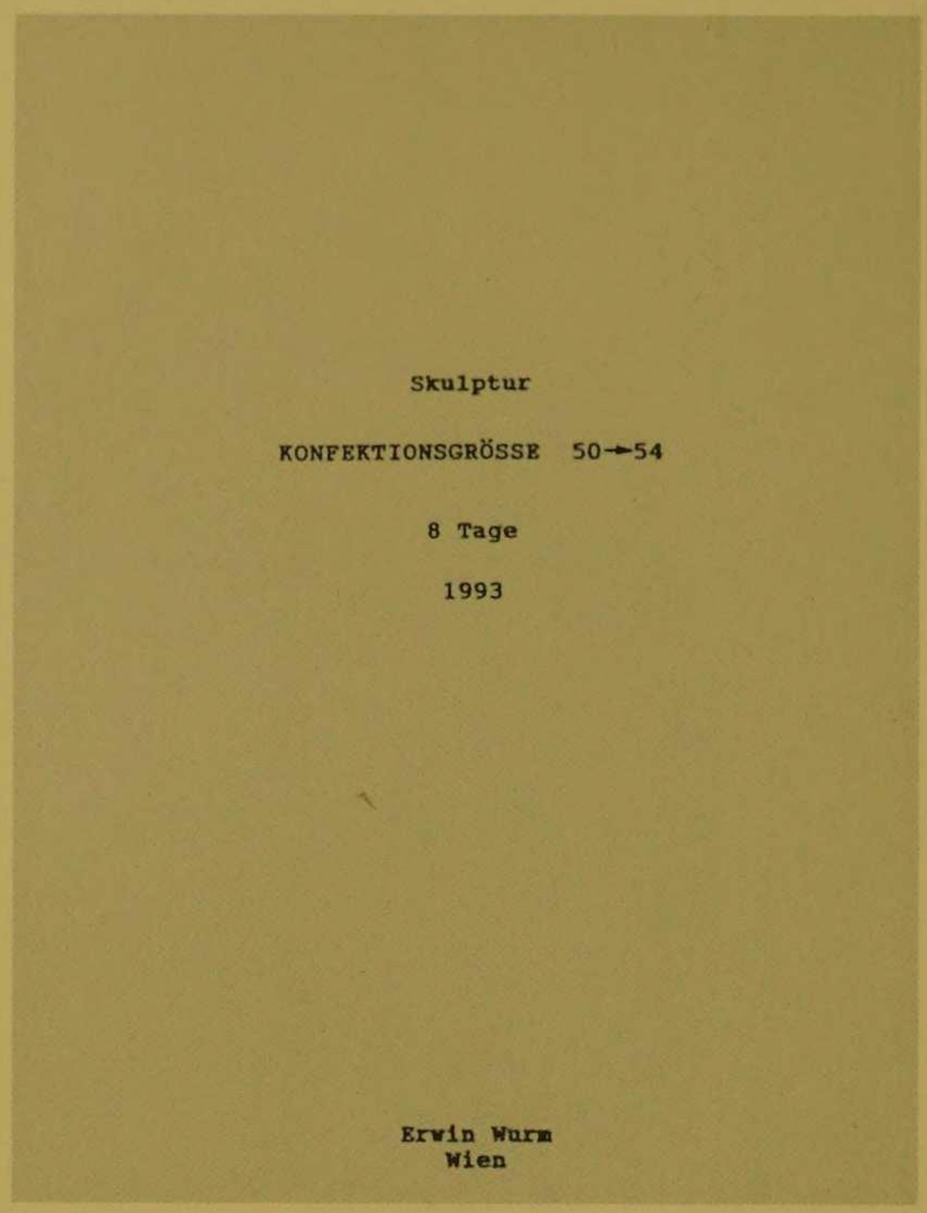
JAKOB/JAKOB FAT, 1994
billboard
500 x 800 cm
Art Museum, Pori, Finland

opposite:
GIUSEPPE AND GIUSEPPE, 1997
c-print
150 x 150 cm
opening performance, The Box, Turino

ELKE AND UTE, 1997
c-print
150 x 100 cm
private collection

PETER WEIBEL, 2001
c-print
400 x 300 cm
collection Neue Galerie Graz



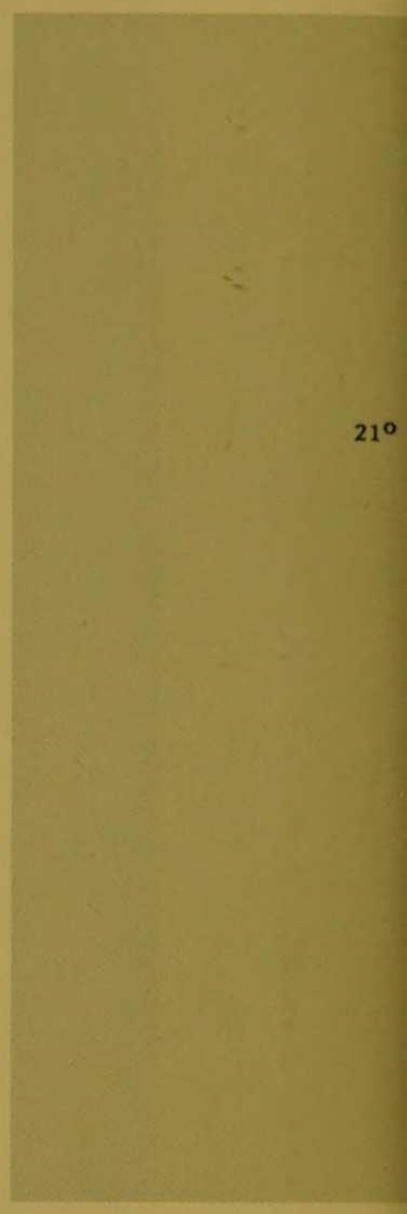

Skulptur

KONFEKTIONSGRÖSSE 50→54

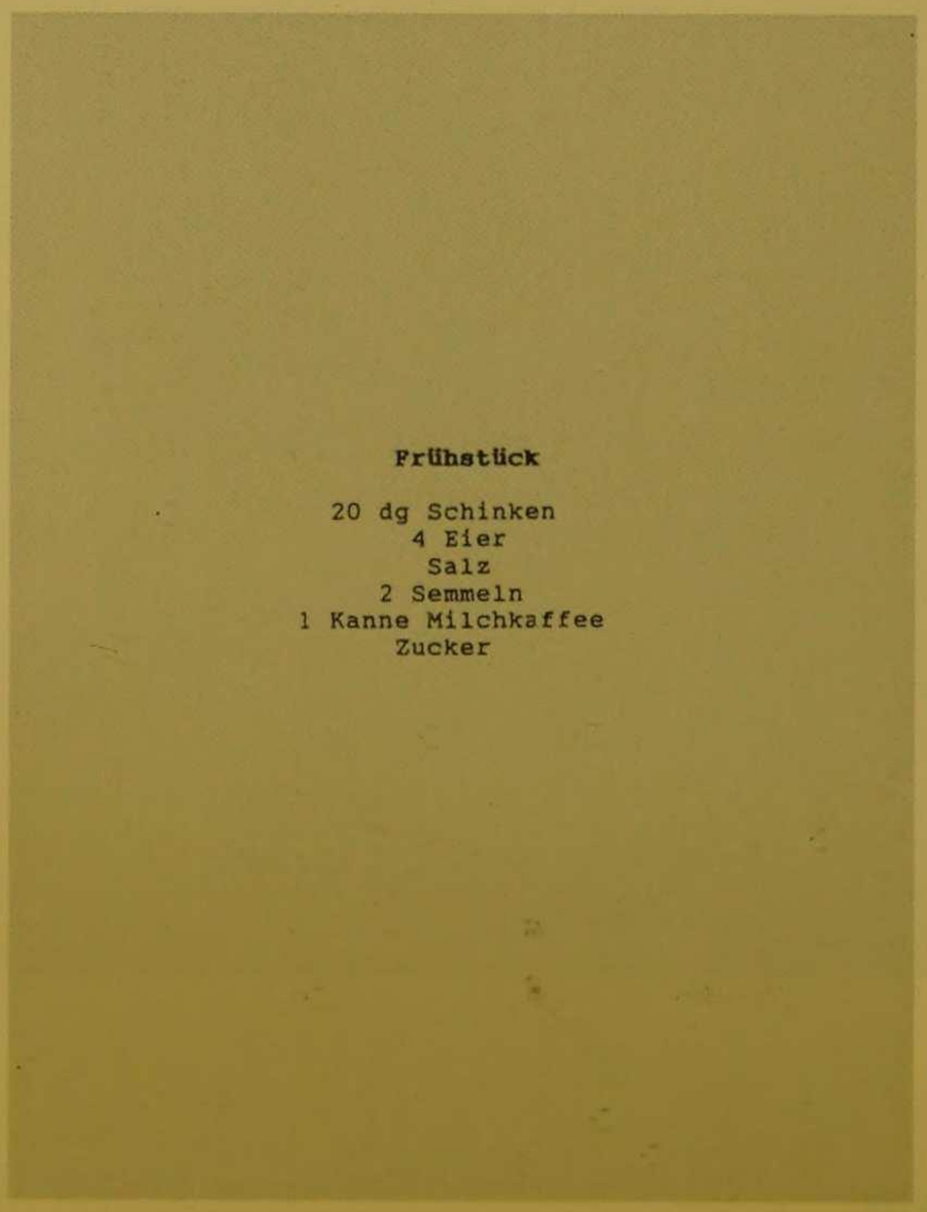
8 Tage

1993

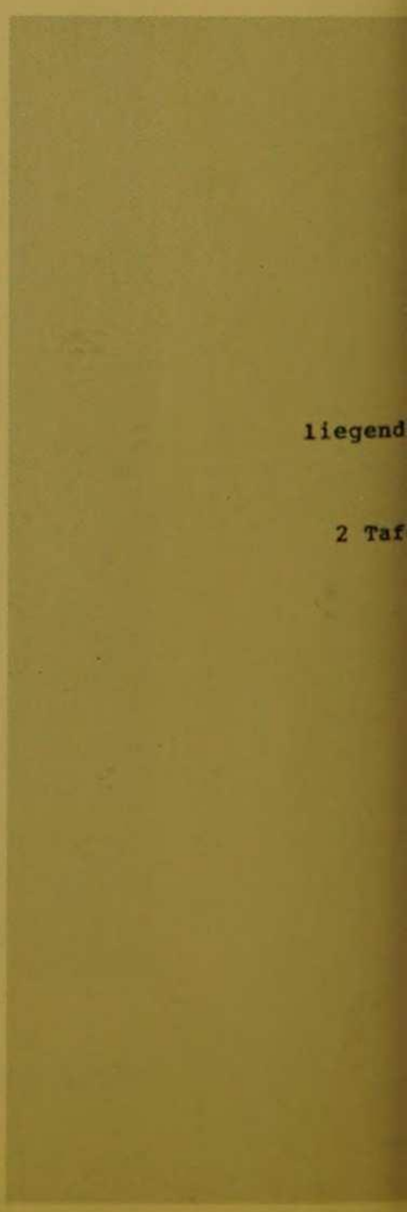
Erwin Wurm
Wien


21°

pages 92-95:
HOW TO GO FROM SIZE 50 TO 54 IN 8 DAYS, 1993
edition Kunstverein Hamburg
private collection


Frühstück

20 dg Schinken
4 Eier
Salz
2 Semmeln
1 Kanne Milchkaffee
Zucker


liegend

2 Taf

ratur

r fernsehen

en

chokolade

lange schlafen

Mittagessen

Suppe mit Butternockerln
16 dg Mehl
10 dg Butter
3 Eier
2 Esslöffel Milch
Zutaten

langsame,gleichmäßige Bewegungen

Mittagessen

Hirnpovesen mit Pommes
15 dg Weißwecken
1/2 Kalbshirn
5 dg Fett
6dg Brösel
2 Eier
30 dg Kartoffel
20 dg Fett
Zutaten

Sculpture

FROM MEN'S SIZE 38 to SIZE 48

in 8 days

1993

Erwin Wurm
Vienna

70 degrees indoor temperature

Breakfast

200 grams ham
4 eggs
salt
rolls
1 pot of coffee with milk
sugar

Read or watch T.V. lying down

snack in between

2 bars of milk chocalate

Sleep late

Lunch

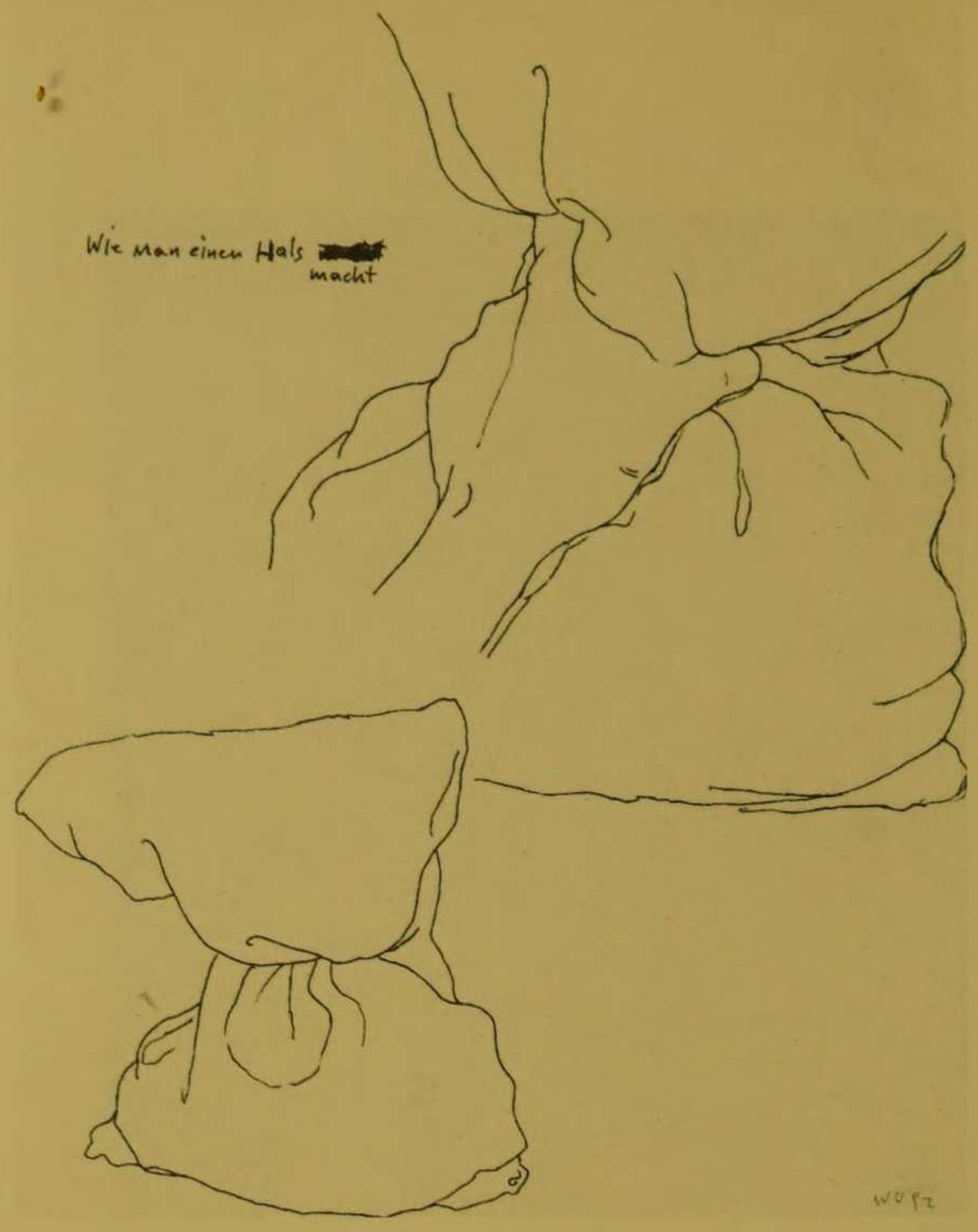
Soup with dumplings
(160 grams flour
10 grams butter
3 eggs
3 Tsp milk
spices)

Slow, regular movements

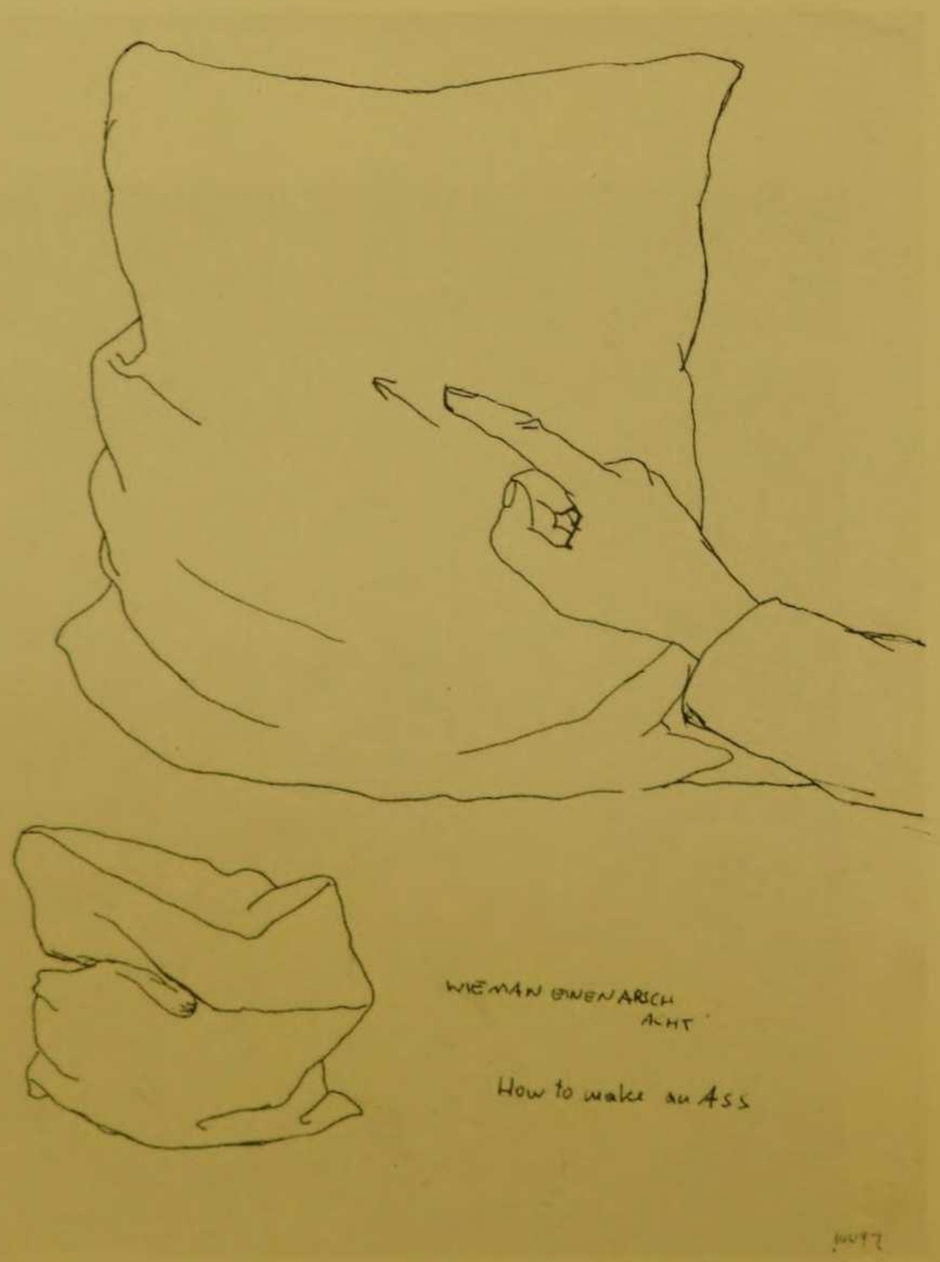
Lunch

"Hirnpovesen" with French fries
150 white bread
1/2 veal brain
50 grams fat
60 grams bread crumbs
2 eggs
300 grams potatoes
200 grams cooking oil
spices

PILLOW (HOW TO MAKE SOMEONE SQUATTING), 1992
felt pen on paper
29,7 x 21 cm



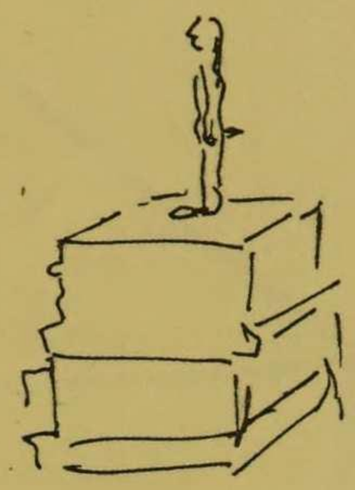
PILLOW (HOW TO MAKE A NECK), 1992
felt pen on paper
29,7 x 21 cm

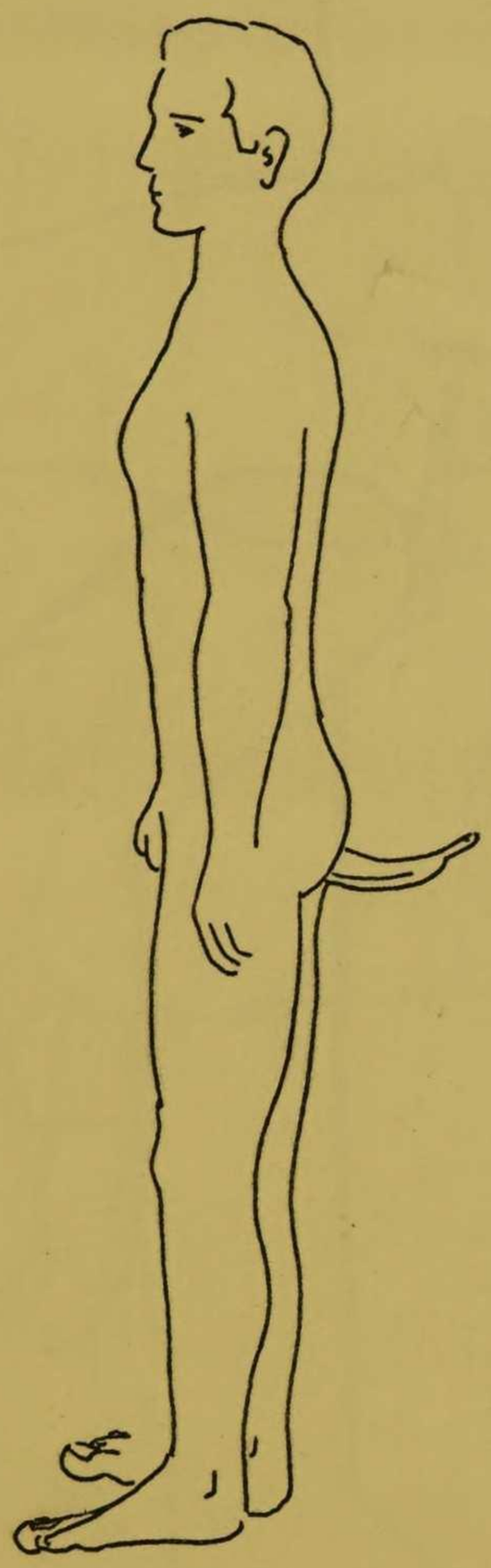


PILLOW (HOW TO MAKE AN ASS), 1992
felt pen on paper
29,7 x 21 cm

PILLOW (HOW TO MAKE A FACE), 1992
felt pen on paper
29,7 x 21 cm

Project Trafalgar square

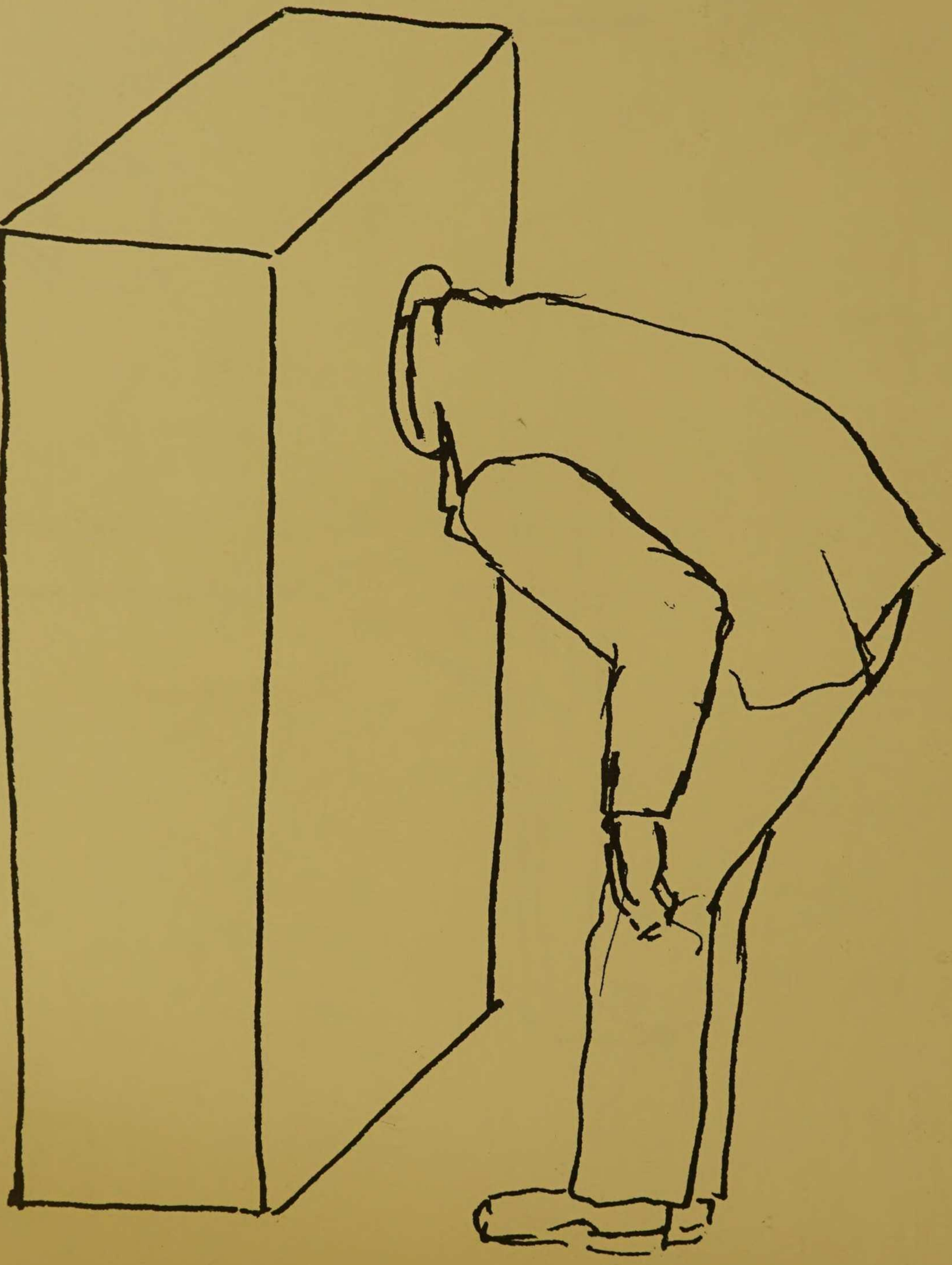




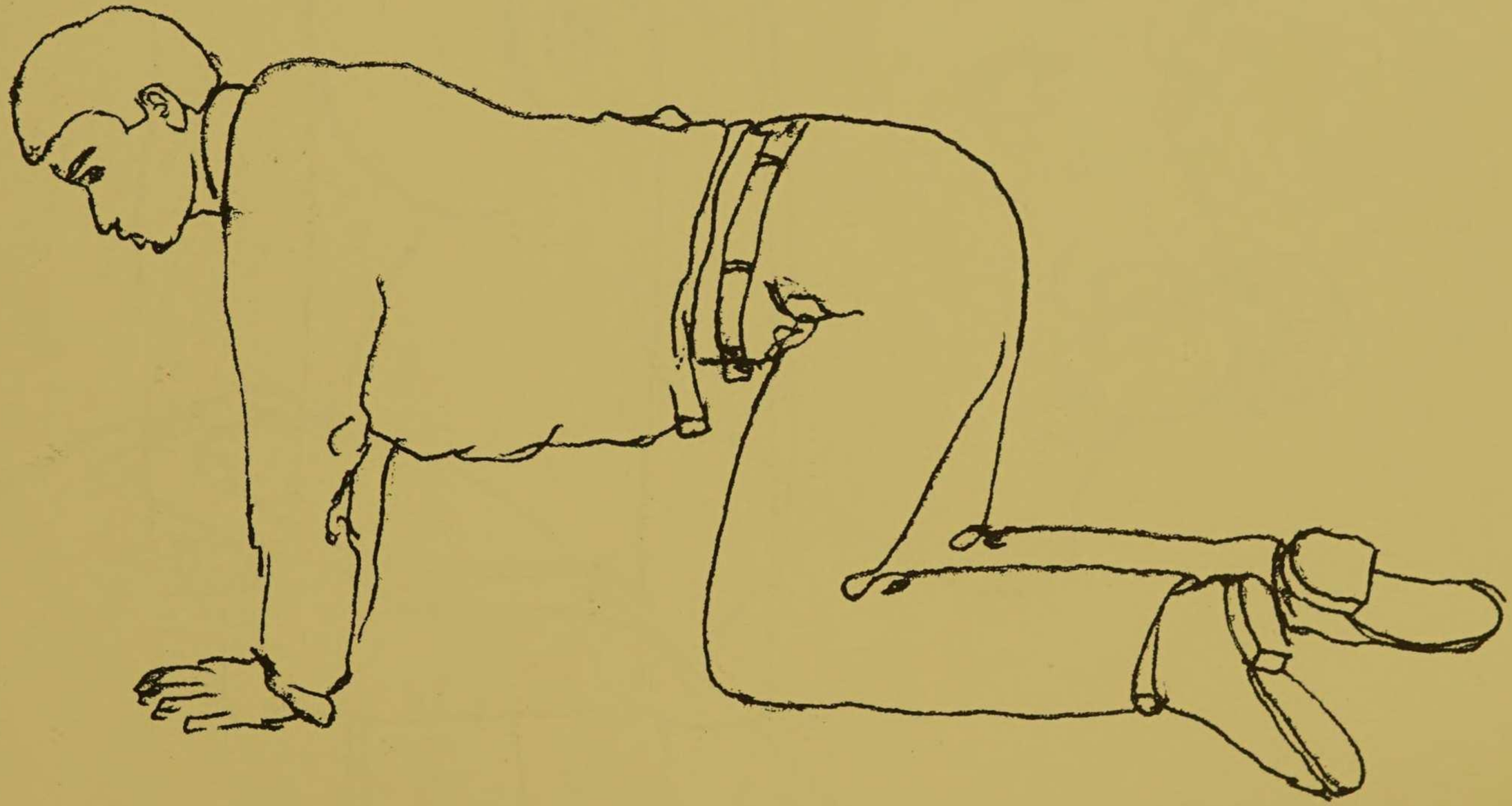
E. Wurm

Monument for Trafalgar

INSTRUCTION DRAWING (MONUMENT FOR TRAFALGAR), 1998
felt pen on paper
29,7 x 21 cm
private collection



INSTRUCTION DRAWING (HEAD IN BOX), 1997
felt pen on paper
29,7 x 21 cm
private collection

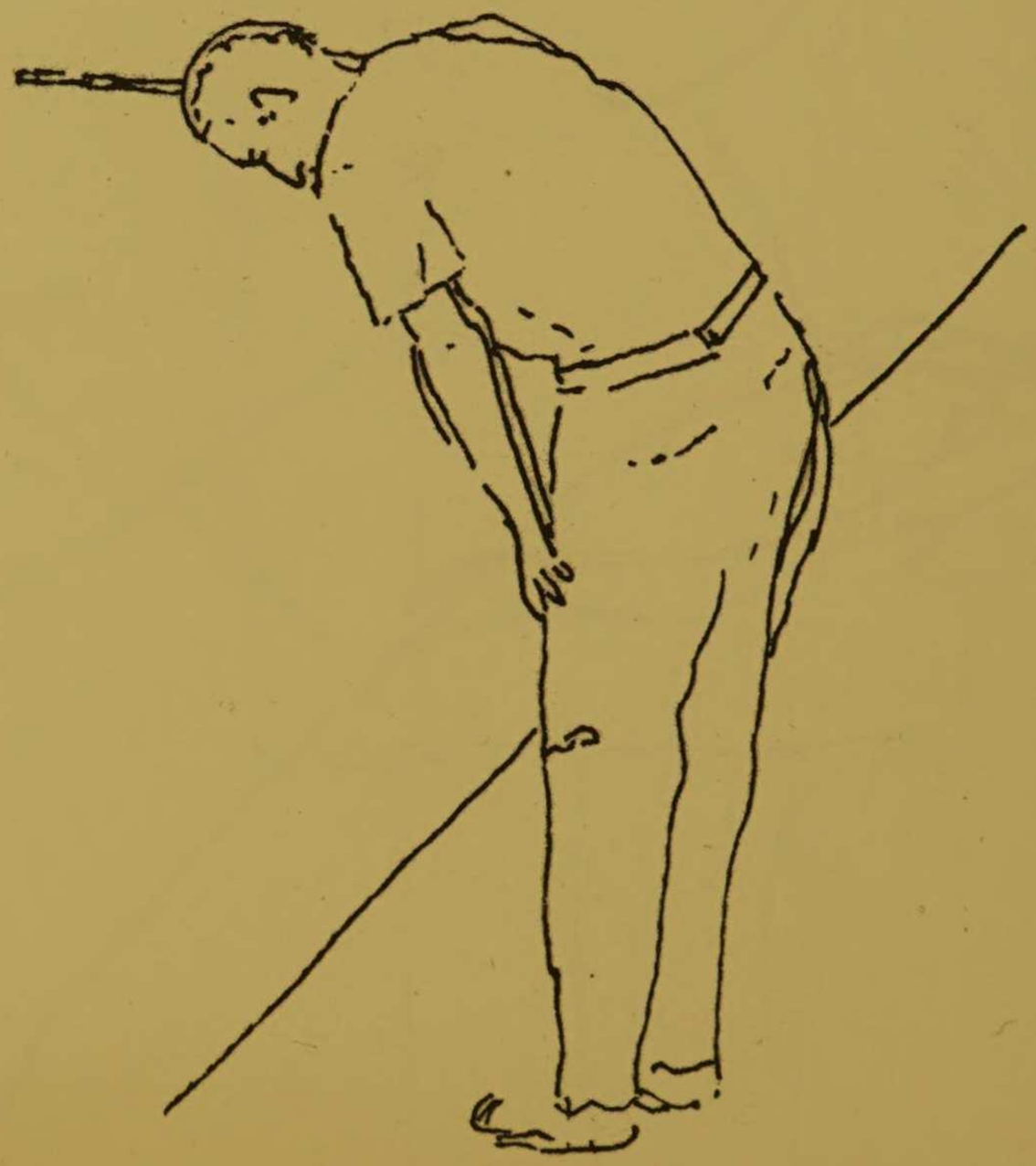


INSTRUCTION DRAWING (BE A DOG), 1998
ball point on paper
29,7 x 21 cm
private collection

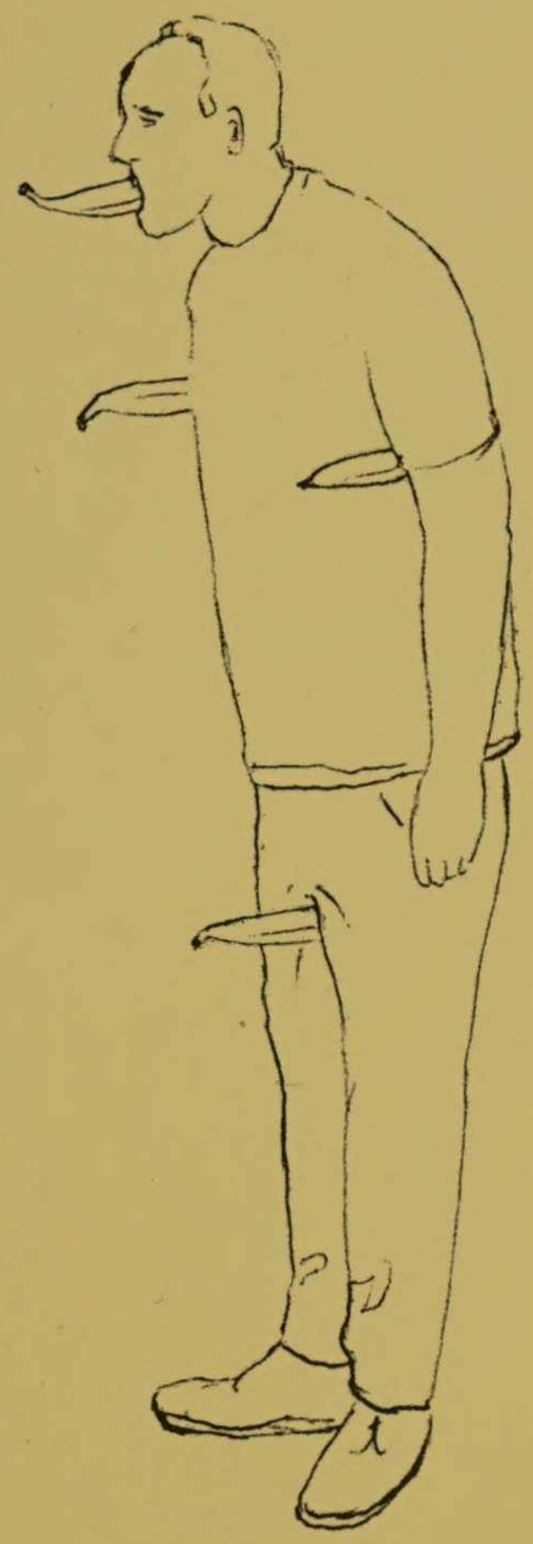
INSTRUCTION DRAWING (SALAD BOWL), 1992
felt pen on paper
29,7 x 21 cm
private collection

INSTRUCTION DRAWING (2 MUSHROOMS), 1998
ball point on paper
29,7 x 21 cm
private collection

2 Filzschreiber + eine Minute



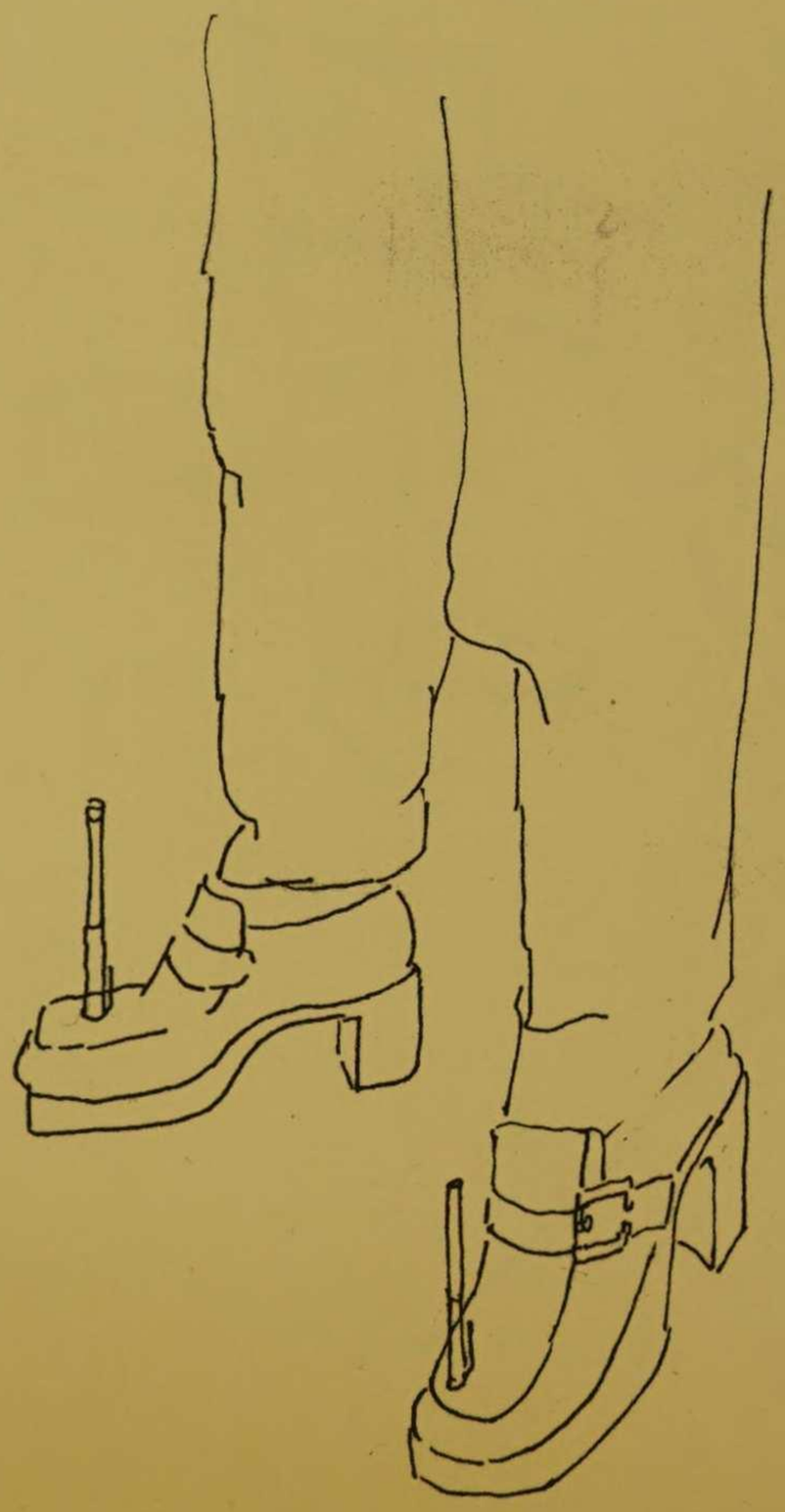
INSTRUCTION DRAWING (2 FELT PENS AND 1 MINUTE), 1998
felt pen on paper
29,7 x 21 cm
private collection



4 Bananas

INSTRUCTION DRAWING (4 BANANAS), 1998
ball point on paper
29,7 x 21 cm
private collection

„2 Feltmarker" – one minute



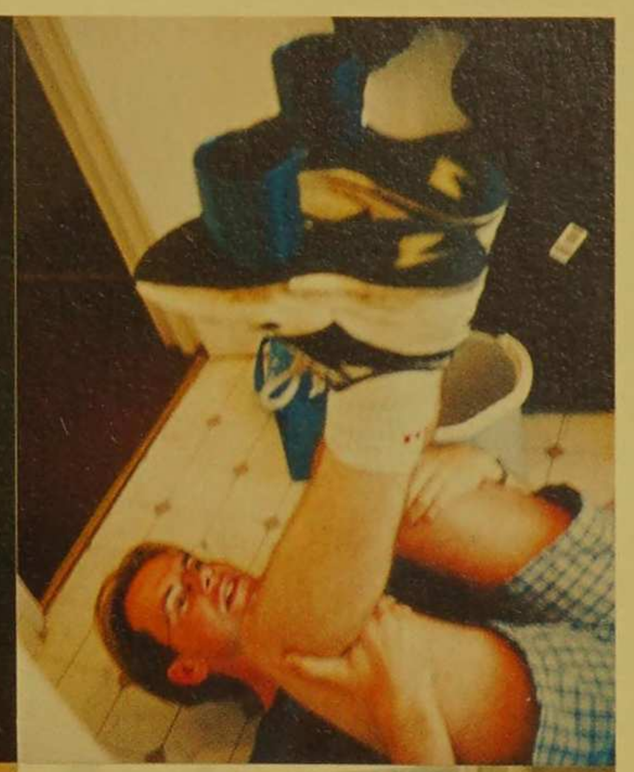
put the feltmarkers on top of your shoes
hold this for one minute and think
of ~~at~~ Rene Descartes

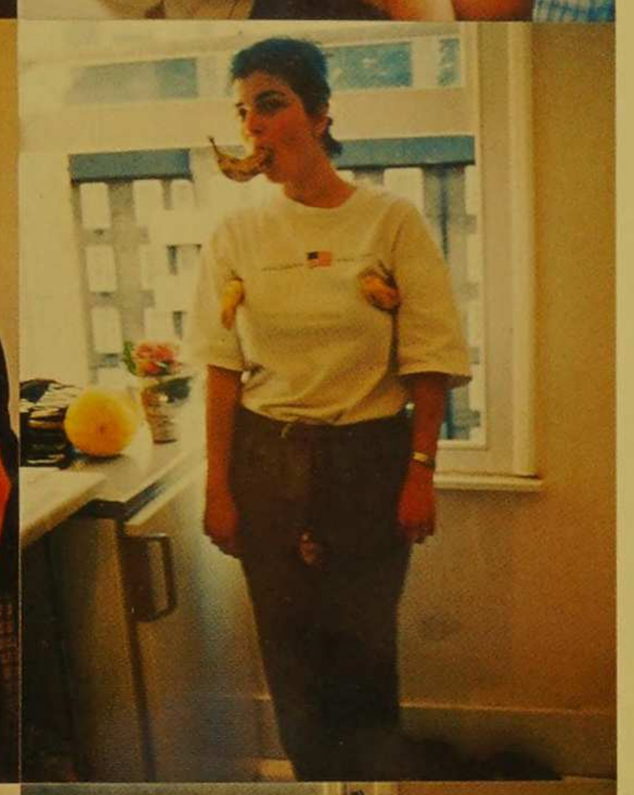
INSTRUCTION DRAWING (2 FELT MARKER, 1 MINUTE), 1998
felt pen on paper
29,7 x 21 cm
private collection

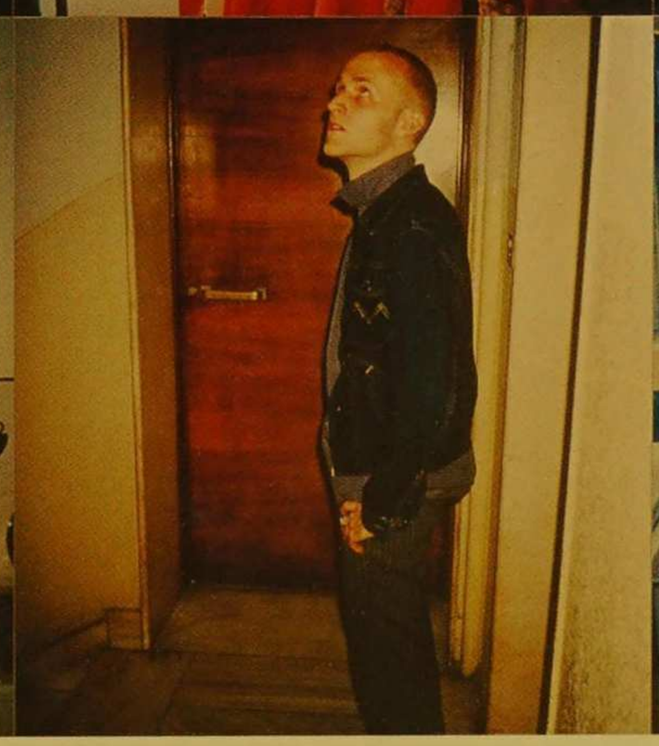
pages 105-116:
ONE MINUTE SCULPTURES, 1997
c-prints
45 x 30 cm
collection Centre Georges Pompidou, Paris

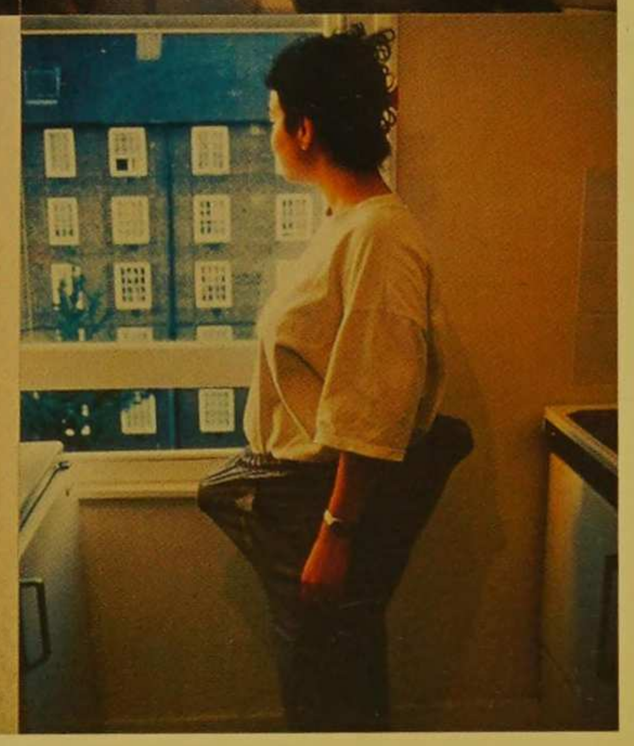
from the series **VOGL GRAZ, 2002**
edition, Galerie und Edition Artelier, Graz

SCULPTURE OF EMBARRASSMENT, 1999
c-print on PVC
180 x 200 cm
12 one minute sculptures with students, Self-Service, Cahors





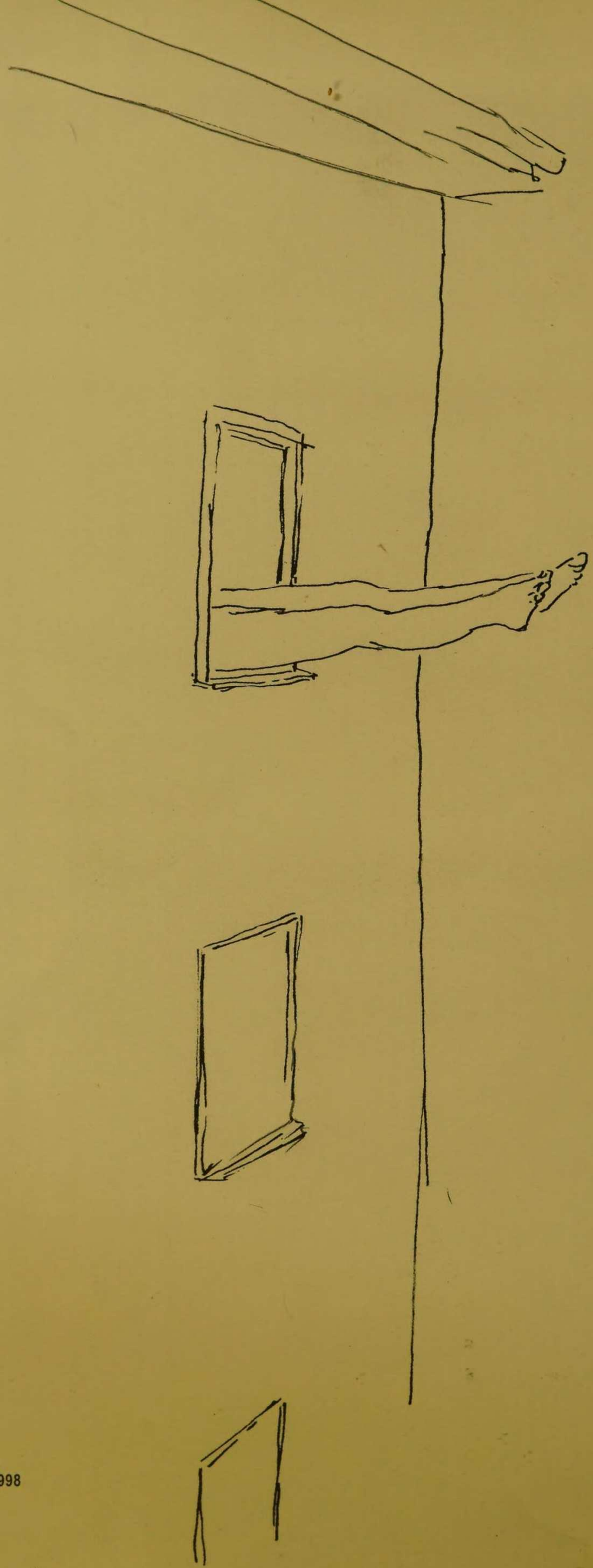




CONVERSATION PIECE, 1999
c-print on PVC
180 x 200 cm
12 conversation pieces with students of the St. Martin's School, London

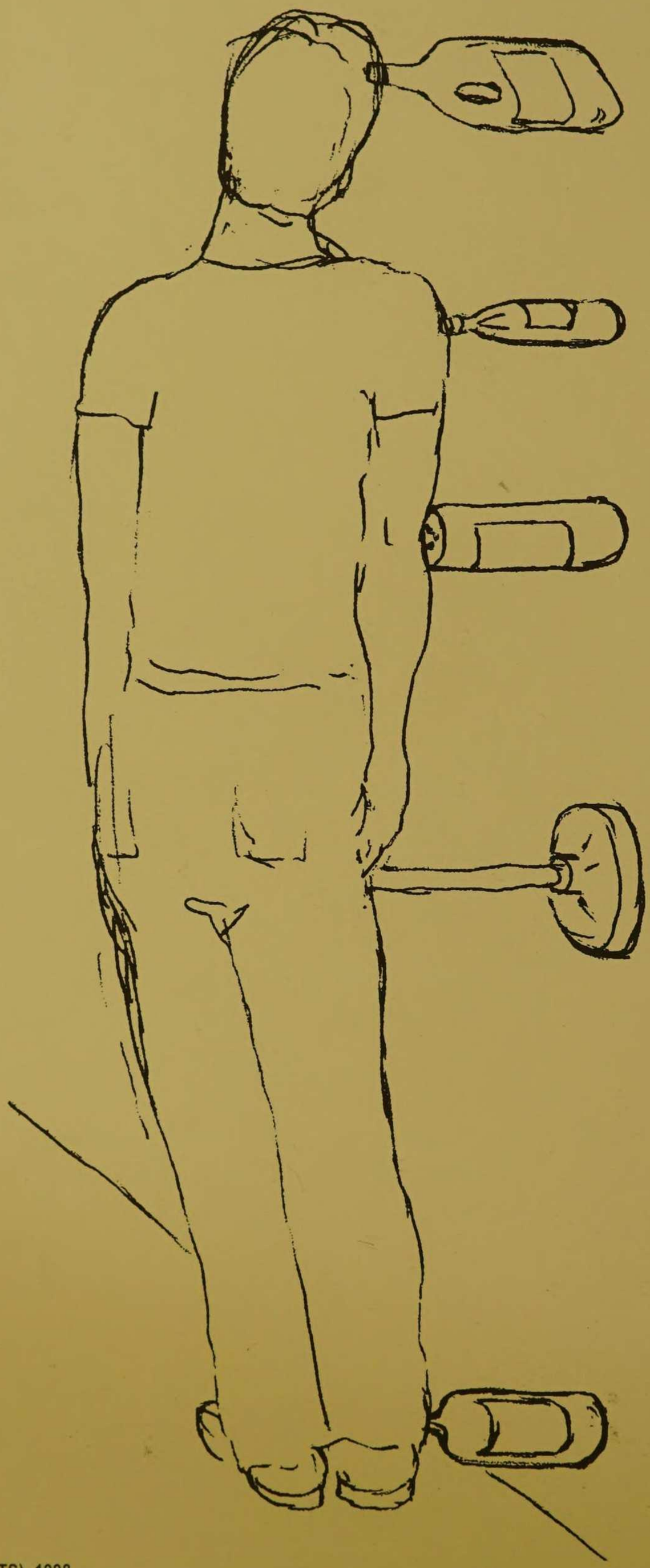
pages 120-127:
OUTDOOR SCULPTURES APPENZELL, 1998
c-prints on aluminium
120 x 80 cm each
private collection

right:
(THE DIRECTOR OF THE MUSEUM, HIT BY A ROCK)



INSTRUCTION DRAWING (1 MINUTE 8AM), 1998
felt pen on paper
29,7 x 21 cm
private collection

1 Minute 8 Uhr früh



INSTRUCTION DRAWING (5 OBJECTS), 1998
ball point on paper
29,7 x 21 cm
private collection

page 128-132:
INDOOR AND OUTDOOR SCULPTURES CAHORS, 1999
c-prints on aluminium
120 x 80 cm and 186 x 126,5 cm
private collections

right:
(THE POLICE OFFICER'S FAMILY WEARING HIS JUMPER)

Drink
Coca-Cola
"Your thirst
takes wings"

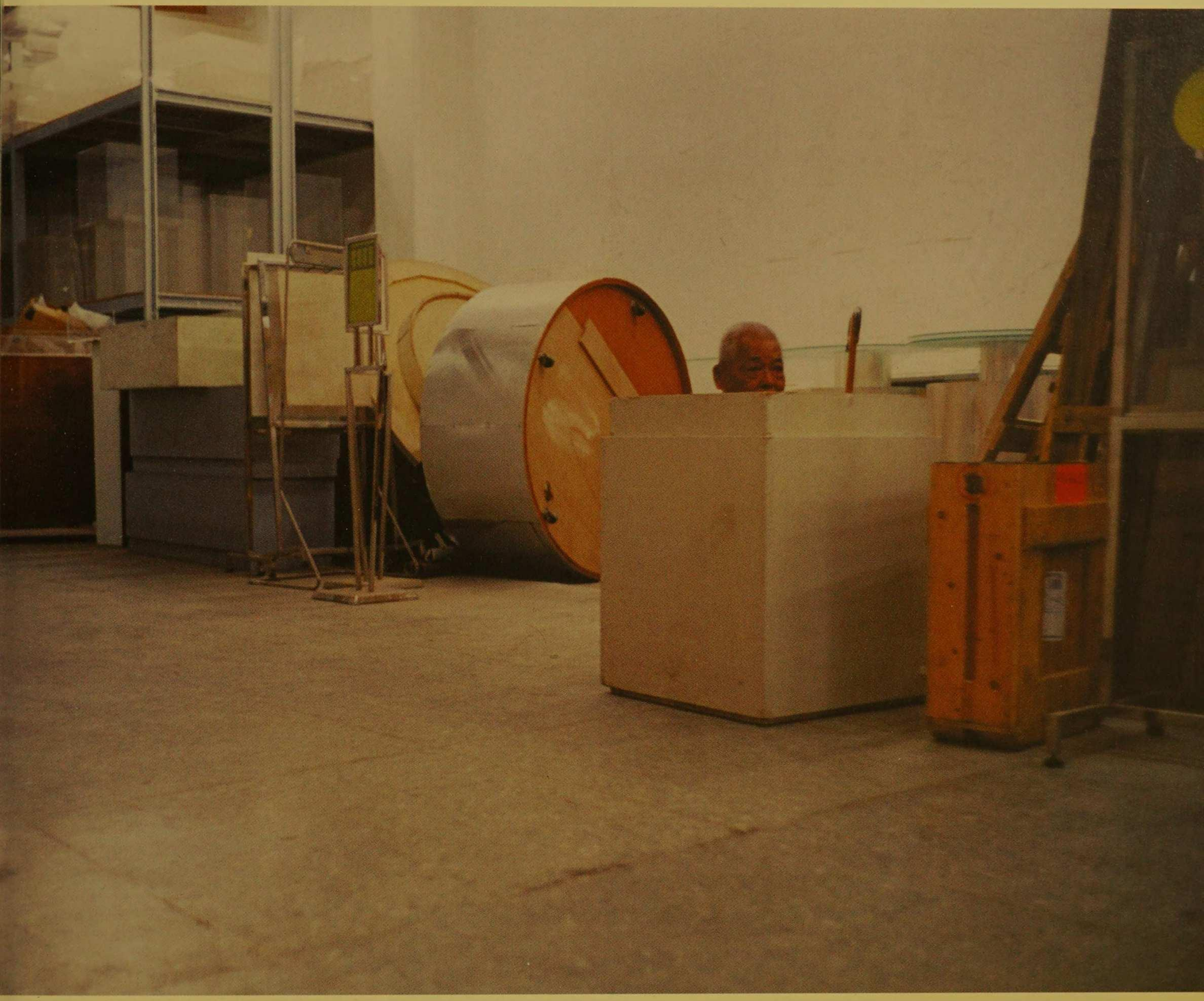
page 133-139:
INDOOR AND OUTDOOR SCULPTURES, 1999
Self Service series
c-prints on aluminium
120 x 80 cm
private collections

left:
(MONTAIGNE AND DESCARTES)

INSTRUCTION DRAWING (MAGAZINE), 1998
felt pen on paper
29,7 x 21 cm
private collection

(THE PUBLISHER)

CAJETAN, 1999
c-print on aluminium
188 x 127 cm



above:
INDOOR SCULPTURE TAIPEI, 2000
c-print on aluminium
80 x 120 cm

pages 141-147:
OUTDOOR SCULPTURES TAIPEI, 2000
c-prints on aluminium
126,5 x 159,1 cm and 159,1 x 126,5 cm
collection Museum moderner Kunst, Vienna

金昌
室內設計工程

雞蛋意麵
各式炒菜・宵夜
北投
麵涼子英
18年獨家口味

泰山木材行
素食

above and opposite:
SISTER RUTH, 2001
c-prints on aluminium
65 x 80 cm

above:
ADMONT (PATER LIBORIUS AND FRATER WINFRIED), 2001
c-print on aluminium
65 x 80 cm

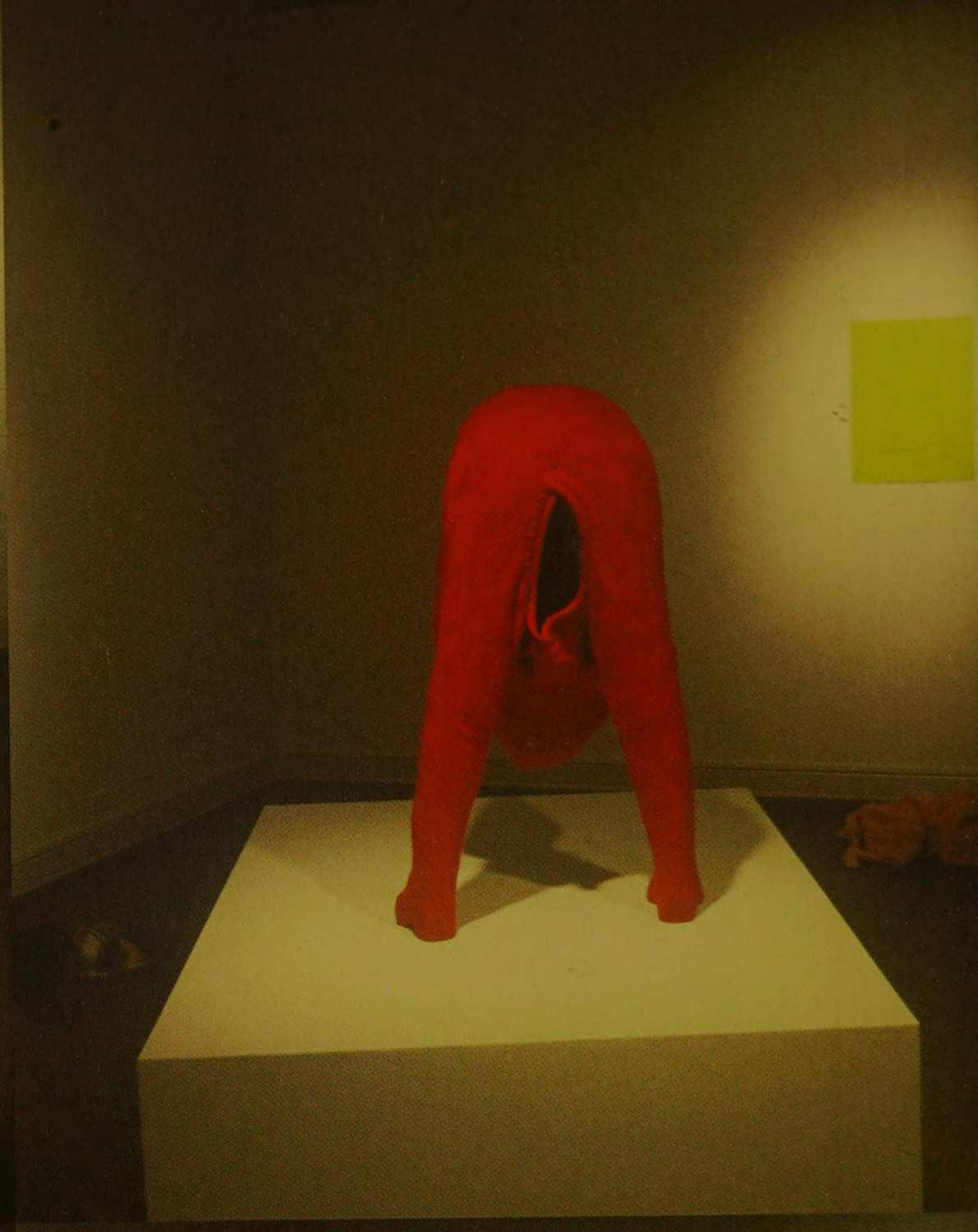
opposite:
ADMONT (PATER LIBORIUS), 2001
c-print on aluminium
80 x 65 cm

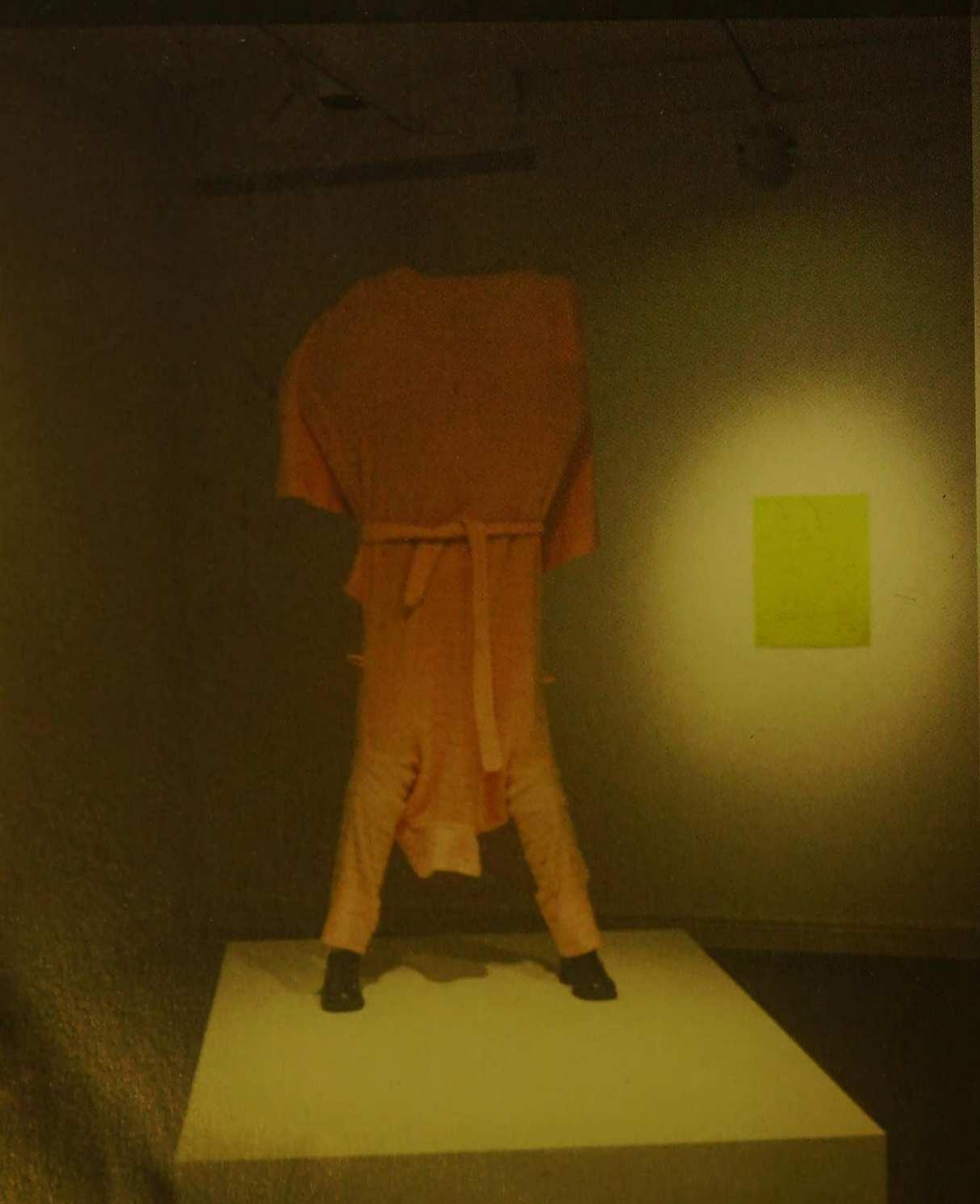
page 152-157:
INDOOR SCULPTURES CC-GRAZ, 2001
c-prints
126,5 x 159,1 cm and 159,1 x 126,5 cm
collection Grazer Congress, Graz

show your tongue

INSTRUCTION DRAWING (SHOW YOUR TONGUE), 1998
ball point on paper
29,7 x 21 cm
private collection

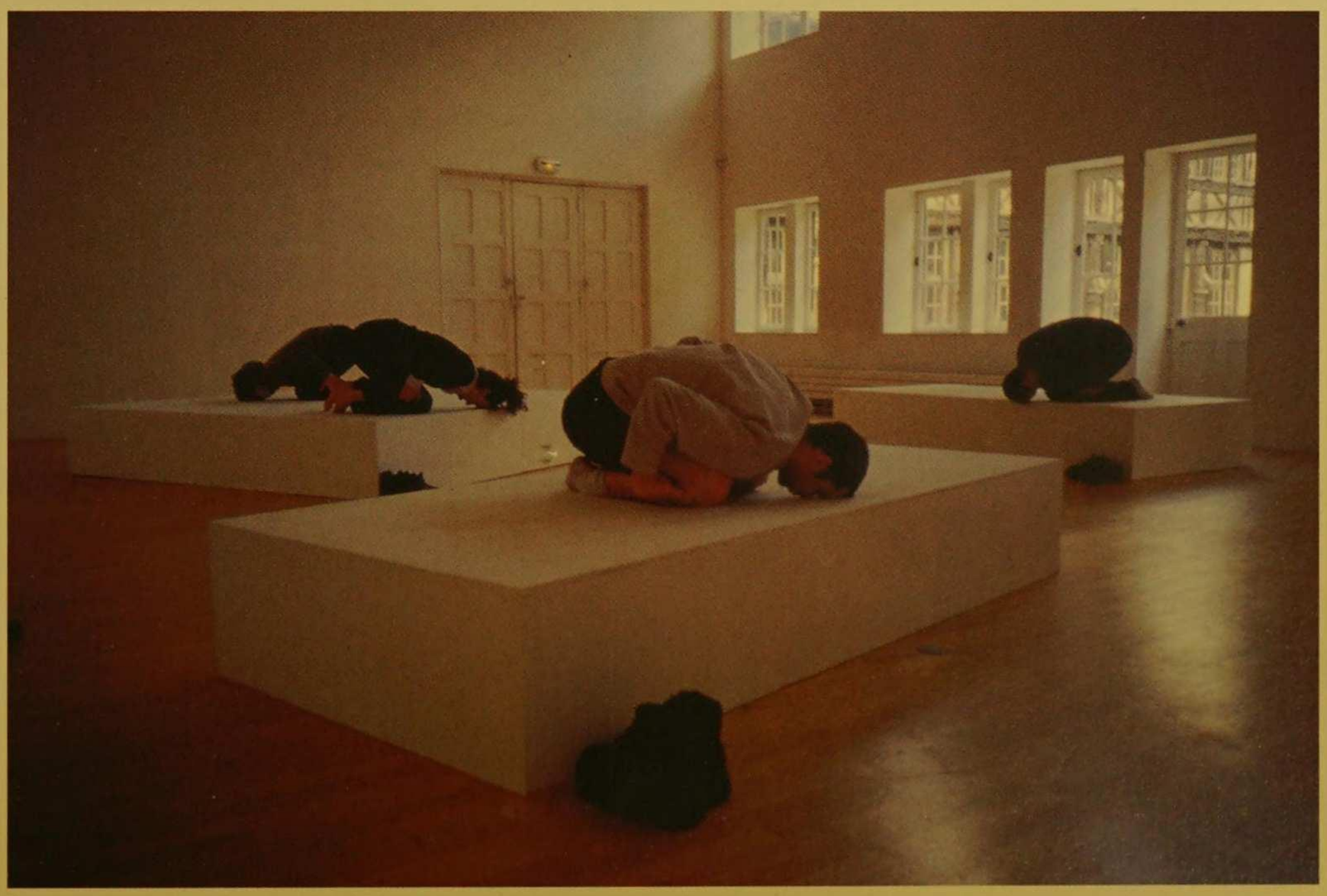
SHOW YOUR TONGUE, 1999
installation shot, CAN, Centre d'Art, Neuchatel, Switzerland

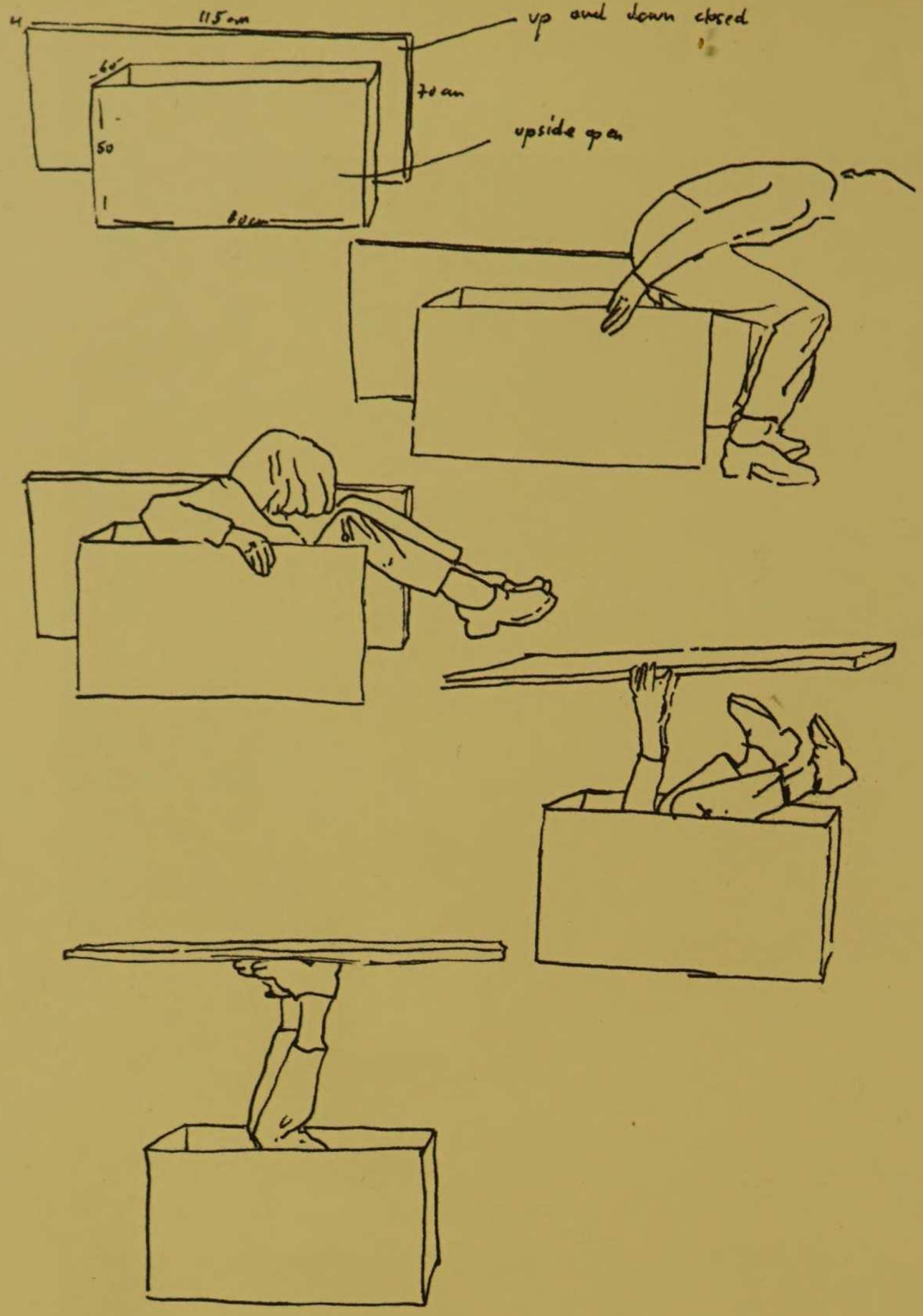




page 160:
UNTITLED, 1998
pullovers, pedestals
installation shots, Institute of Visual Arts, UW, Milwaukee

page 161:
KNEE DOWN, TOUCH WITH YOUR FOREHEAD THE PEDESTAL AND MOVE SLOWLY FORWARD, 2000
installation shots, Galerie d'Exposition de l'ecole' arts régionale des Beaux-Arts de Rouen, 2000





2 Plywood boxes unpainted

the longer box has to lean on the other.

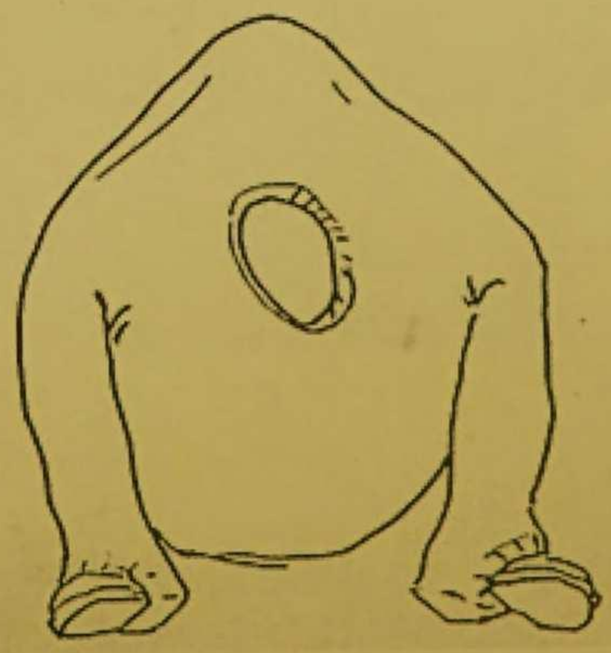
hold this position as long as a polaroid picture is made by the guard

you may pin the foto on the wall or take it with you.

Annika Larsson 1998

DO IT, 2001
felt pen on paper
29,7 x 21 cm

Choose one pullover and stay infront of the wall



get into the right position and stand quiet as long as a polaroidfoto is made by the guard

you may pin the fote on the wall or take it with you

DO IT, 2001
felt pen on paper
29,7 x 21 cm

WENN SIE EIN ORIGINALWERK VON ERWIN WURM BESITZEN WOLLEN, FÜHREN SIE BITTE DIE ANWEISUNGEN DES KÜNSTLERS AUS UND SENDEN SIE DAS FOTO ZUSAMMEN MIT US$ 100,- AN: ERWIN WURM, EISWERKSTRASSE 9, 1220 WIEN, ÖSTERREICH. ER WIRD IHR FOTO SIGNIEREN UND AN IHRE ADRESSE ZURÜCKSENDEN.

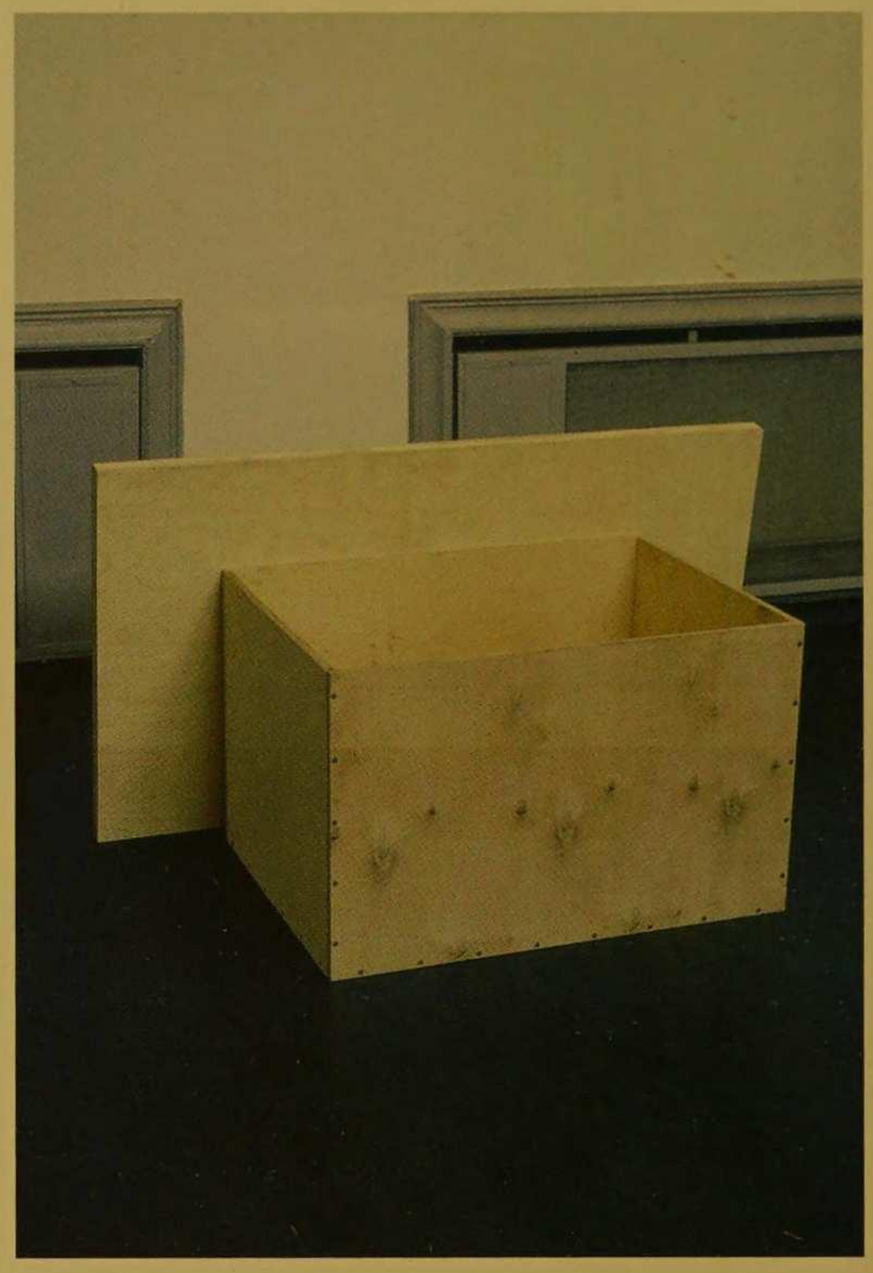
SIE KÖNNEN DEN BETRAG AUCH AUF FOLGENDES KONTO ÜBERWEISEN: CA, WIEN, BANKLEITZAHL: 11000, KONTONUMMER: 0966 39166 00

pages 164, 166-167:
WRONG / RIGHT, 1996
do it series
installation, Casino Luxemburg, Forum d'art contemporain, Luxemburg
29,7 x 21 cm

IF YOU WOULD LIKE TO HAVE AN ORIGINAL WORK BY ERWIN WURM, PLEASE FOLLOW THE ARTIST'S INSTRUCTIONS AND SEND THE PHOTO TO: ERWIN WURM, EISWERKSTRASSE 9, 1220 VIENNA, AUSTRIA TOGETHER WITH US$ 100,-. HE WILL SIGN YOUR PHOTO AND RETURN IT TO YOUR ADDRESS.

YOU MAY ALSO PAY THE AMOUNT REQUESTED INTO THE ACCOUNT: CA, VIENNA, BANK CODE: 11000, ACCOUNT NUMBER: 0966 39166 00

Realisation by the public



WRONG / RIGHT, 1996
do it series
installation shots, realisation by the public, exhibition
“do it”, Art Museum Taickhalli, Helsinki, 1996

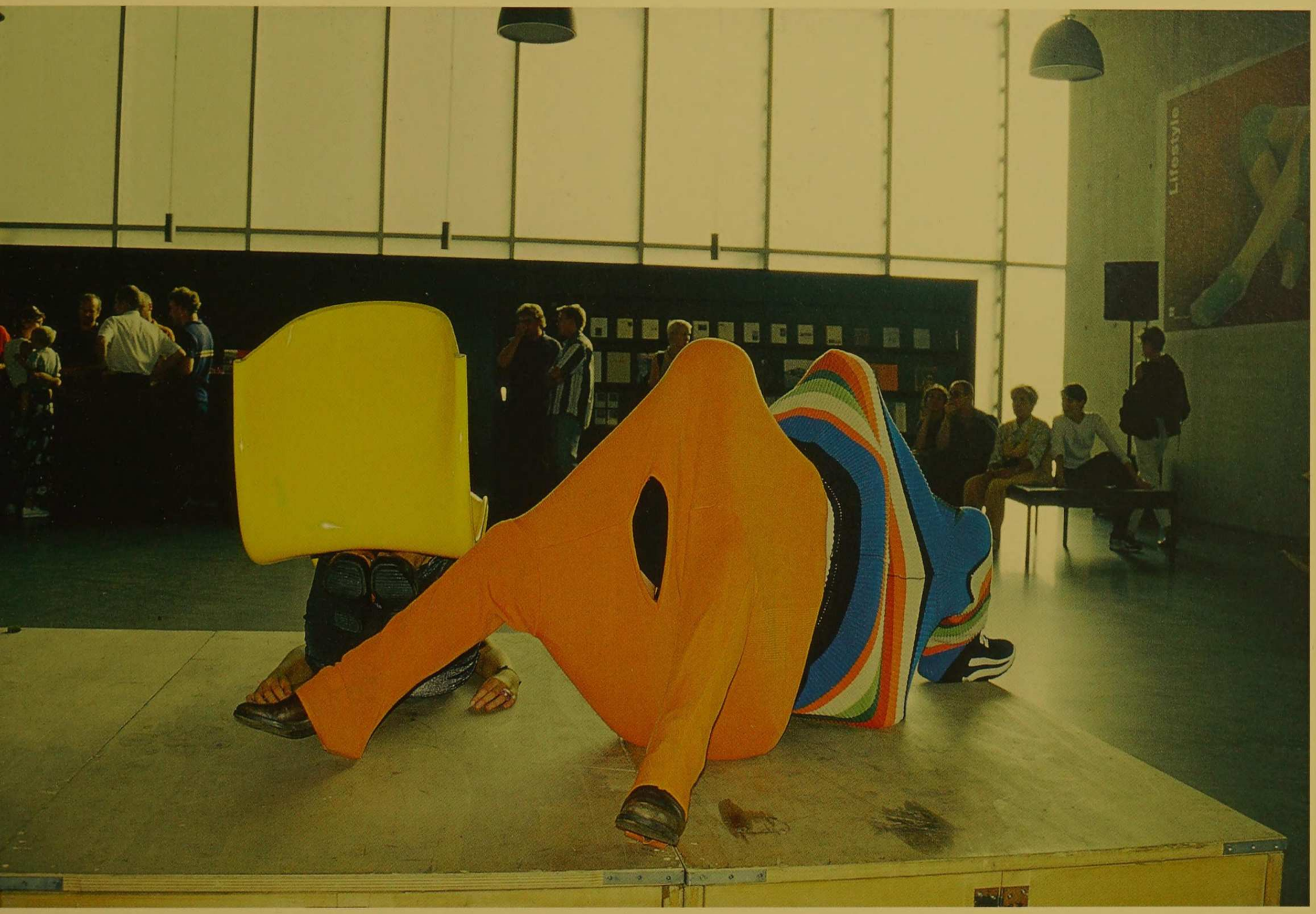
WRONG / RIGHT, 1996
do it series
installation shots, realisation by the public, exhibition "do it", Biblioteca Luis Angel Arango, Bogotà, 1997

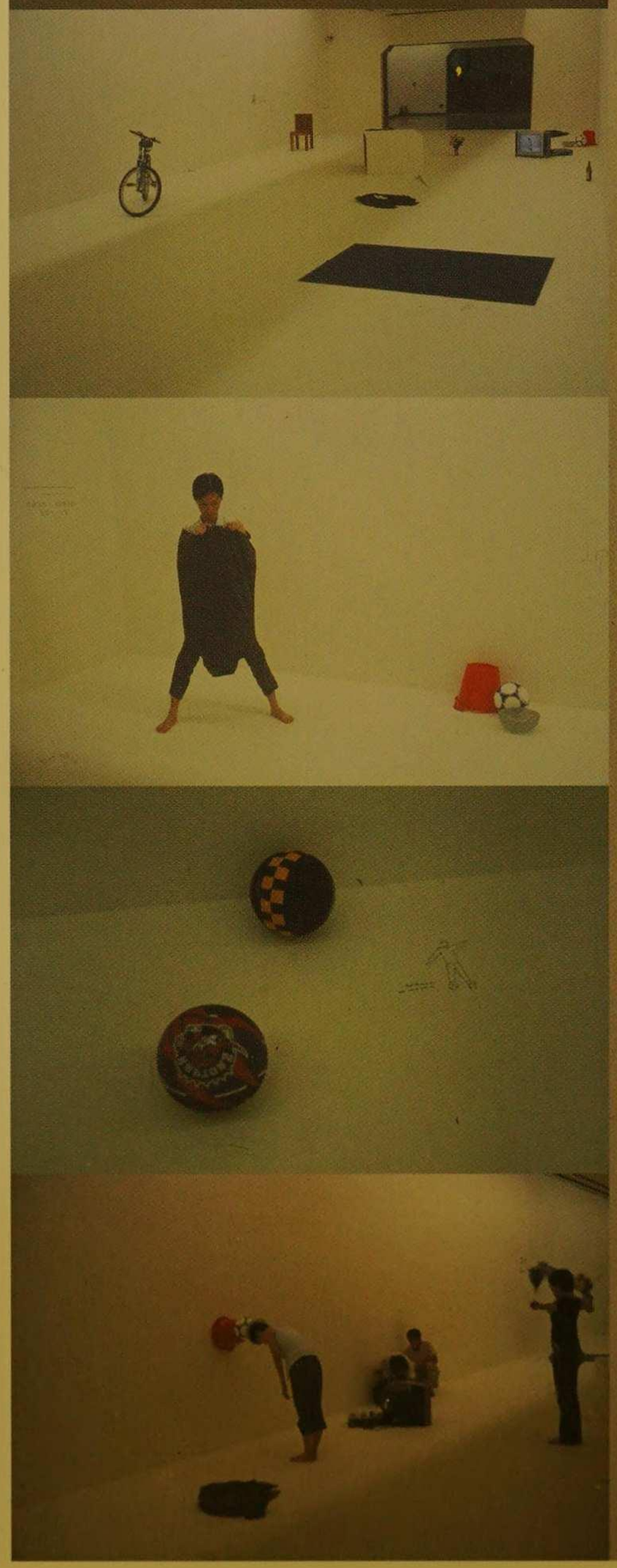
Installation shots, Liverpool Biennial, 1999
mixed media, 300 x 400 x 400 cm
Courtesy Art : Concept, Paris

above:
HOW I MAKE A..., 1996
felt pen on wall
instruction drawings
The School of the Art Institute of Chicago

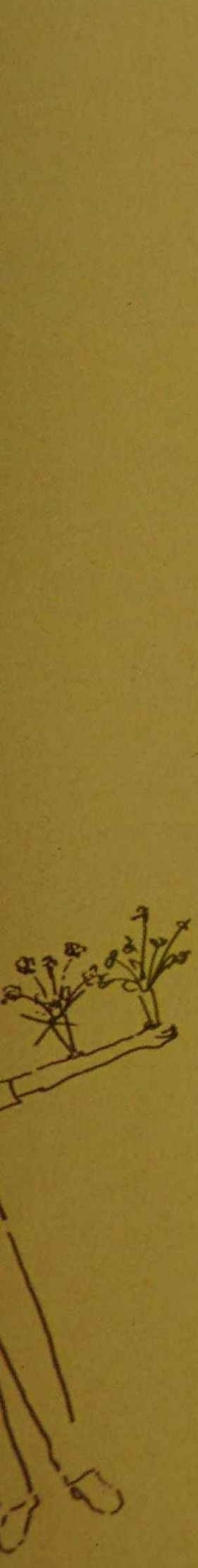
below:
UNTITLED, 1996
felt pen on wall
instruction drawings, Galerie Wilma Lock, St. Gallen
photo: Stephan Rohner, St. Gallen

pages 172-173:
ONE MINUTE SCULPTURES, 1999
installation shots, Kunsthaus Bregenz


Litostyl



pages 174-178:
ONE MINUTE SCULPTURES, 2000
installation shots with instruction drawings and performative objects, Taipei Biennial



vases with flowers

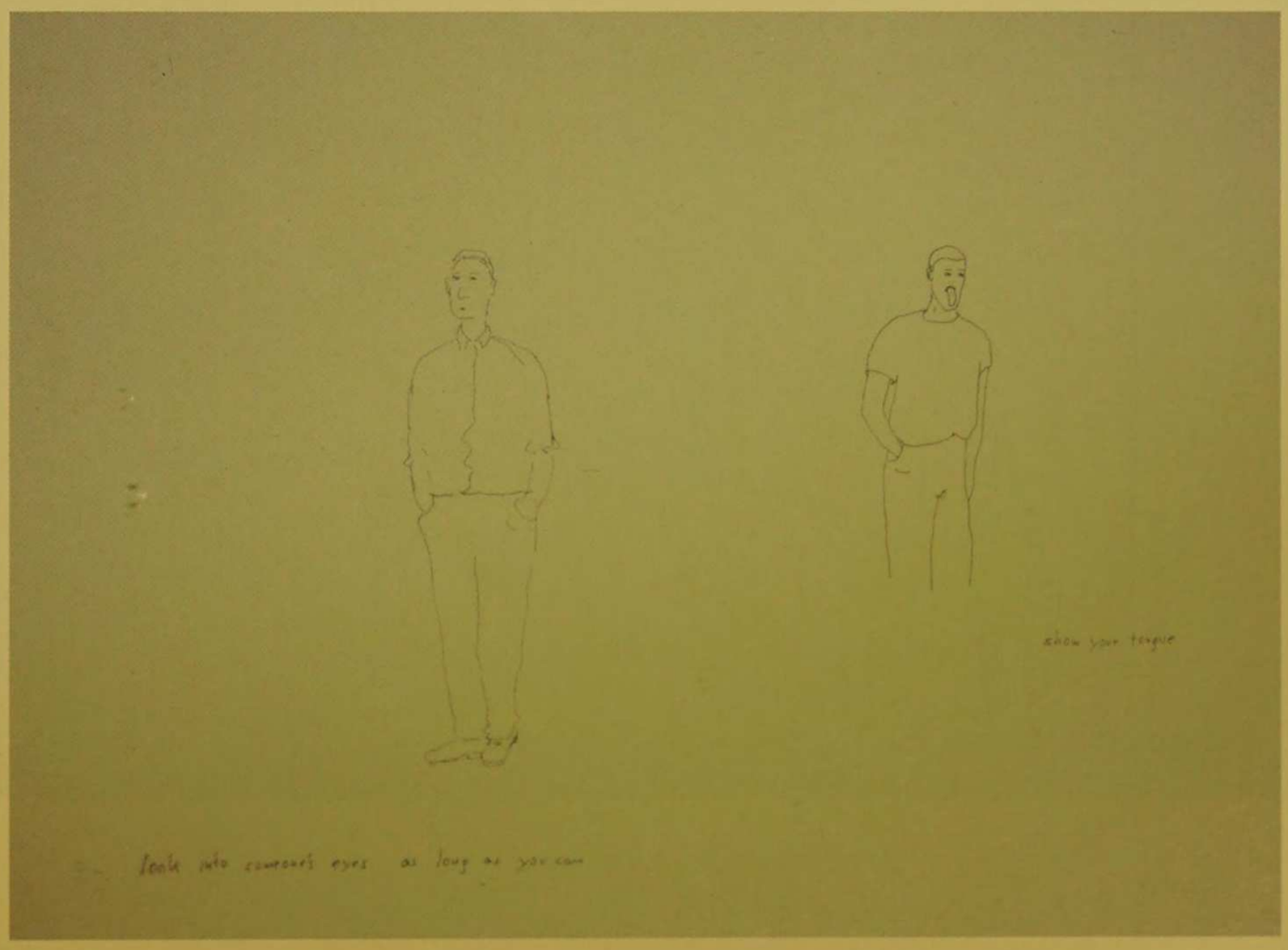
keep quiet as long as possible

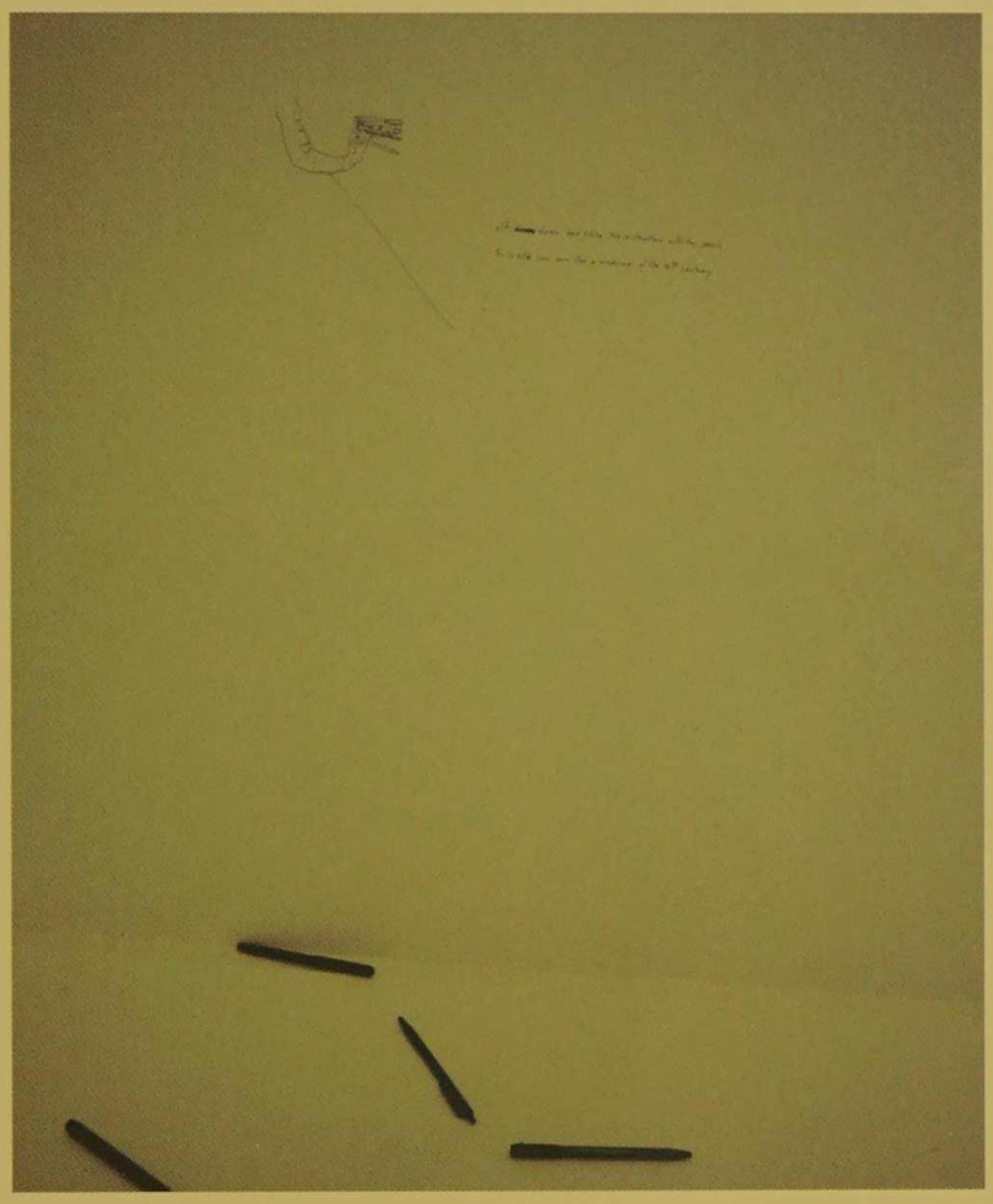
Erwin Wurm: Performance Drawings
April 19 – July 28, 2001
The Drawing Center

Erwin Wurm's exhibition falls midway in Performance Drawings, a quixotic series of two-week solos, organized by the Drawing Center and Dieu Donné Papermill, devoted to artists exploring the intersection between drawing and performance. The Slovak artist Milan Grygar and the poet Alison Knowles have preceded him; Christopher Taggart and Elena del Rivero will follow. Mr. Wurm, who is 47, lives in Vienna and is known for humorous performance-oriented art. Here he is showing 14 works, each titled "One Minute Sculpture." These short, sweet, possibly participatory works take interactive art back to the basics through unorthodox uses of everyday objects. Clusters of pens, bottles or plastic cutlery, a pair of rubber bands, a pair of plastic buckets and a hairbrush are among the things strewn casually across a raised white platform. Each comes with illustrated instructions written and drawn in black ink directly on the platform or the wall. Accompanying 16 tennis balls, for example, is a simple line drawing of a prone figure with outstretched arms and the words. "Lie on the balls – no part of the body should touch the ground." Whether one executes the pieces or abstains, the vivid how-to drawings convey an appealing and disorienting sense of zaniness. A visitor can feel momentarily like Gulliver, standing on an immense white drawinglike surface in which tiny art events twitch underfoot.

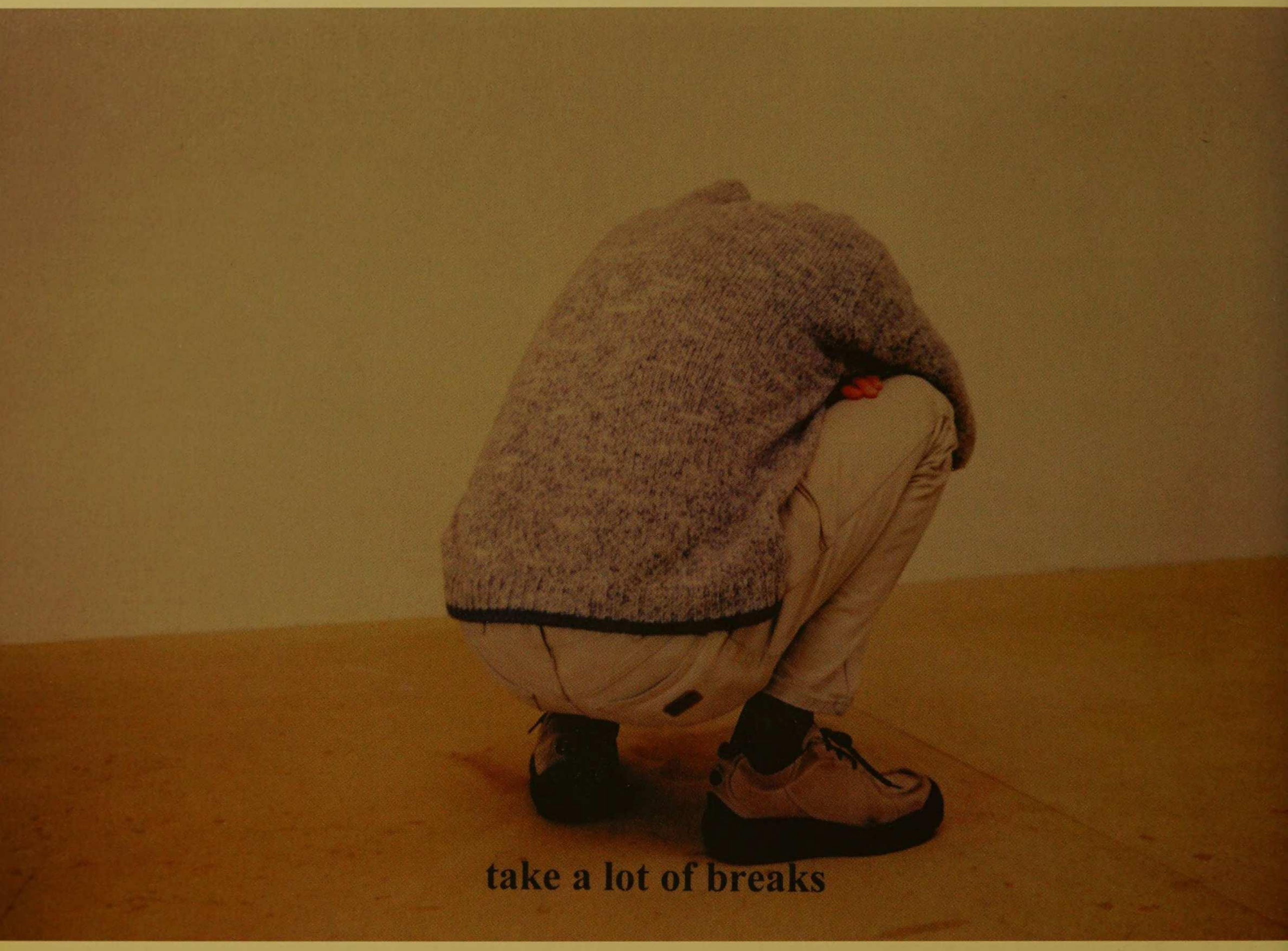
Roberta Smith, The New York Times, Art in Review, June 15, 2001

page 179-181:
ONE MINUTE SCULPTURES, 2001
installation shots with instruction drawings and performative objects of the exhibition "Perfomance Drawings", Drawing Center, New York

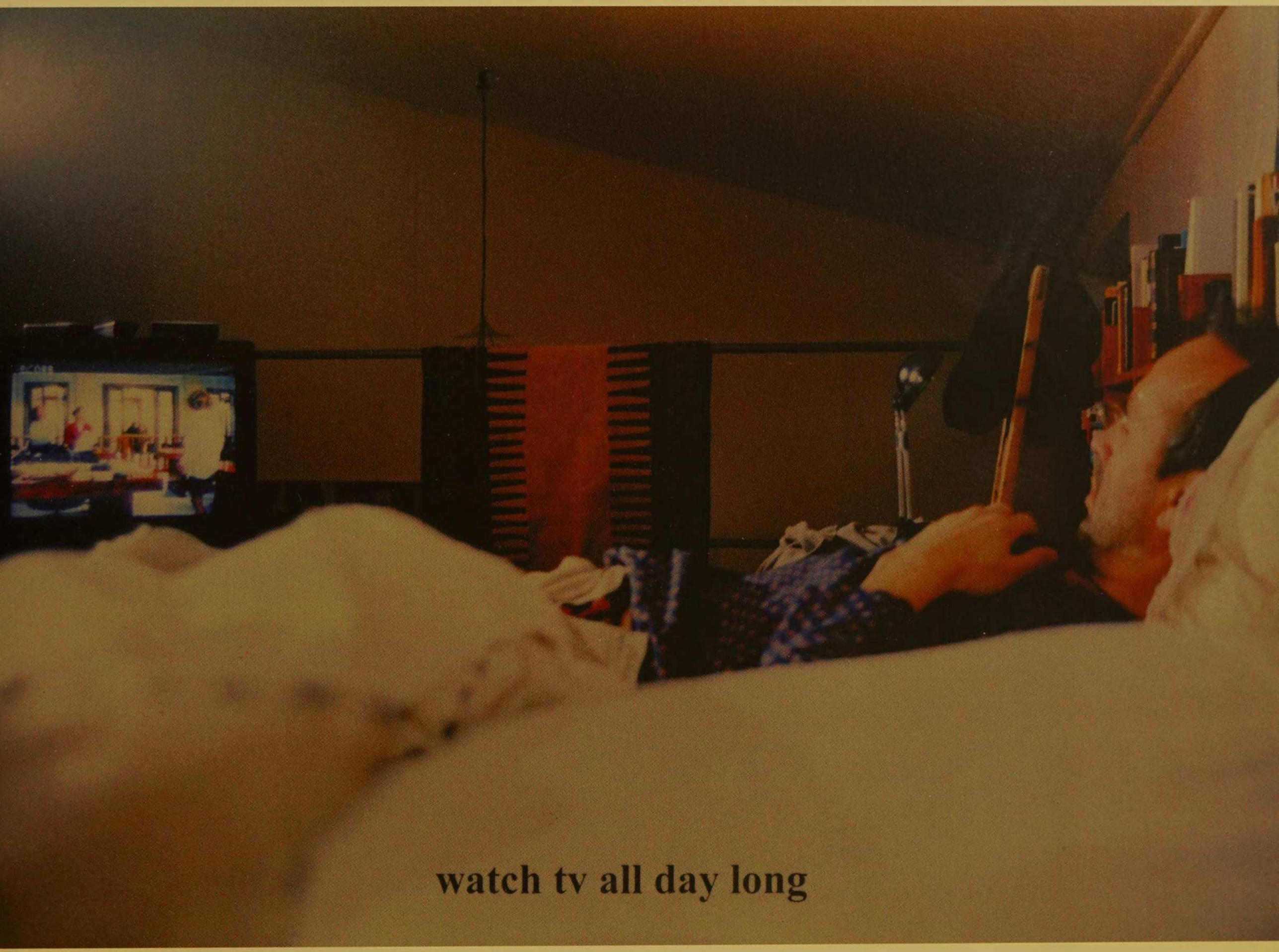




BE A DOG FOR ONE MINUTE, 2000
performance, "Transfert", art in urban space, Biel

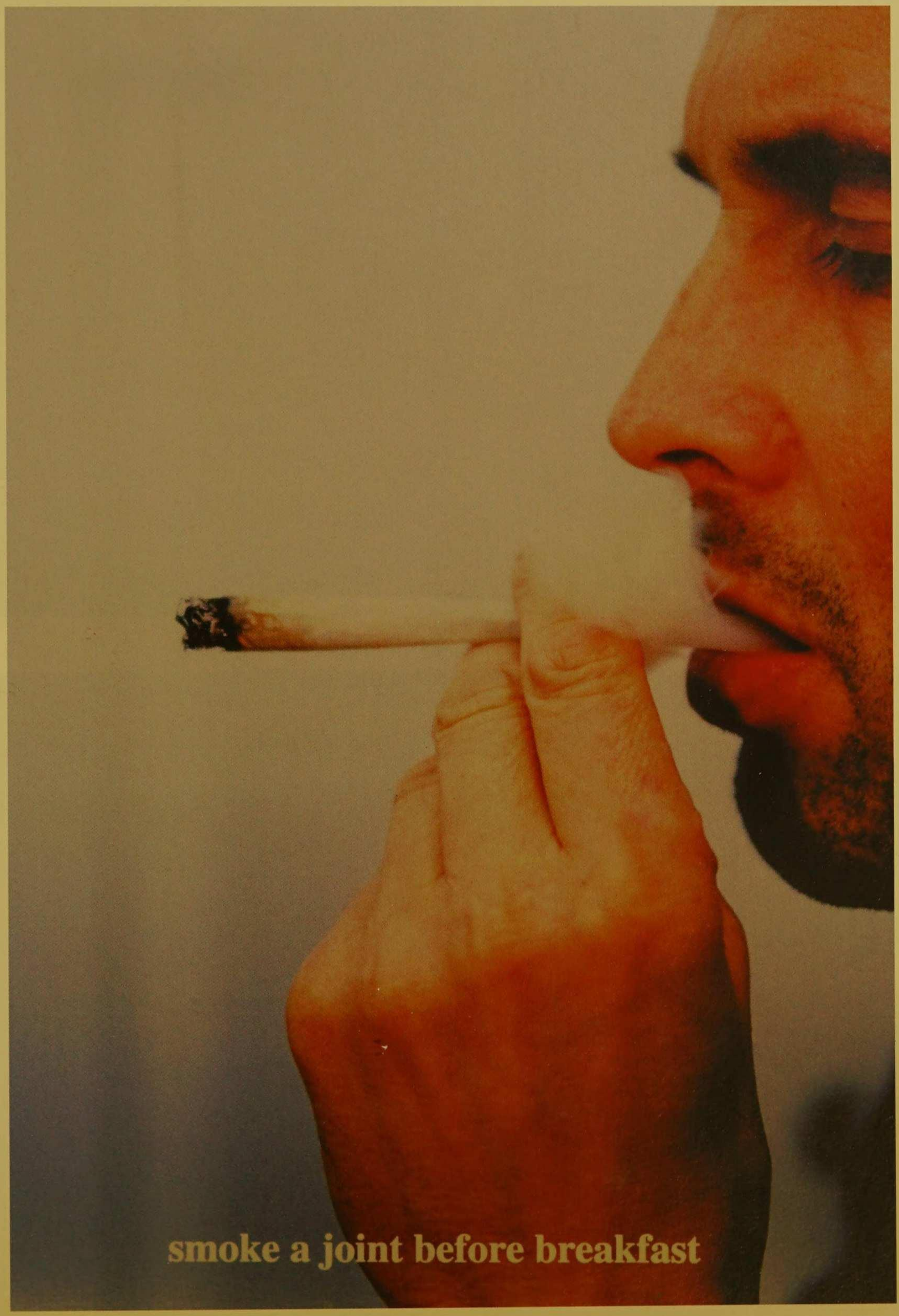


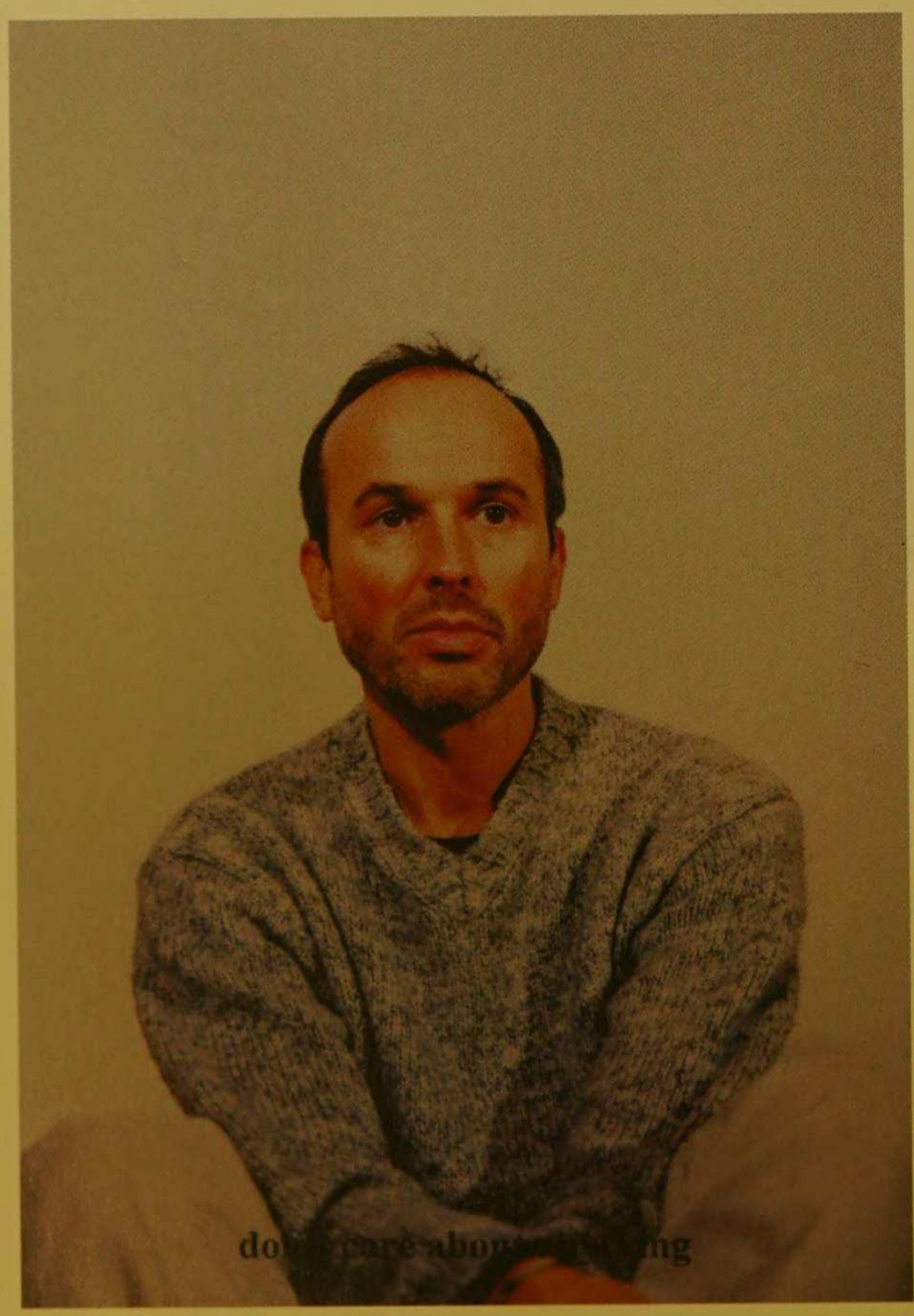
page 184-191:
INSTRUCTIONS FOR IDLENESS, 2001
c-prints on aluminium
65 x 43 cm and 43 x 65 cm



watch tv all day long

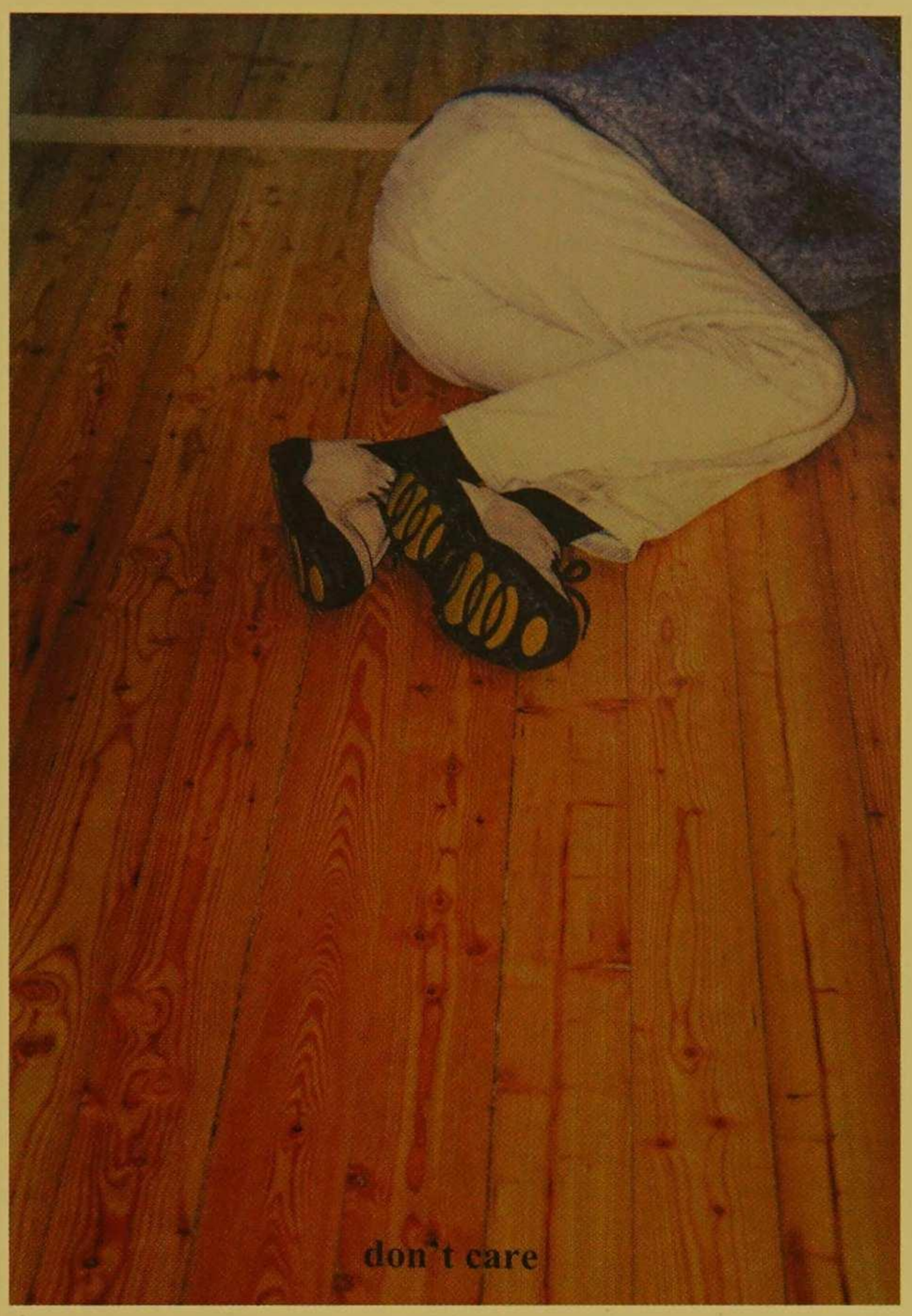
stay in your pyjamas all day


smoke a joint before breakfast



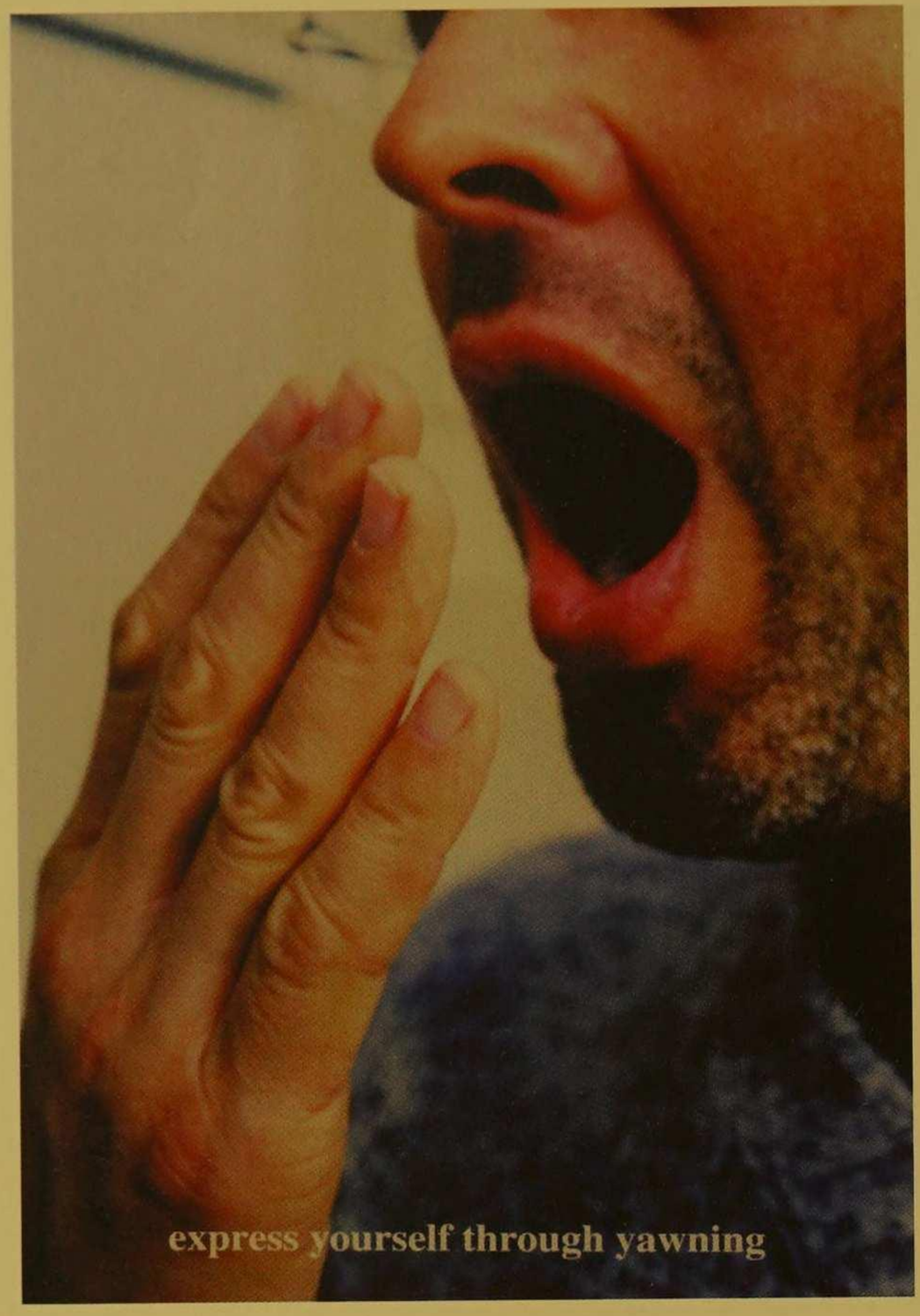
change shirts rarely

sleep for two months

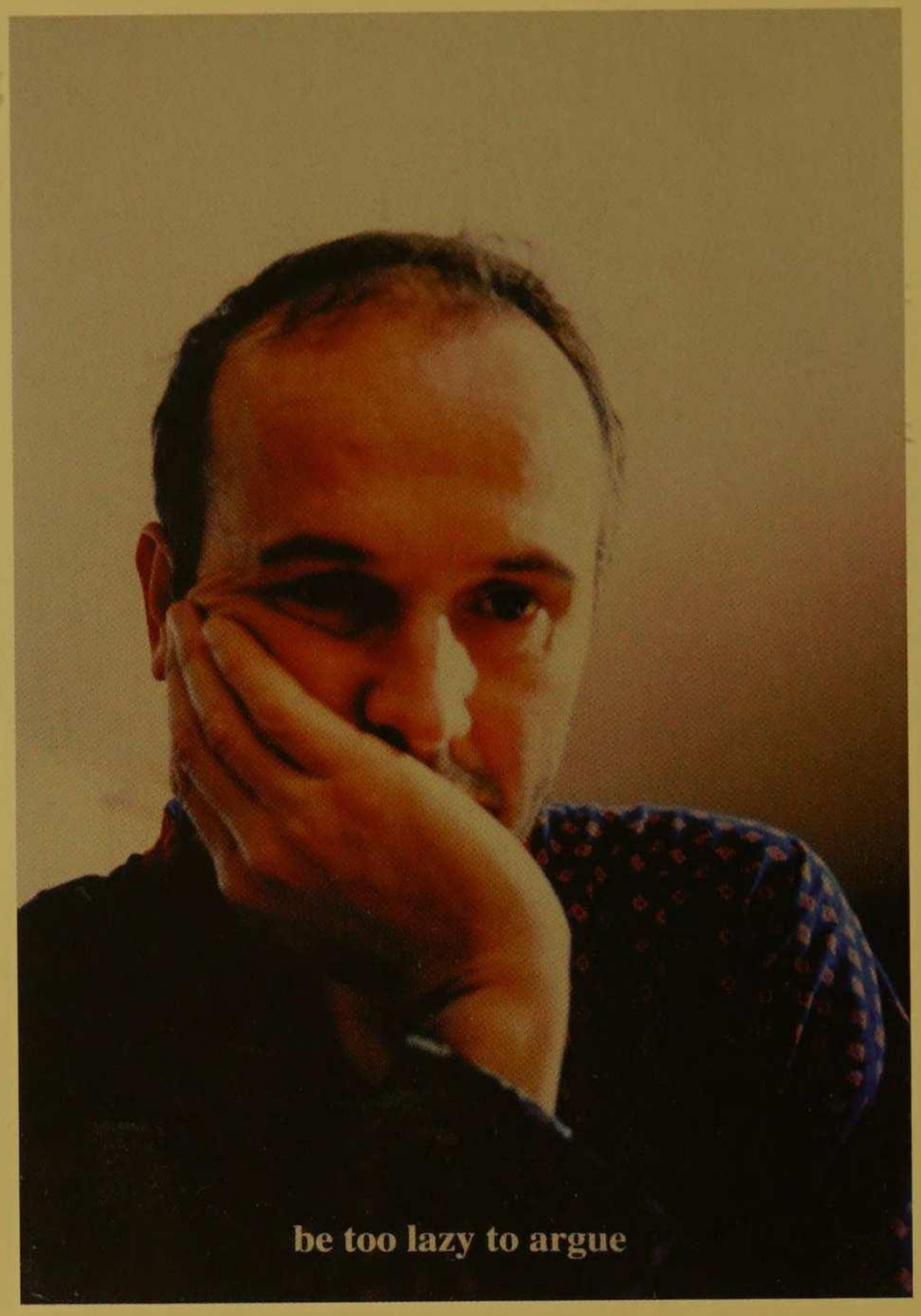


don't care

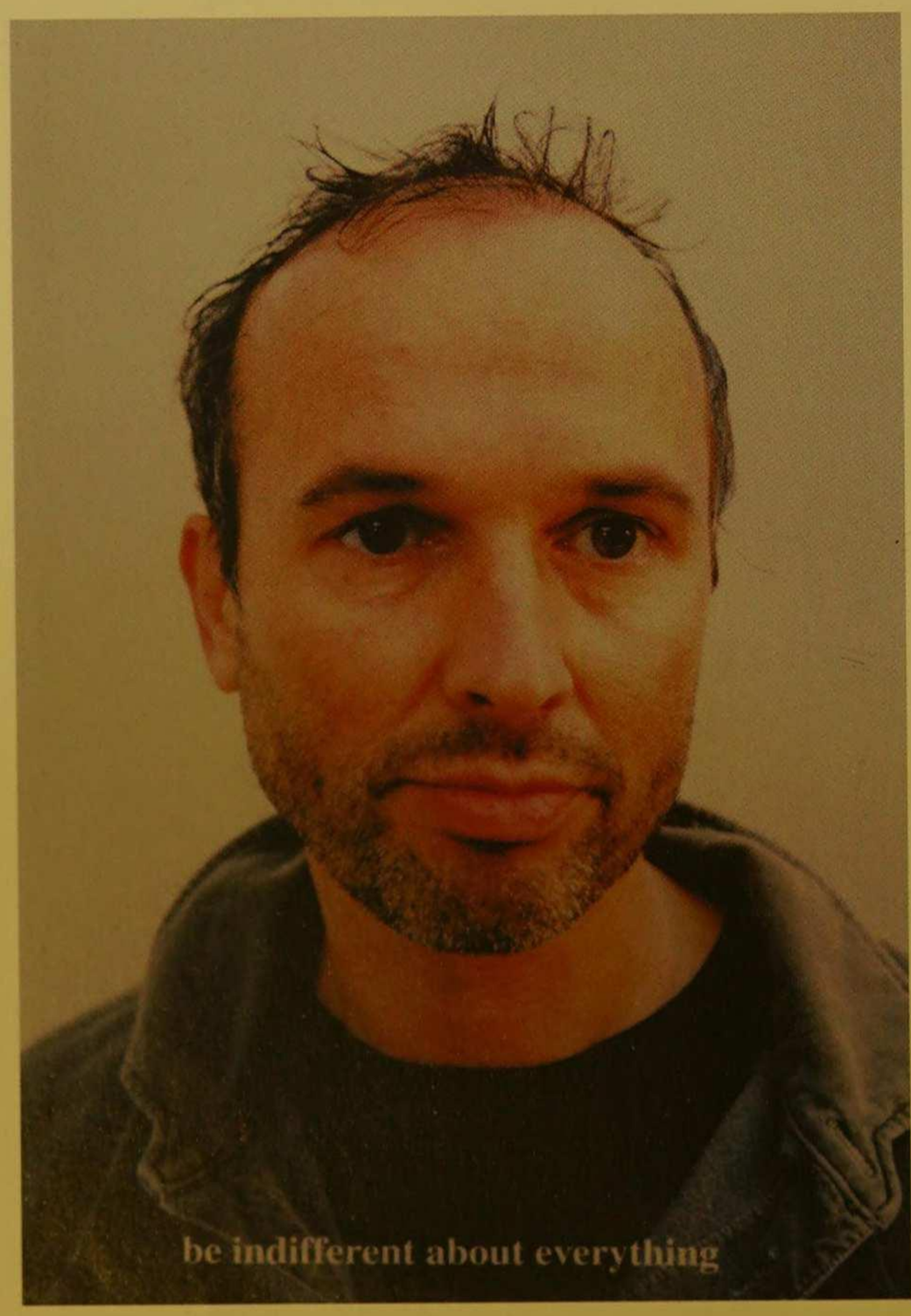
hang around



express yourself through yawning



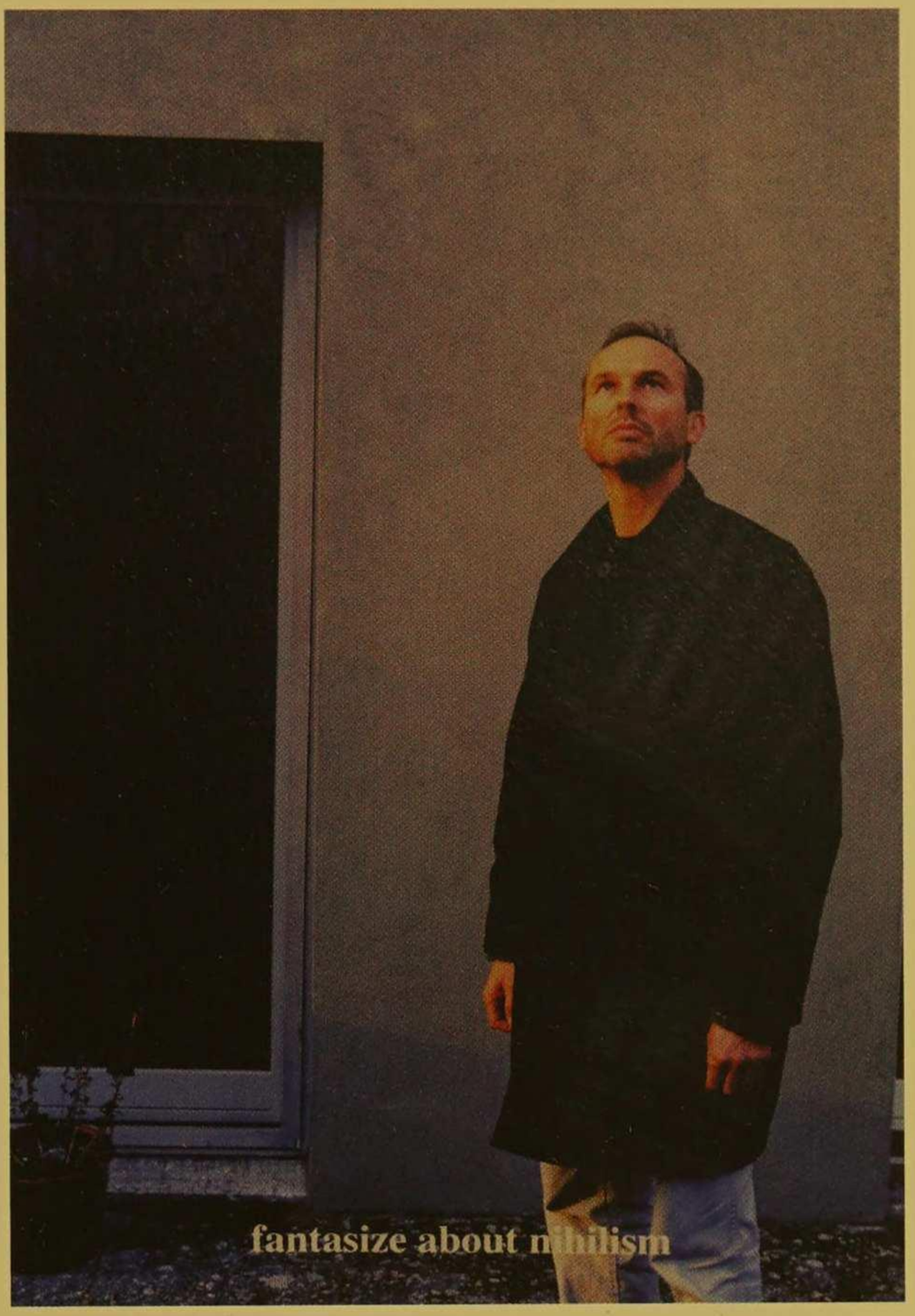
be too lazy to argue

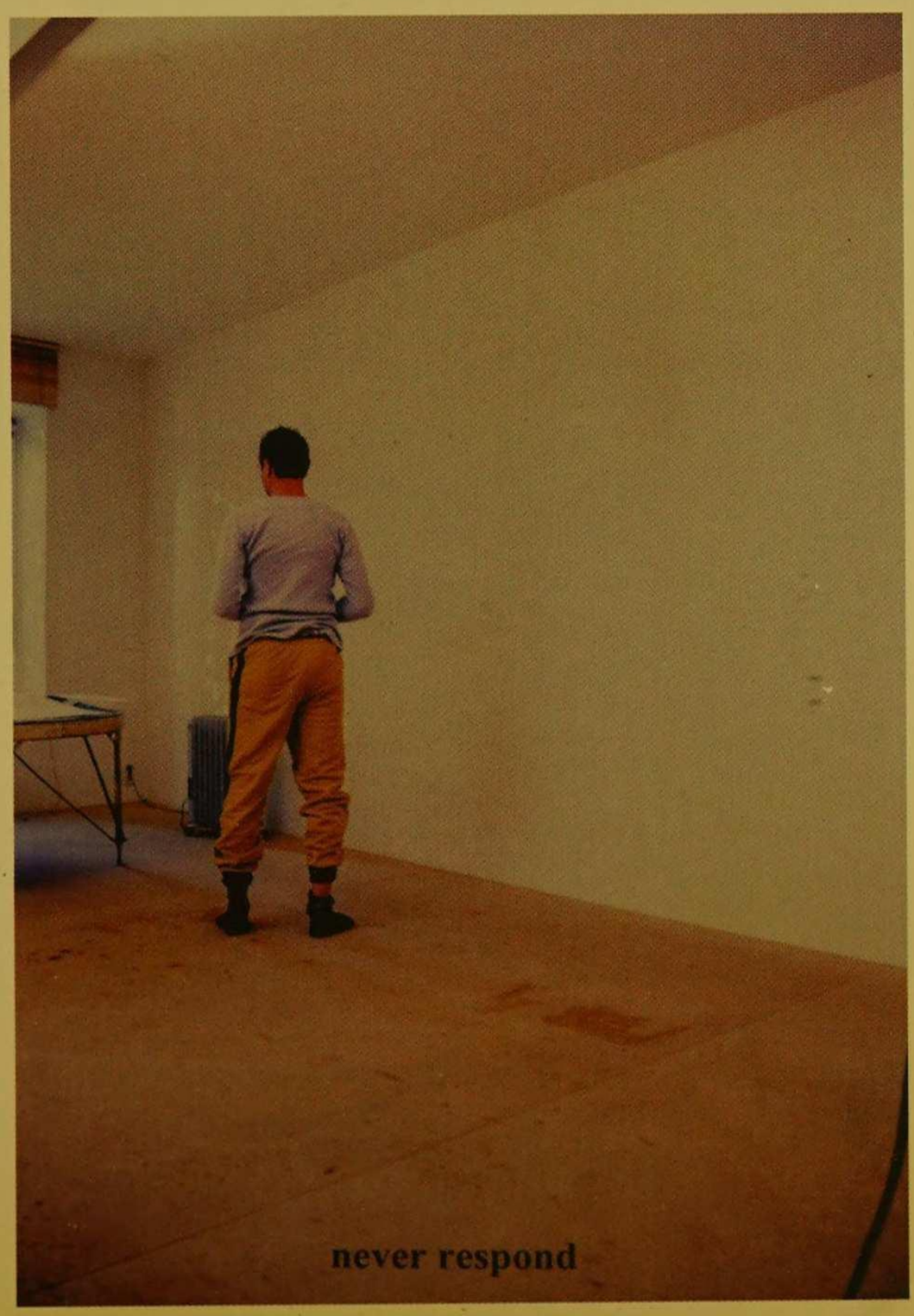


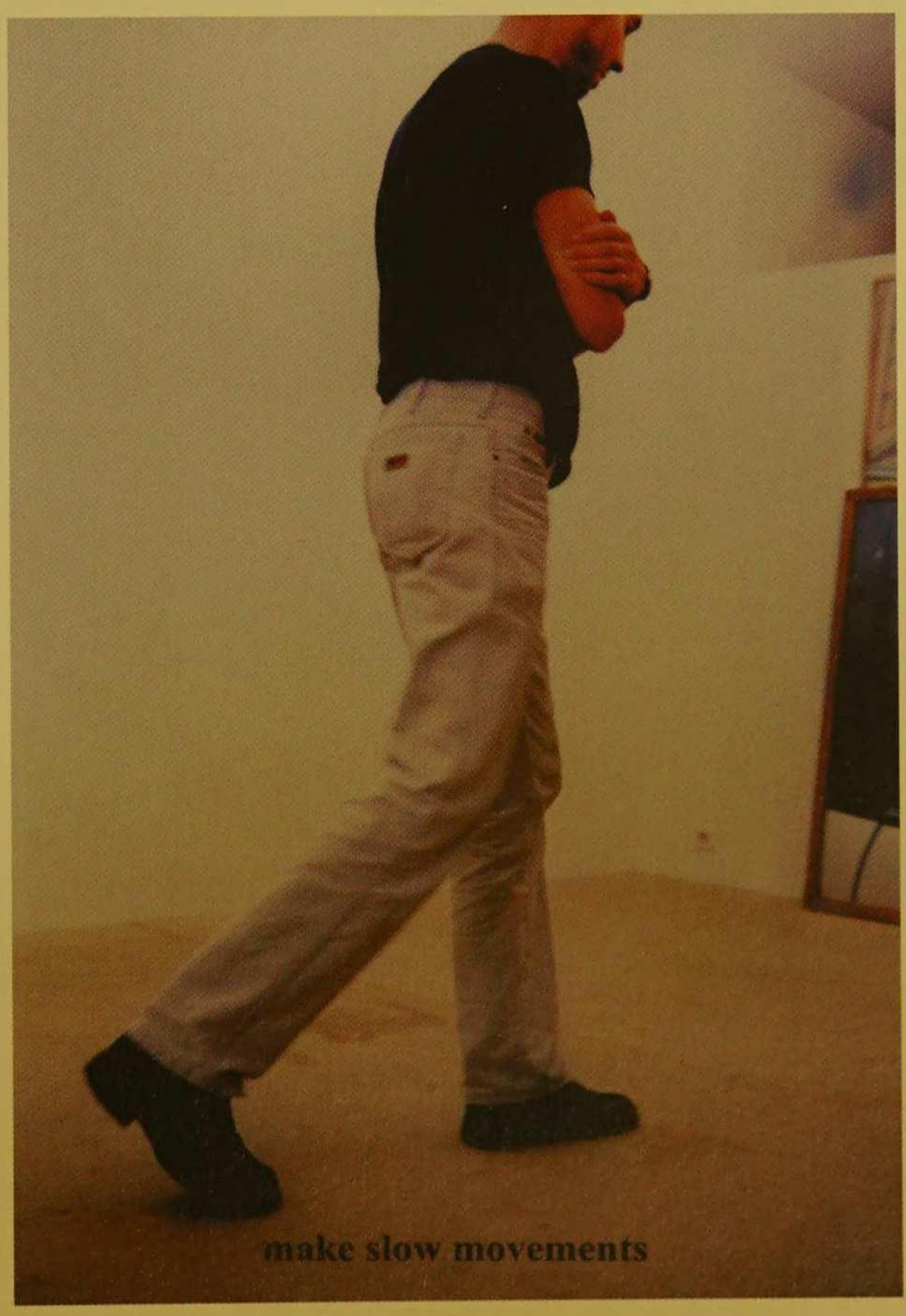
be indifferent about everything

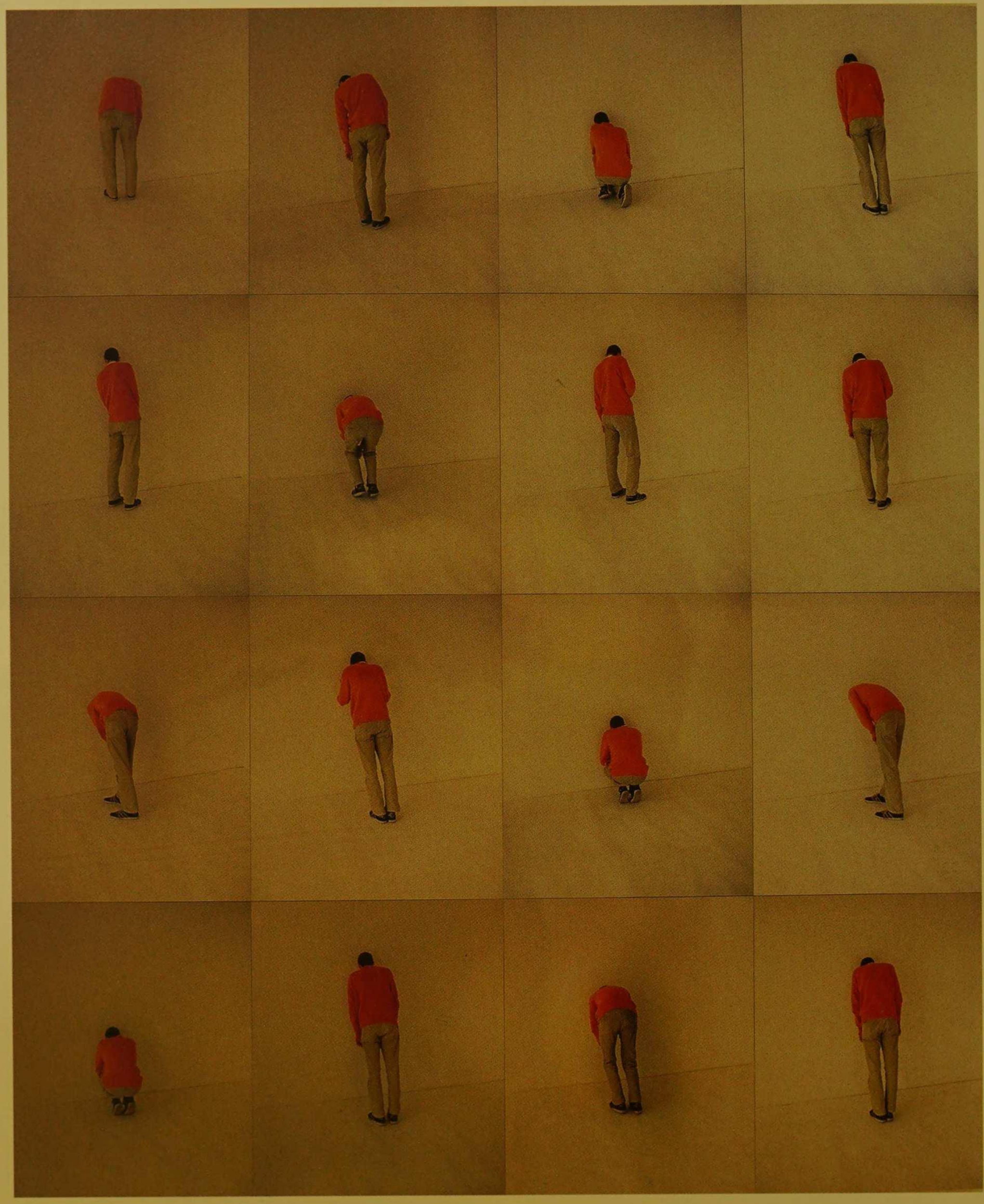
don't work

take naps on the office toilet

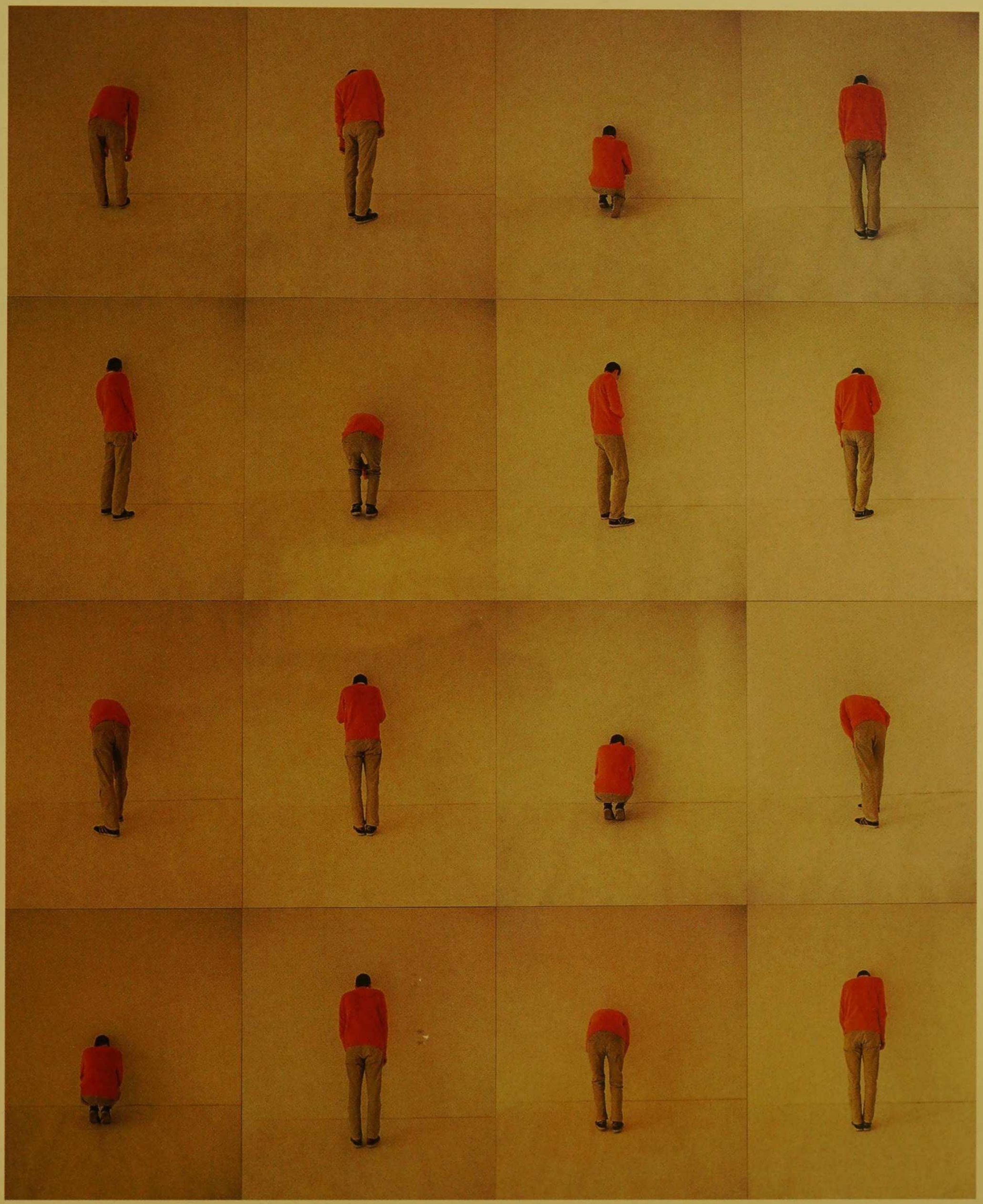

fantasize about nihilism


never respond


make slow movements

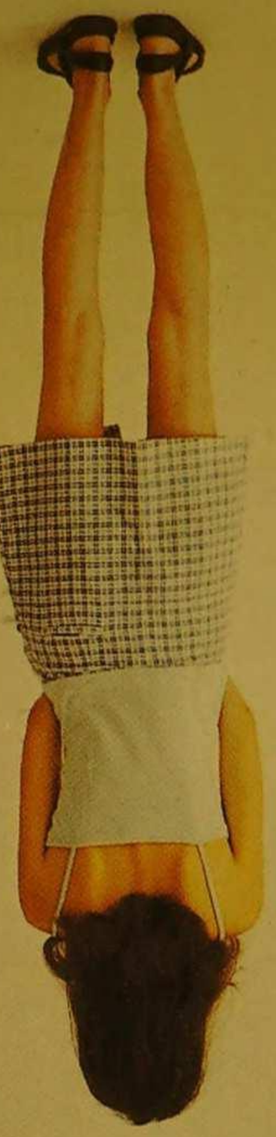


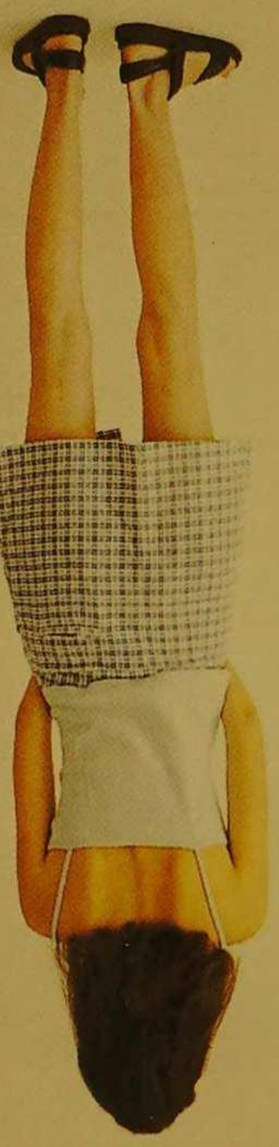
THINKING ABOUT KANT, 1999
c-print on PVC, plexiglass
240 x 200 cm, part of diptychon with "Thinking about Montaigne"
collection EVN, Vienna



THINKING ABOUT MONTAIGNE, 1999
c-print on PVC, plexiglass
240 x 200 cm, part of diptychon with "Thinking about Montaigne"
collection EVN, Vienna

WE WATCH KARIN, SHE WATCHES SOMETHING ELSE, 2001
c-prints on aluminium, 6 parts
120 x 180 cm each; 48 photographs, 60 x 45 cm each

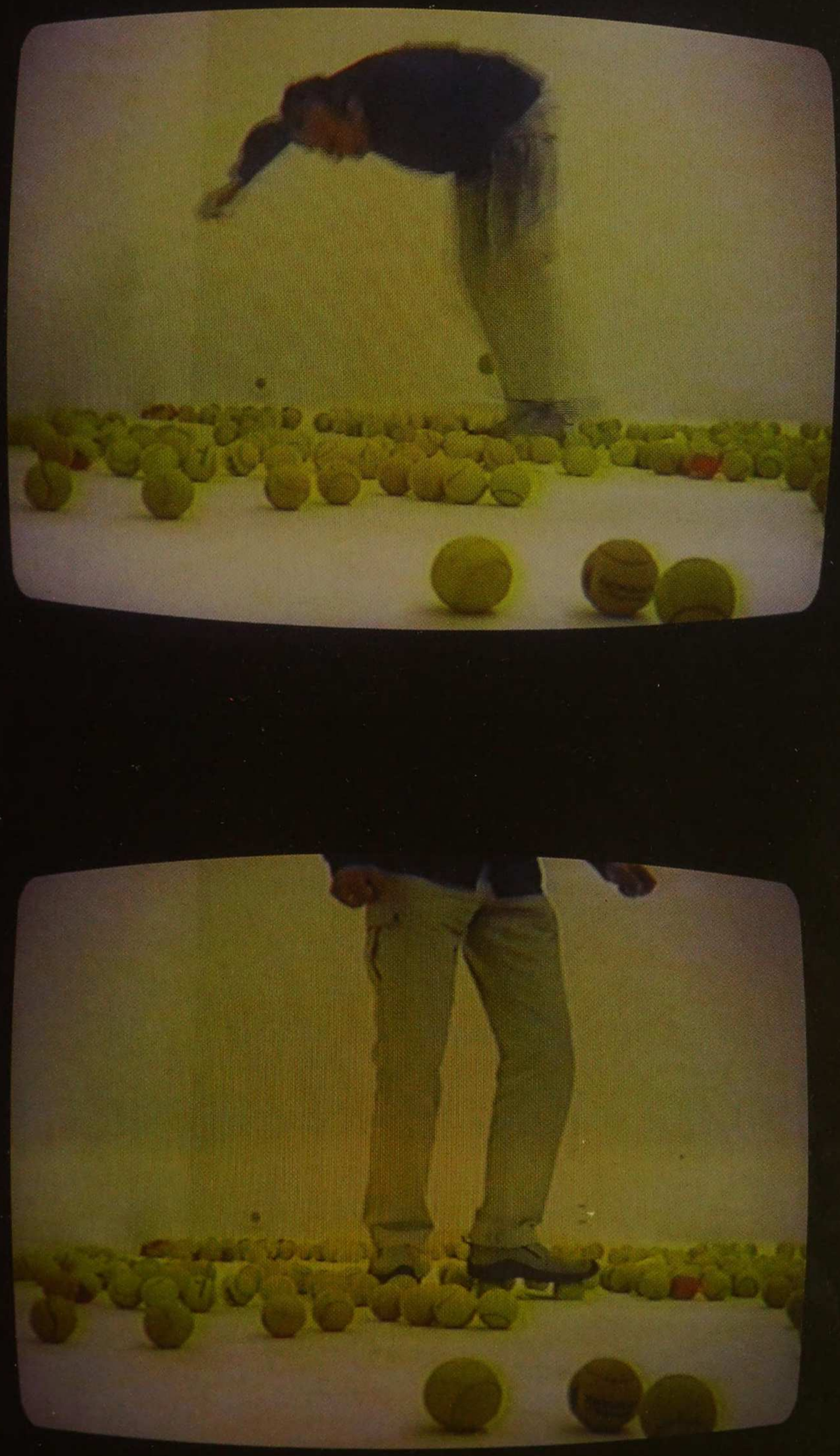




INDOOR SCULPTURES, 1999
c-print on PVC
180 x 200 cm
collection FNAC, Paris

SCULPTURE WITH A BOX, 1999
c-print on PVC
180 x 200 cm
collection FRAC Limousine, Limoges

FOOTBALL, 1996
video, video player, video projector, box, dispersion



left:
QUETSCH + WUMM – A CORRECTION OF THE THEORY OF F. BACON, 2001
video (DVD), 11 min., loop
performer: Erwin Wurm

above:
QUETSCH + WUMM – A CORRECTION OF THE THEORY OF F. BACON, 2001
c-print on PVC
150 x 200 cm
in co-operation with students of the St. Martin's School, London

below:
QUETSCH + WUMM – A CORRECTION OF THE THEORY OF F. BACON, 2001
installation shot

left and opposite:
THE MAN WHO CARRIED A BOWL ABOVE HIS HEAD FOR 2 YEARS (PART 1: FALL, WINTER), 2000/01
video (DVD), 13 min., loop
performer: Michael Pisk

SCHÖNER
BADEN

THE MAN WHO TRAVELLED AROUND THE WORLD TO MAKE A SCULPTURE, 2001
video (DVD), 13 min., loop
performer: Jacques Cario

pages 204-205:
HOTELROOMS (ROTORUA, NZ), 2001
c-print
100 x 80 cm

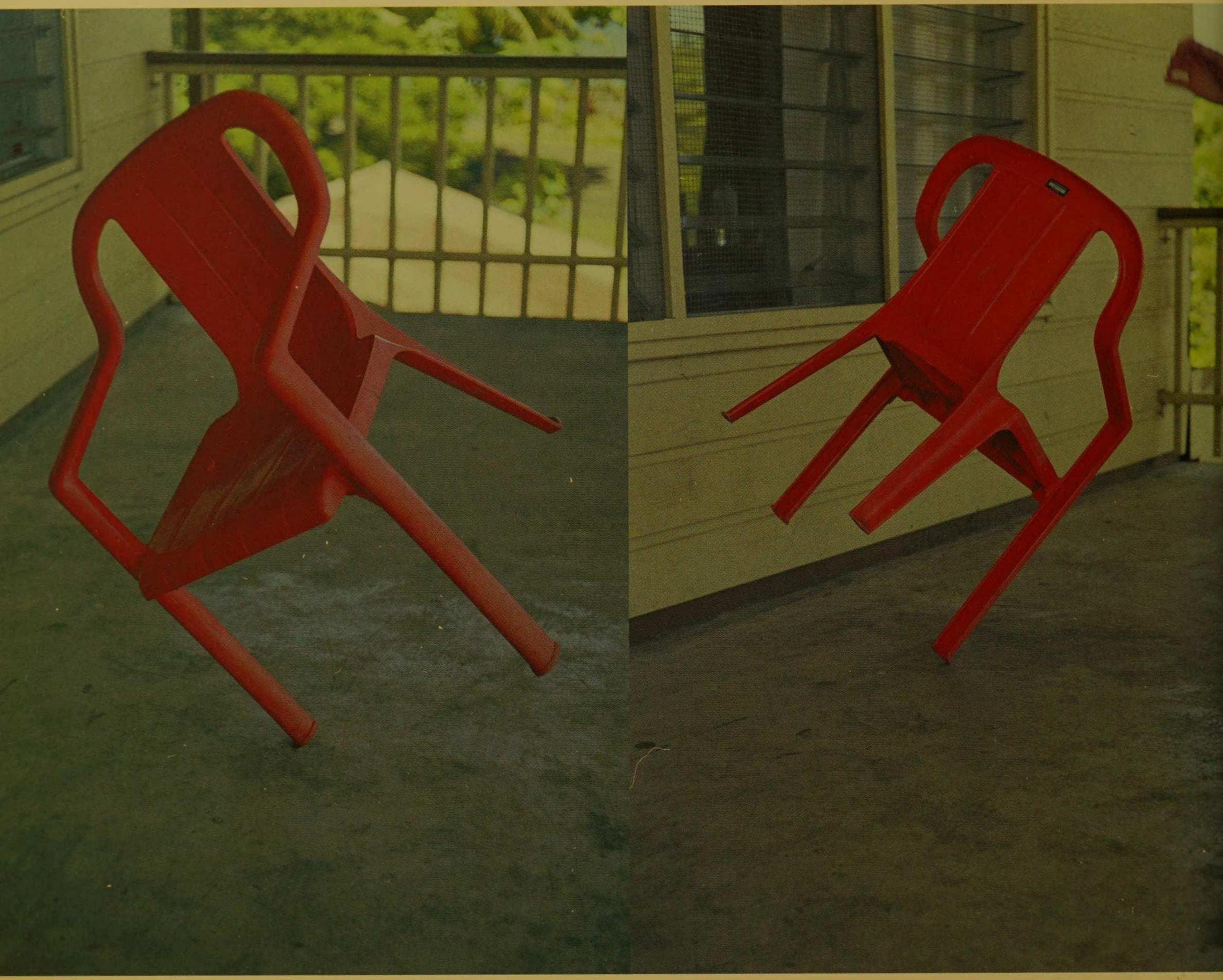
HOTELROOMS (CHRISTCHURCH, NZ), 2001
c-print
100 x 80 cm

HOTELROOMS (SAMOA), 2001
c-print
100 x 80 cm

HOTELROOMS (SINGAPORE), 2001
c-print
100 x 80 cm

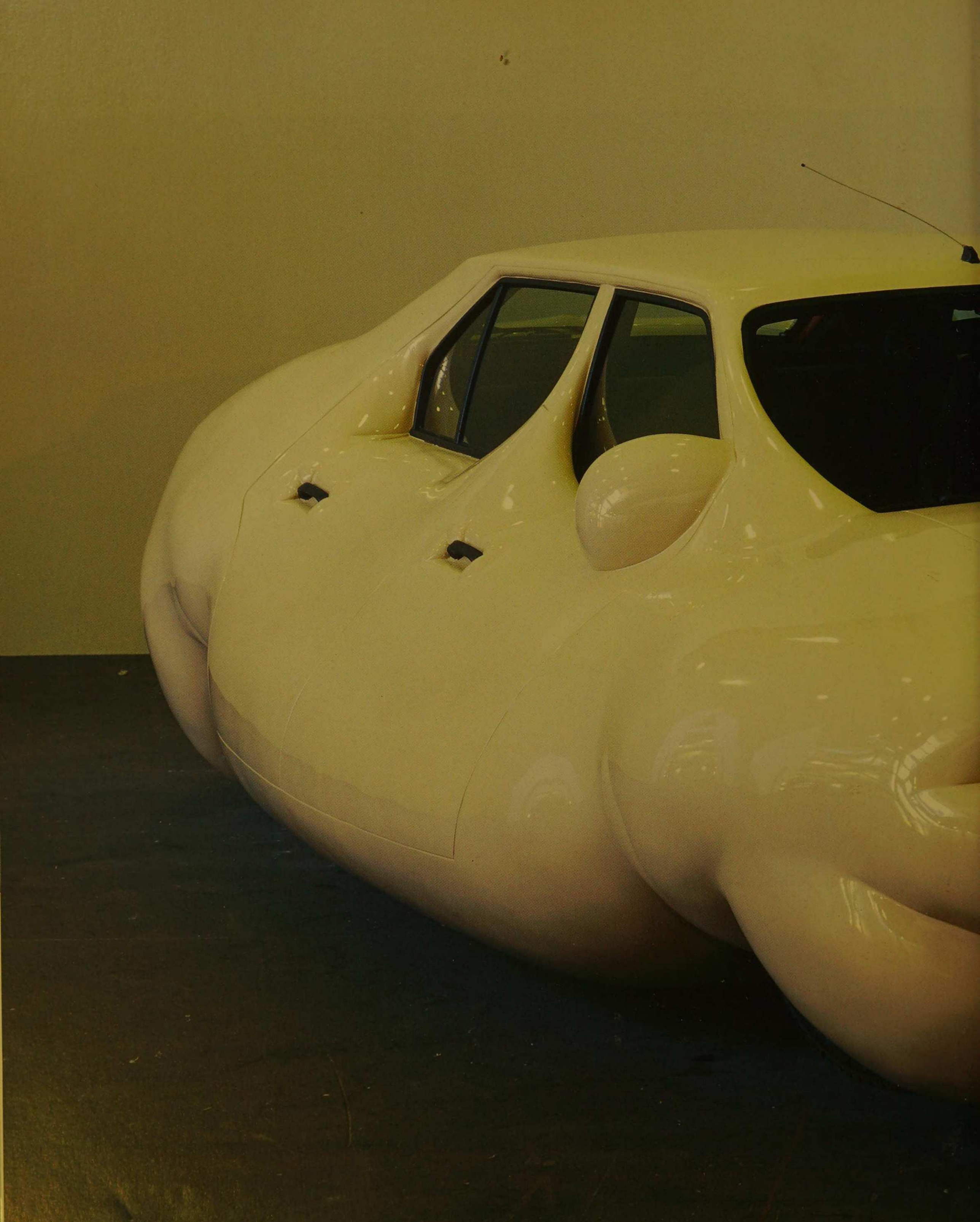
HOTELROOMS (PICTON, NZ), 2001
c-print
160 x 130 cm

pages 206-207:
ONE MINUTE SCULPTURES 1997
c-prints
45 x 30 cm
collection Centre Georges Pompidou, Paris



above:
RED CHAIRS, 2001
c-prints
65 x 43 cm

pages 210-211:
FAT CAR, 2001
styrofoam, polyester, car
480 x 265 x 13 cm



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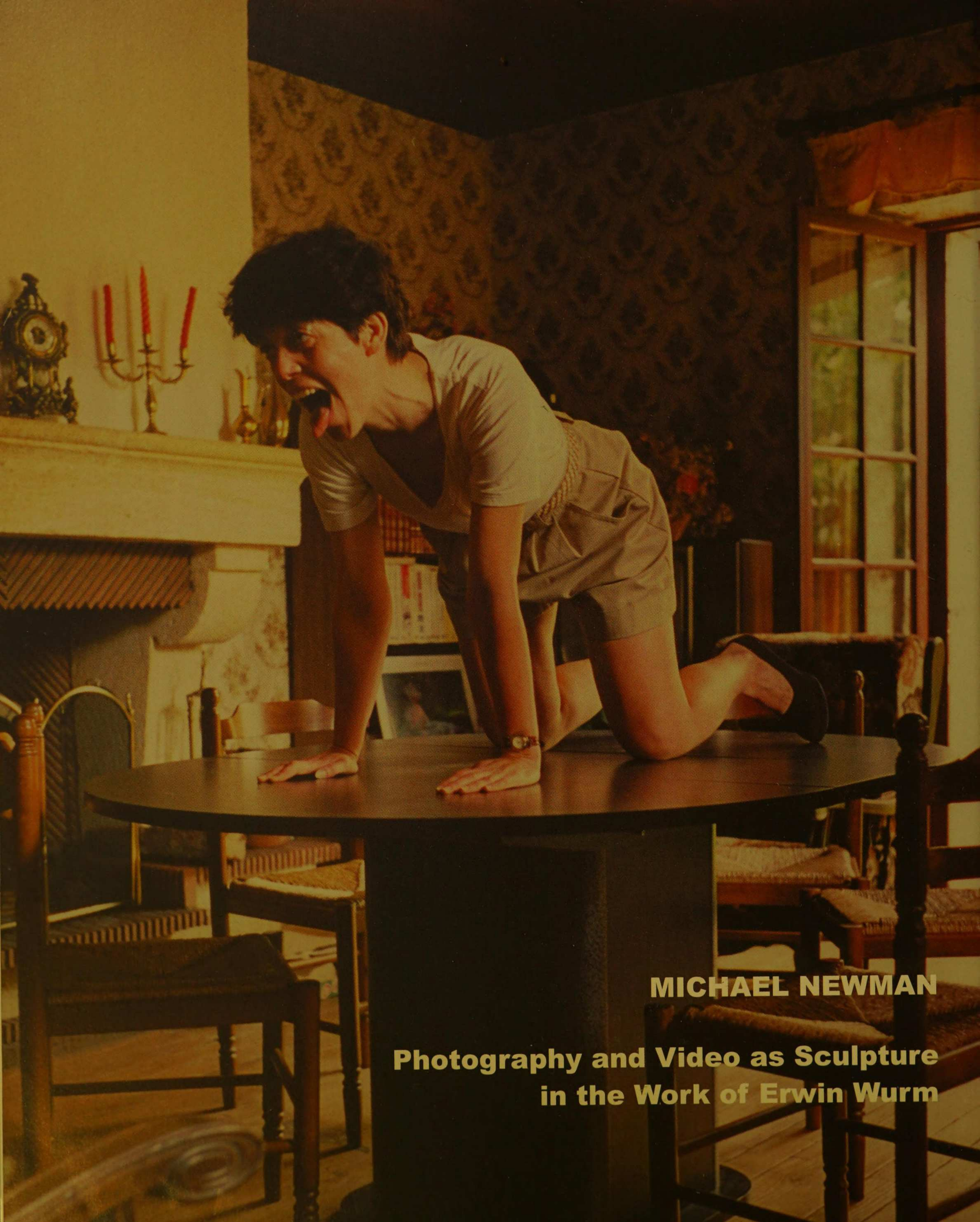


MICHAEL NEWMAN

Photography and Video as Sculpture in the Work of Erwin Wurm

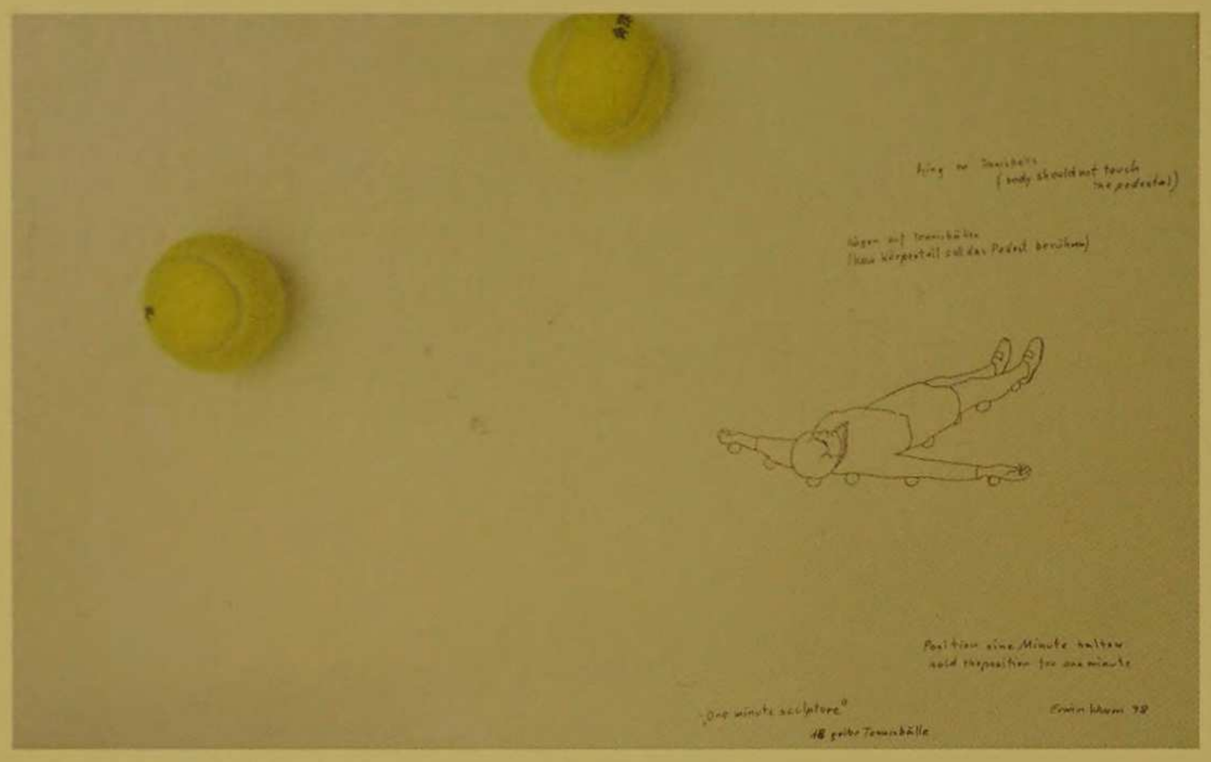
Erwin Wurm's sculptures – many of which take the form of photographs and videos as well as objects – for the most part use people, including himself, and when there is no person, as in the case of the sweaters folded and hung on two nails according to instructions, the human appears to be present in its absence. However Wurm's "dust sculptures", where a rectangle is described by a surround of dust,[1] should warn us against too hastily inferring a presence from an absence: although we might imagine that an object has been left there for some time, and then removed leaving its trace, this may just be a contrived effect.[2] Wurm evokes the pathos of absence as loss, and the immediacy of the indexical sign, while introducing uncertainty. This serves to puncture the nostalgia for the immediacy of the trace with which analogue photography is so often associated, increasingly as this direct causal connection with the referent is severed in the age of digital imaging. It also, I think, warns us against too quickly using the photograph as a displaced form of mourning, and the artwork as a relic, which is not to say, perhaps, that it does not inevitably become a fetish of some kind.

The fetish is not only a denial of loss, it is also a repository of value, whether the investment is sexual, economic or aesthetic. Wurm may expose that at its heart is nothing, and may re-temporalise the object by relating it to the action that produced it, but how is he to deal with the way in which his work is expropriated by media culture – of which it is of course already a part – to serve the marketing of brands? If there is a problem here, it is not one of the artist trying to keep his hands clean, as if that were possible. Rather, it is a question of how the existential dimension of Wurm's work – showing ways of relating to objects, to our bodies in the world, to time – can be sustained, at least for a while, without collapsing all too soon into an image that is identified and frozen, which conceals its genesis and the fact that things may have been otherwise.

A series of fashion photographs in *Self Service* magazine, made by a photographer for Ridge Forester, are based on *One Minute Sculptures* (from 1997) by Wurm: for example, one of someone bending over in plain jeans with a toilet roll perched on their back becomes a picture of a bottle of Evian on designer jeans with decorated pockets, or a man in a rather naff checked jacket holding in his mouth a hanger on which there is a generic pink shirt, is replaced with a trendy-looking man in coat by APC who is holding in the same way a jacket by Yamamoto.[3]

What occurs is a fetishising of details and signs for which the model is merely a means, with absurdity being used as a device to attract attention in a saturated market. It is tempting to say that in Wurm's *One Minute Sculptures* we find the opposite: a person who participates actively in the realisation of an action presented as a performance, with an implicit or explicit duration, rather than as a commodity – tempting because this would imply a moral purity, and that the art world does not share its condition with fashion. After all, "modernism", "modernity" and "mode" are cognate terms. Yet it is a certain fetishisation of the art work –

opposite:
INDOOR SCULPTURE CAHORS, 1999
c-print on aluminium
120 x 80 cm and 186 x 126,5 cm

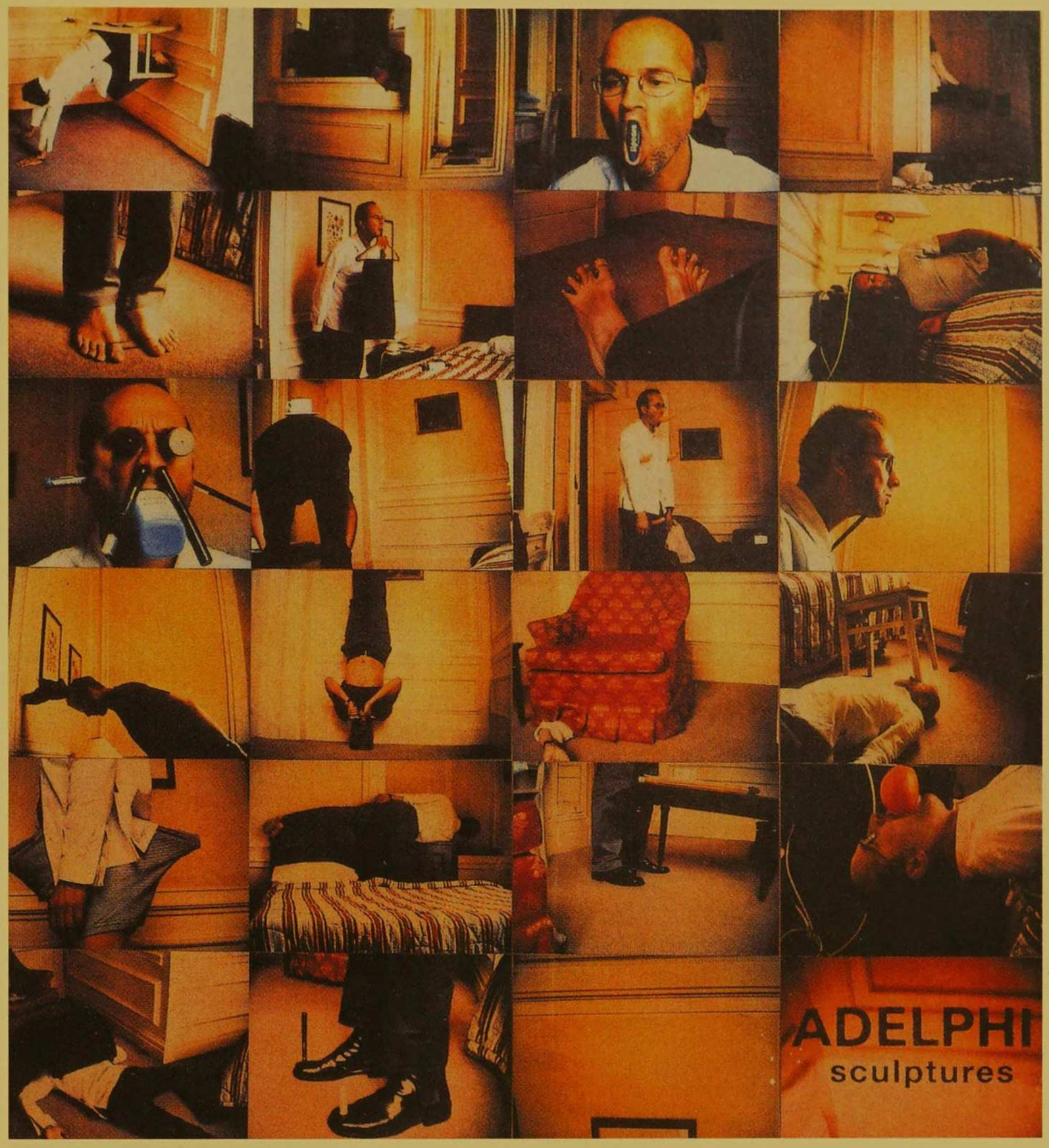


INSTRUCTION DRAWING, 1998
tennis balls, drawing

Taipei installation shot, 2000

its temporal and historical immobilisation – that Wurm seems to want to refuse when he specifies that the sweaters for his folded sweater sculptures should be renewed every twenty years or so.[4] But it must also be the case that the Forester photographs were already present as a possibility in Wurm's *One Minute Sculptures*, that their very existence is inscribed in a chain of exploitation in which Wurm himself also inevitably participates. Indeed, this is the very condition for the realisation of the *One Minute Sculptures*, and the mark of their difference from Conceptual Art, where at times artists attempted to avoid reification by not realising their propositions, in addition, Wurm's sculptures are not utopian and inter-personal in the manner of the interactive art of the 1960s, for example the clothing and materials, such as flexible tubes, laid out for use by visitors to her exhibitions in the 1960s by the Brazilian artist Lygia Clark (1920-1988). As I have suggested, their implication seems, rather, to be existential, to concern the relation of the subject with time. There is an aspect of Conceptual Art that Erwin Wurm does, however, take up and extend, and that is the relation of an action or performance to its documentation. He is not the only artist today to have used what was originally conceived as a mere means, a way of recording something ephemeral so that it could be shown after the event and in another place, and to have turned it into a form. The intention for the *One Minute Sculptures* is embodied in an instruction which takes the form of a drawing, often with the enumeration of the object(s) involved and sometimes a written proposition. The drawings look a bit like the illustrations to old "how to" books for boy scouts and girl guides – how to tie knots, improvise a shelter, build a fire, set a trap for an animal and so on. In Wurm's version: how to stuff an object into the front and back of your underpants, how to put your trousers over your head, how to lie on tennis balls without your body touching the ground, how to stick your leg through a hole in a screen, how to hold candles with your eyes, and, taken ad absurdum, how to "hold your breath and think of Spinoza."[5] If and when the instruction is realised, the whole performance, encompassing before and after, is recorded on video, during which time a photograph is taken of the realised "sculpture". Together drawings, videos and photographs thus form a complete documentation or "archive"

of the intention, its process of realisation, and the outcome. Only, of course, the sculpture "itself", the configuration of person and/or objects happening in a particular place at a moment in time, is absent. This opens up an ambiguity concerning what exactly a "one minute sculpture" is. Is it the performance? Or is it the photograph or video that the performance has left behind? Or is it the concept, which could in principle be repeated, realised innumerable times (in which case not only are Wurm's *One Minute Sculptures* made in the Adelphi Hotel, Liverpool, versions of previously realised ones, but we could also ask whether the Forester photographs are effectively versions of Wurm's sculptures)? The most productive approach to these questions is not, I think, to worry too much about a decision one way or another, as to consider the effects of that very ontological instability.
That the photograph is presented, from one point of view at least, as the documentation of a performance – whether with or without a person – draws attention to the normally repressed temporal modality of the photograph itself. The photograph is not a timeless moment – a "now" – but the suspension of a duration. In Wurm's practice, the photograph takes on the precariousness of the gesture, its relation to human finitude. But at the same time the moment, now no longer "timeless", is displaced.
The photograph, it may be supposed, allows the event that it records to be represented (although not to re-occur) in another context, and potentially an infinity of other contexts. In this way the photographs



ADELPHI SCULPTURES, 1999
c-print on aluminium
160 x 180 cm
24 one minute sculpture-stills from the video "Adelphi"
private collection

comprising Wurm's *One Minute Sculptures* at the same time extend and invert the logic of the Duchampian readymade: for whereas the readymade – at least according to one among a number of readings – takes an object from the series of mass-produced (therefore re-produced) objects and from its context of use in order to present it, as a result of a non-aesthetic choice, in an art gallery, thus throwing into crisis the category and function of "work of art", the photograph of, and/or, as "one minute sculpture" displaces the unique event and inserts it – potentially at least – into the infinitely extensible series of

ONE MINUTE SCULPTURE 1997
c-print
45 x 30 cm
collection Centre Georges Pompidou, Paris

reproductions. Another effect of the readymade is the movement "upstream" of the location of the work of art from the result of the execution of an intention, to an instruction. In Duchamp's notes these instructions tend to refer to language as readymade ("To go through the dictionary/and cross out all the "undesirable" words/Perhaps add some others"),[6] or are relatively undetermined ("Make a sick picture or a sick Readymade"),[7] or are not yet realised but in principle could be ("Buy a pair of ice-tongs as a Rdymade [sic]").[8]

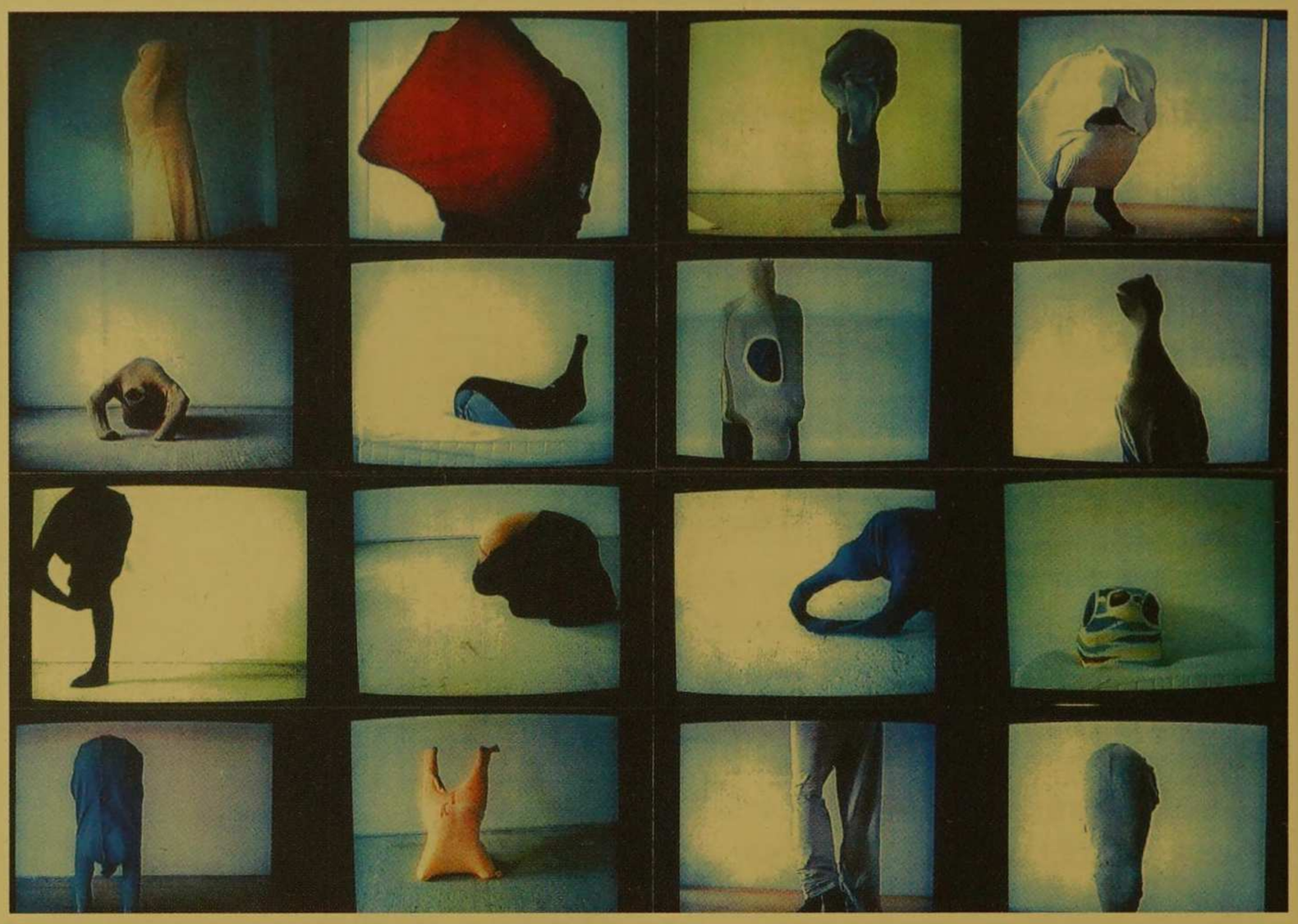
In 1955 Yoko Ono performed *Lighting Piece* according to the instruction "Light a match and watch till it goes out," in 1961 she exhibited paintings together with the instructions according to which they were realised, and in the following year displayed and published the instructions by themselves.[9] By 1968 the "statement" had become the locus of Lawrence Weiner's work.[10]

This tendency can be understood in two, opposed ways: either as the abandonment, following the readymade, of the idealist *telos* which starts from the intention to be subsequently realised in a product or expression; or as a hyperidealisation of the artwork which is no longer subject to the constraints of realisation. Rather than aligning himself with either of these two options, Wurm operates in the disjunction between them, instigating and recording in his "one minute sculpture" the absurd acting-out of an instruction or proposal, liable always, as a result of its temporal condition and the physical constraints, to miscarry.

The photographs are at once merely

documentation, and more than documentation. Does the book titled *One Minute Sculptures* record the sculptures or include them?[11] There is a further ambiguity in the aesthetic of the photographs themselves. On the one hand, they – or at least many of them – appear to be snapshots, taken quickly, and fairly casually, without much effort being devoted to lighting, colour and technique. This "snapshot" aesthetic inscribes them in the everyday. If we see someone doing something bizarre, like standing on two balls, lying on oranges, balancing a bicycle on their prostrate body, or tucking bottles under their arms or between their legs, we might pull out a camera if we happened to have one and take a picture. We may be reminded of Richard Wentworth's photographs of everyday, improvisatory ways of "making do" with objects documented in photographs taken from 1970, which in 1985 were presented in a video *Making Do and Getting By*.[12] Unlike Wurm's *One Minute Sculptures*, however, Wentworth's photographs are of functional set-ups and ways of doing things, which rather than being made for art are anonymous if intimate and personal, and, captured on the wing, have to do with improvised adaption to circumstance. The contrast serves to pick out the element of deliberate performance that is characteristic of Wurm's work – a performance *of* the medium as much as *within* it.
A number of Wurm's *One Minute Sculpture* photographs are clearly carefully composed, and this photographic composition is itself an irreducible element of the "sculpture", the legs are cut off by the lower edge in the image of the toilet roll and

ONE MINUTE SCULPTURE 1997
c-print
45 x 30 cm
collection Centre Georges Pompidou, Paris



59 POSITIONS, 1992
video, 60 min.
private collection

behind; the head of the woman who has table-legs on her shoes is cut off by the upper frame; only the head of the woman with the chairleg on her closed eyelid shows above the lower edge; the lower legs of the person with a sofa on their head is cut off by the frame, and so on. These "compositions" make us suspect the apparently neutral photographs of being as factitious as the more obviously composed ones. Where composition is more apparent, it is almost always an effect of framing. This draws attention to the role of the photograph in general as a way of framing. If the frame is traditionally a pictorial device, its sculptural equivalent has been the pedestal. In some exhibitions of his work, Wurm has left an empty pedestal on which members of the public may perform "one minute sculptures", recalling Piero Manzoni's *Magic Base* (1961), on which the artist and others could stand to become works of art. We could perhaps say that for the "one minute sculptures" the framing-effect of the photograph functions as the equivalent of a pedestal.

If we ask ourselves what is the difference between the video version of the *One Minute Sculpture* (1997) and the photographs, the answer would be, in one word, failure. Not the failure of the video, but the recording of the failure to achieve the "one minute sculptures" in the video, which has, in effect, been bracketed out of the photographs. Sometimes the action works, but more often than not the person fails to get the objects to balance, or to hold the position attempted. And even when it does work, in the video we see what is excluded from the photograph, the number of failed attempts it takes, and the collapse of the object or position after a few seconds. This has its measure of slapstick comedy, and pathos. It is the *difference* between the photographs and the

video that tells us something of the source of this comedy and pathos. If the photograph captures a moment, video follows duration. Another way that Erwin Wurm shows up the difference is by making the subject "freeze" in position within a scenario in the video, as in *Still II* (1994), where, among the various freezes, a woman holds a position having got up from a couch ready to reach over to adjust a TV, which we hear continuing to play, or a man stops midstep by a road while we hear a car approaching and then see it go past. Here, the difference between photographs and video is incorporated within the video itself – although, of course, none of Wurm's subjects quite manages to stay completely still.

Human existence is characterised less by its anticipatory, projective character, than by the consciousness that our projects are subjected to failure (the source of both comedy and tragedy). Contrast the video *One Minute Sculptures* (1997) with the video *Adelphi Sculptures* (1999) made by Wurm of himself in a hotel room in Liverpool; some of these "sculptures" re-execute previous conceptions, others are based on objects and the features of the room – lying horizontal on the bedhead, wedging the body between two walls – these are methodically and successfully executed, which removes the slapstick quality of the *One Minute Sculptures* (1997) video, and conveys the rather disturbing impression of someone preparing for suicide. Elsewhere excess becomes sad, as in the video *Fabio Getting Dressed (entire wardrobe)* (1992) where the subject's movements become slower and more difficult as he progressively enlarges himself, until he finally walks off looking like a street-person. Or *59 Positions* (1992) where the pullovers in which people conceal themselves and adopt various positions, while often funny and rather beautiful, can suddenly become surreal and suffocating, as if Man Ray's photograph *The Riddle*, or *The Enigma of Isidore Ducasse* (1920) was not of a sewing machine tied up with burlap but a person struggling to get out. The black side of Erwin Wurm's comedy should not be underestimated.

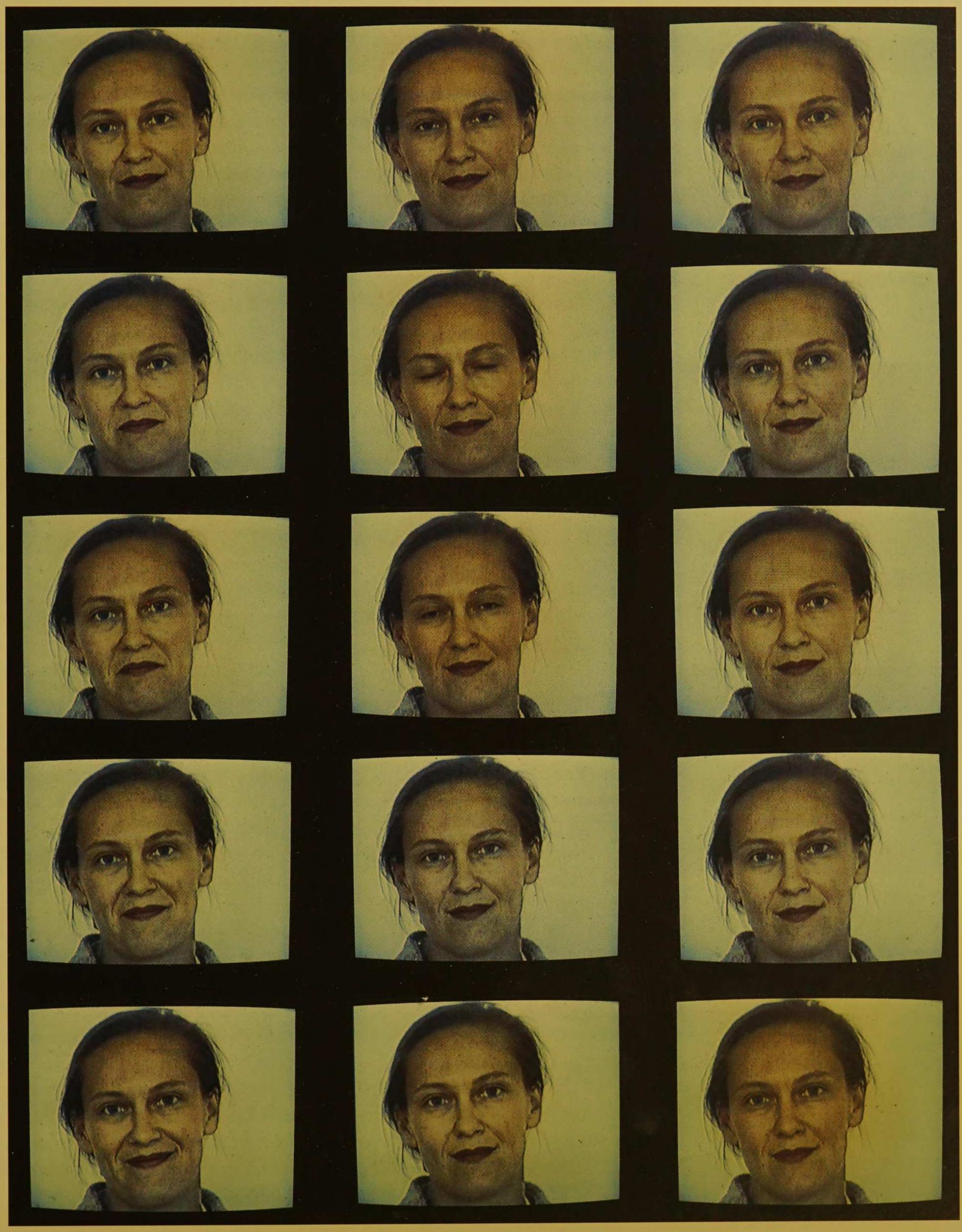
That said, the "fall" – the collapse to which human projects are inevitably subjected – is not simply negative, or a deficiency. Not only is the possibility of failure the condition of possibility for any success – indeed the failures to achieve or sustain the "sculpture" is the basis for the success of the *One Minute Sculptures* video – but a certain "fall" or collapse is also the minimal condition for something other to emerge. *Face (1000 Portraits)* (1993/94) is a video of sequences of about five seconds of around eight hundred faces framed from neck up, thus excluding clothing, except for face-furniture such as glasses and earrings. The subjects were chosen to be unknown to the viewer, while the exclusion of clues from the neck down blocks the tendency towards constructing a typology in the manner of August Sander's photographic archive *Face of Our Time* (1929) and *People of the Twentieth Century*. In an interview, Wurm has described the work thus: "My intention was to let the face merge, to let it be experienced as a mass and to no longer let the individuality emerge. This has to do

FACE (1000 PORTRAITS), 1993/94
video, 90 min.

above and opposite:
FACE (1000 PORTRAITS), 1993/94
video, 90 min.

with a loss of personality. One sees how everyone desperately fights against the five seconds, in which he or she has the possibility to present him- or herself. Some laugh, others become unsure or rigid or show other reactions. This minimum of personality appearing here is ridiculous in relation to the whole video. On seeing the twentieth face you have already forgotten the first one."[13]

There is an awareness here of the violence of representation: the video camera forces a self consciousness on the subject who reacts by adopting a pose, or more precisely an expression made all the more necessary by the exclusion of the body from the picture (almost like a video-version of the photo-booth). The irony of the situation, in Wurm's description, is that in the multiplication of these self-presentations the individuals lose the very individuality that they are trying to preserve. A contrast would be with Walter Benjamin's description of how nineteenth century portrait photography, requiring the subject to remain still for a long time, created, in the way the bourgeois in his or her ascendancy met with a certain innocence the most advanced technology of the time, an effect of aura.[14] Whereas the photograph stills, video captures manifold, tiny *movements* of the face – particularly around the mouth, eyebrows and eyes. This sets up a tension between the dimension of pose, personality, and mask – personality's etymological source (the Latin *persona* means "mask") – on the one hand, and the disintegrating – de-personalising because involuntary – movements on the other: the posed expression that the sitter attempts to maintain breaks down from within. In the attempt to cancel both individuality and type something else emerges, which involves a further irony: it is not the pose or personality that individualises, but its very disintegration. Individuality, then, would not be a matter of an irreducible "core" or "kernel" – difference always, after all, involves comparison – but rather the outcome of a movement or process of fall or collapse. Seen in this way – which it must be admitted is not quite the artist's way of seeing it according to the interview – Wurm's *Face (1000 Portraits)* (1993/94) has something to add to the philosophical question of where is the otherness of the other person: is it to be found in an "absolute" singularity that would be irreducible to any quality, including sensibly perceptible qualities and culturally specific features, since these qualities are themselves interchangeable universals; or in a unique concatenation of qualities, different for each person, on the basis of which we can recognise the face of someone we know in a crowd, which is not the same as "remembering" a face, in the sense of being able to call up a representation of it to ourselves? Wurm's choice of sitters is multi-cultural and multi-ethnic, which in the current context of Austrian politics has implications. What the experience of Wurm's video suggests to me is that, while the pose simultaneously colludes with and defends against, or defends *against* by colluding *with* the video as a technology of visual representation (the violence and intrusiveness of which is indicated by its connection



with surveillance), some kind of individuality, one might almost say singularity, emerges not as an essence behind the mask, but (unconsciously) in the very movement of the fall of the pose, its disintegration into tiny, involuntary movements picked up by the video camera.[15] Once again, time is the condition for this doubleness: it makes possible both the capture and the fall.

A fall depends on gravity. The freeze-effect of the photograph that suspends the fall makes possible Yves Klein's *Leap into the Void* (1960), when he appears to be launching himself from a roof ledge. This photograph – a montage, although Klein did indeed jump[16] – allows a fall to miraculously become an ascent; it not only documents, but makes possible and gives a meaning to a performance of the body. To this precedent of the performance-photograph, one might add performance-film, such as Marcel Broodthaers *La Pluie (Projet pour un texte)* (1969), where "rain" washes the ink away as the artist attempts to write, also a record of failure, important as these are in providing possible models, they are not sufficient by themselves, since the result is not quite "sculpture" as is the case in Wurm's "one minute sculptures". The image as performance needs to meet the object understood as process, change of state or action. The photographs and videos may be considered as "sculpture" partly as a result of the effect on the extension of that category made by the turn to transitivity in certain sculpture of the 1960s. In 1968-70 Richard Serra made a list of infinitives which includes:

TO ROLL / TO CREASE / TO FOLD / TO STORE / TO BEND / [...] / TO SEVER / TO DROP

Rosalind Krauss comments: "Serra's work seems to inhabit the realm of the transitive verb, with its image of activity and effect..."[17] That being the case, representations of activity, such as Serra's film *Hand Catching Lead* (1969) – also, incidentally, as much about the failure to catch – could themselves be counted as sculpture, and the field of film-sculptures, photo-sculptures, and video-sculptures was opened up. One may think also of Beuys's sculptures, directly or indirectly related to performance, such as the various *Action Objects* and the *Felt Suit* (1970); and of course of the remnants of self-lacerating performances of Vienna Actionism, although in both these cases the object tends to function as relic, an effect which Wurm seeks precisely to avoid.

As soon as photographic representation – including film and video – are seen not as secondary to the act or event, not simply as forms of documentation of what is already there external to the apparatus, but as intrinsic to what is presented, the possibility of a phenomenological ground and the constancy of physical conditions and forces is thrown into question. To say that photographs and videos are "sculpture" is to say that what is implied in these modes of representation is not secondary to the object but involved in its very constitution, such that the object is now understood as performance (whether or not a person who acts or a performer is involved).

The result is the meeting of the

temporalisation of objects, the fixity of which is rendered precarious and provisional, with the disruptive possibilities of the means of representation on which their identity and predictability depends. So in Erwin Wurm's video *Memory* (1994/2000), a candle flame and water poured out of a teapot go sideways, washing up liquid squeezed out of its container curves upwards, a can slides up the wall, shoes slide backwards along the floor, food flies off a plate as it levels out, then the hand holding the plate rotates and the plate does not fall. These are simple, low-tech effects, created by such tricks as inverting the camera. Cumulatively, though, they begin to disturb our expectations about what is up and what is down, which way gravity works, the everyday "background" to our experience of the world. Laughter is mixed with queasiness.

01 The catalogue *Erwin Wurm*, Museum moderner Kunst Ludwig, Vienna, 1994-95 contains illustrations of examples from 1989-93, all called *Untitled*, including under a bell jar, on plinths and in the street. See also Erwin Wurm: *Expedition - Staubskulpturen/ Dust Sculptures*, Cologne, Kölner Kunstverein, 1994.

02 A comparison of Wurm's *Dust sculptures* with the landscape created on Duchamp's *Large Glass* in Man Ray's photograph *Dust Breeding* (1920) emphasises the elements of time and indexicality, a reflection perhaps of a slow analogue to the photographic process. While raising the question of the relation of the mode of display to the (absent?) object, they do not function as a social-institutional critique in the sense of Mierle Laderman Ukeles's cleaning of a museum display case, designated a "dust painting", in *Transfer: The Maintenance of the Art Object* (Wadsworth Atheneum, Hartford, Connecticut, 20 July 1993). Another precedent for the attempt to exhibit nothing is Yves Klein's *The Void* (1958) where the empty gallery throws the emphasis onto the opening and duration of the exhibition as an event.

03 See Michelle Nicol, *The Concept of the Original* in *Obsolete: Wurm v. Forester*, Parkett, Nr. 55, 1999, pp. 184-185.

04 See *A Conversation with Hans-Ulrich Obrist*, March 1996, in Erwin Wurm, Galerie Krinzinger, Vienna and Galerie Tanya Rumpff, Haarlem, 1996-97, p. 46, where Obrist adds, "So that what happened to Nouveau Realisme, namely that everything becomes a fetish, does not happen."

05 The drawings have been assembled into a Catalogue Raisonne: *Erwin Wurm, One minute sculptures 1988-1998: Index of Works*, Kunsthaus Bregenz, 1999.

06 Quoted in Jean-Francois Lyotard, *Duchamp's TRANS/formers*, Venice, CA, The Lapis Press, 1990, p. 97.

07 Michel Sanouillet and Elmer Peterson, eds. *The Writing of Marcel Duchamp*, New York, Da Capo Press, 1973, p. 32.

08 Ibid, p. 33.

09 See Alexandra Munroe, *Spirit of YES: The Art and Life of Yoko Ono*, and Bruce Altshuler, *Instructions for a World of Stickiness: The Early Conceptual Work of Yoko Ono*, both in Alexandra Munroe and Jon Hendricks eds, *Yes: Yoko Ono, exhibition catalogue*, New York, Japan Society and Harry N. Abrams, 2000. Apparently Duchamp attended the "Chambers Street series" of events organised by La Monte Young in Ono's studio (pp. 20-21). In *Yoko Ono*, Museum of Modern Art, Oxford, 1997, Chrissie Iles dates *Lighting Piece* in the form of a "score" to 1955, performed in Tokyo in 1962: the model of the instruction as "score" could also be applied to Wurm's *0ne minute sculptures*. Ono's "instruction" works were published in various editions of Grapefruit from 1964 to 1971.

10 See Alexander Alberro and Alice Zimmerman, *NOT HOW IT SHOULD WERE IT TO BE BUILT BUT HOW IT COULD WERE IT TO BE BUILT*, in Alexander Alberro et a. *Lawrence Weiner*, London, Phaidon, 1998, p. 46.

11 In the catalogue *Erwin Wurm: one minute sculptures,* curated by Jérôme Sans, Inova Institute of Visual Arts, UW, Milwaukee, 1998.

12 In *Richard Wentworth, Making Do and Getting By,* produced by Michael Archer, published by the Whitechapel Art Gallery, 1985.

13 c.f. 4, pp. 49-50.

14 See Walter Benjamin, *A Small History of Photography* in *One Way Street and Other Writings*, London, New Left Books, 1979.

15 My argument concerning the face is influenced by, although not quite the same as, that of Gilles Deleuze and Felix Guattari's concerning the deterritorialising of the face in "Faciality" in *A Thousand Plateaus: Capitalism and Schizophrenia*, Minneapolis, The University of Minnesota Press, 1987, pp. 167-191, and Deleuze on the "unframing" effect of the close-up of the face as "attraction image" in C*inema 1: The Movement – Image*, Minneapoiis: The University of Minnesota Press, 1986, pp. 102-7; as well as Ruth Blue on the microphysical indeterminacy of the face in *Shape Shifting*, Interstice No. 3, Spring 1999, pp. 61-75. Where it differs, concerning the singularity of the other person, I draw implicity on Emmanuel Levinas: for Levinas on the face, see his *Totality and Infinity*, Pittsburgh, Duquesne University Press, 1969, pp. 187-219.

16 See Sidra Stich, *Yves Klein*, exhibition catalogue, Hayward Gallery, London, 1995, p. 220.

17 Rosalind Krauss, *Passages in Modern Sculpture*, New York, The Viking Press 1977, p. 275.

First published in: exhibition catalogue *Erwin Wurm*, The Photographers' Gallery, London 2001.

PAULO HERKENHOFF

One One Minute Sculpture by Erwin Wurm

As an art critic, this is what I would like to think about during each second of experiencing Spinoza myself as a lesson of anatomy:

01 Spinoza. "Hold your breath and think of Spinoza" (Wurm). That's all. I hold my breath for one minute and think. This is a *One Minute Sculpture* of Erwin Wurm.

02 Name. "Its name is connected with the person [Baruch Spinoza] who said – free will does not exist" (Wurm).

03 Date. Spinoza was born in 1632 and *Spinoza* 366 years later in 1998.

04 Corpus. *Spinoza* is one of approximately 150 *One Minute Sculptures*.

05 Concept. "The *One Minute Sculptures* are sculptures which can last only for a very short period of time" (Wurm).

06 Measures. *Spinoza* is a disparity. Its interior measures more than its exterior. The difference is between (a) its visible part, which is the skin of the performer (the skin in a body measures 1,6-1,8 square meter, Bagot et alii); and (b) its invisible part, which is the lungs (the combined total surface area of their air sacs is about 93 square meters, nearly 50 times the total surface area of the skin, Encarta). In general, each of those two internal parts of *Spinoza* is 25 to 30 cm (10 to 12 inches) long, roughly conical, unequal in form and function.

07 Materials. *Spinoza's* materials are the body, air, imagination and time.

08 Body. "I was never interested in the body only in the psychological subject, in the individual. I use it as any other material" (Wurm).

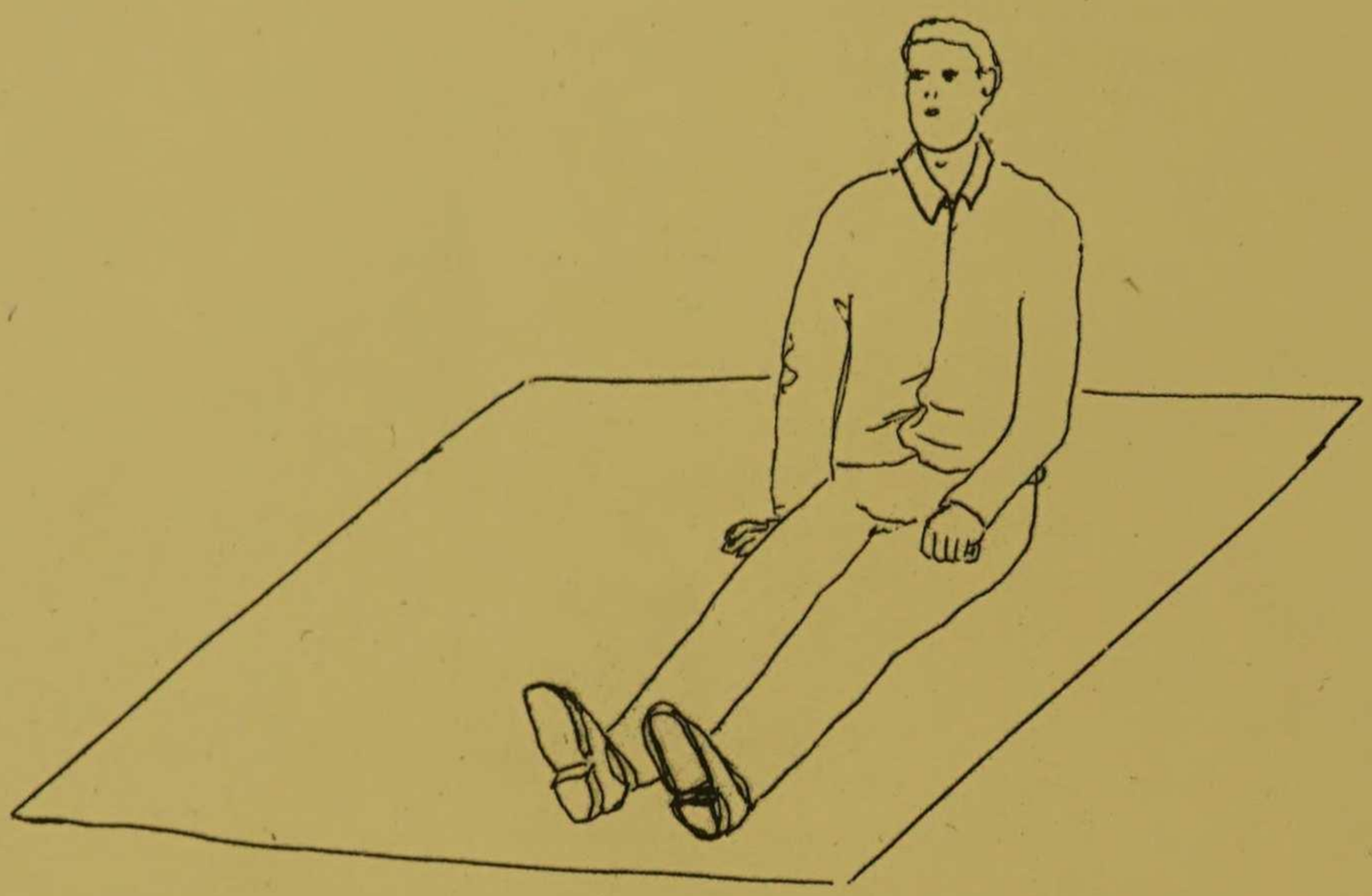
09 Weight. The weight of *Spinoza* is the person's body + the inhaled air's [The atomic weight of oxygen is 15.9994; at atmospheric pressure, the element boils at -182.96° C (-297.33° F), melts at -218.4° C (-361.1° F), and has a density of 1.429 g/liter at 0° C (32° F). The tidal volume – amount of air taken by *Spinoza* – is equal to about 0.5 liters (about 1 pt)]. In Spinoza, the lungs can hold about ten times this volume if filled to capacity. This maximum amount, called the vital capacity, is generally about 4.8 liters (about 1.3 gal) in an adult male, but varies from one individual to the next. Athletes, for example, can have a vital capacity in *Spinoza* of as much as 5.7 liters (1.5 gal). However, time is weightless.

10 Air. The material of *Spinoza* is 4.5 billion years old, the time needed for the evolution of the present mixture of gases in the air.

11 Spirituality. *Spinoza* belongs to the History of the Soul, seen as Pneuma, which has ancient affinity with air in motion. Jung asserts that this word (pneuma) took meaning of "spirit" chiefly under the influence of Christianity. Even in the account of the miracle at Pentecost the pneuma still has the double meaning of "wind and spirit" (*The Archetypes and the Collective Unconscious*).

12 The formless (Bataille). The shapes in *Spinoza* are the external (for the body) and internal (the performer's lungs – for the air). "The apparent formless is becoming much more important, like the interior of the individual: but the formless is about form and there is a very specific shape – in *Spinoza* it is the way one has to sit and to hold the breath in the lungs" (Wurm). However, the 300 million to 400 million alveoli contained in each of the elastic and spongy lungs continuously move and thus impede the shaping of the

opposite:
HOLD YOUR BREATH AND THINK OF SPINOZA, 2001
Self Service series
c-print on aluminium
120 x 80 cm
private collection



hold your breath and think of Spinoza

Luft anhalten und an Spinoza denken

INSTRUCTION DRAWING (HOLD YOUR BREATH AND THINK OF SPINOZA), 1998
ball point on paper
29,7 x 21 cm
private collection

gaseous mass in *Spinoza*.

13 Smoking. Warning: The Surgeon General warns that smoking may harm your capacity to perform *Spinoza*.

14 Color. The body material determines color inside *Spinoza*. It would be pink if performed by a baby or a child, gray if by an older person and even darker, like the lungs of an adult smoking, living in cities or industrial areas.

15 Plosiveness. The action of *Spinoza* has phonetics effects, since it interrupts the flow of air, necessary to the physical articulation of speech sound. In linguistics, Articulatory Phonetics describes speech sounds genetically, the ways by which the vocal organs modify the air stream in the mouth, nose, and throat in order to produce a sound. Spinoza may interfere with that. Articulator organs (lips, jaws, tongue, or vocal chords) move to modify the surge of air from the lungs. *Spinoza's* action consists of stopping the air completely (plosive), disturbing the speech, and setting free the interior territory of thinking.

16 Air depravation. The accumulation of harmful substances to the atmosphere, the so called air pollution, causes damage to art, either to the functioning mechanism of *Spinoza* or to the marble *David* by Michelangelo.

17 Air deprivation. If one overdoes *Spinoza*, like for five minutes with no interruption, the brain will be deprived of oxygen, it may be permanently damaged. If *Spinoza* is slightly longer, the brain being without oxygen – usually results in death.

18 Poison. *Spinoza* is a breathing machine. In aerobic respiration, body cells use oxygen to metabolize glucose, forming carbon dioxide as a waste product that is exhaled. This internal chemical waste is dangerous because if it accumulates in the body, it can poison living tissue. Carbon dioxide is a product of the chemical reactions living things use to release energy. Because body cells are constantly using up oxygen and producing carbon dioxide, the lungs work continuously. I breath therefore I think, I think therefore I poison. If breathing relates to production of carbon dioxide, therefore *Spinoza* is a factory of poison. Some artists, like Erwin Wurm (carbon dioxide), Sigmar Polke (red Saturn pigment), Katie van Scherpenberg (vert gris) and Mark Dion (dichlorodiphenyltrichloroethane and others), deal with poison in their work. The dialogue of art with death, here beyond metaphors, is towards an impulse of life.

19 The minute. *Spinoza*, as a *One Minute Sculpture*, should last precisely one minute, which is formed by 60 seconds. A second is "the duration of 9,192,631,770 periods of the radiation corresponding to the transition between two hyperfine levels F=4, mf=o and F=3, mf=o of the ground state 2 s 1/2 of the atom of celsium-133 undisturbed by external fields (*The Thirteenth General Conference of Weights and Measures*, 1967). The *One Minute Sculptures* are sixty time all this, yet its main task is the conversion of metrological precision into a poetic visual territory.

20 Event. Every performance of *Spinoza* is an "event", as it is tied to a time dimension. An event is defined by A. N. Whiteread as that portion of time – e.g., One Minute – through which a specific character of place – e.g. the body in *Spinoza*– is discerned – e.g. breathing (in *The Concept of Nature*).

21 **Precision.** In order to ontologically correspond to their established time, the *One Minute Sculptures* should last precisely one minute. *Spinoza* is situated somewhere between duration and the most accurate reference clocks, which "are quantum mechanical instruments, their uniformity in measuring time is assured by the constancy of atomic structures; their rates are determined through the selection of specific atoms for resonance and through the control of environmental conditions" (J. T. Fraser, *Of Time, Passion, and Knowledge*). However, the artist says, "One minute is just a synonym for short. It could also be 10 seconds or 2 minutes".

22 **Duration.** For Spinoza, "Duration is the indefinite continuation of existing" (*Ethics*, Part II), eternity would not be in the field of duration. Duration is a certain quantity of existence. Time is the measure of the quantity and existences, for Spinoza, have their being in time, while essences are outside of time. (Encarta). Deleuze speaks of the elasticity of Spinoza's concept here. Wurm's *Spinoza* understands itself in the domain of duration, whereas Brancusi's *Endless Column* is aimed at eternity.

23 **Immanence.** *Spinoza* deals with immanent time, as it avoids defining any metaphysical connotations to experience. *Spinoza's* immanence finds support in Clark's words: "We are a space/time totality. In the immanent act we do not perceive of a temporal limit. Past, present and future become mixed" (*Do Ato, Livro-obra*, 1983).

24 **Precariousness.** The *One Minute Sculptures*, however, seem to move beyond duration. They are built with precariousness, as Dubuffet's *Petites Statues de la Vie Précaire*, or Lygia Clark's time dimension. "We propose the precarious as a new concept of existence against all the static crystallization in the duration" (Clark, *We reject*, 1966).

25 **Rhythm.** The clash of rhythms in *Spinoza* is related to the interruption of breathing and the continuity of all other organic processes. The adult performer of *Spinoza* is normally renouncing to breath at the rhythm of 14 to 20 times per minute. Therefore, *Spinoza* introduces antagonistic experiences of stillness and movement within biological time.

26 **Sculpture of Time and Space.** Brancusi (*Endless Column*), Duchamp (*Three Stoppages*), Cildo Meireles (*Fontes*), Gonzalez Torres (*Untitled, Perfect Lovers*), Lawrence Weiner (*Two minutes or spray paint directly upon the floor from a standard aerosol spray can*), Erwin Wurm (*One Minute Sculptures*).

27 **Drawing.** The *One Minute Sculptures* are exercises of transience: the line of the drawing flows. Nothing retains its course. It is economic and precise. It seems to have been softly drawn in one minute to frame the sculpture within a precise territory of time.

28 **Photography.** *Spinoza* is time retained.

29 **In-deterrence.** *Spinoza* is about the impossibility to detain free will. While photography is about the detention of time (like capturing the performance of *Spinoza*), yet, it is impossible to voluntarily stop breathing permanently because breathing, like the heartbeat, is an involuntary activity controlled by nerve centers in the brain stem, the lower part of the brain. The poetic incoherence is that *Spinoza* is bound by nature to a time limit.

30 **Video.** Is *Spinoza's* time elapsed.

31 Sculpture. "My basic idea", says Wurm, "was to make an artwork which also can be realized by the public without my physical presence. All my *one minute sculptures* can be realized in different time and geographical levels and in different conditions. It is something like the score of a music. Every part shows another aspect, be it drawing or photography with me or without me in the picture".

32 Performance. *Spinoza* belongs to the family of performance sculptures of Gilbert and George, Peter Weibel in Valie Export's *Communication Action* (*Aus der Mappe der Hundigkeit*, 1968), Roman Singer, Andreas Slominski, Martin Walde, among others living sculptures.

33 Sculpture diseases. Among sculpture diseases, the best known is the "Bronze disease" (a malignant form of corrosion caused by chlorides that spreads rapidly and has a destructive effect on bronze). Ralph Mayer's *The Artist's Handbook* does not acknowledge the main sculpture diseases for Wurm's *Spinoza* which could be: cough, like whooping cough (caused by the bacillus Bordetella pertussis), asthma (including bronchial asthma, bronchospasm), apnea (breathing cessation) syndrome, central alveolar hypoventilation syndrome (abnormal blood ventilation and carbon oxide levels), hypopneas (abnormally slow or shallow respiration), pleurisy, hemoptysis, dypnea (may occur in depression) and orthopnea, angina pectoris, lung cancer, poliomyelitis, pneumonia, pulmonary embolism, emphysema, etc.

34 Criminology. Some possible crimes against this sculpture are: air poisoning, asphyxia, drowning, suffocation, barbiturates and other drug administration.

35 Anatomy. The *One Minute Sculptures* are not merely the body as support. There is an intensive work with anatomy, like the muscles. In spite of their apparent anatomical absurdity and disorder, they are quite different from what happens in some of Rodin's sculptures, as noted by Rosalind Krauss.

36 Physiognomy. In spite of the physical, psychological and mental labor determined by *Spinoza*, no change of external appearance is necessary, either in the face or in the body in general. Even though apparently opposite to Messerschmidt's sculptures, *Spinoza* might be very similar to them, as it deals with the physiognomy of apparent indifference or self-reference.

37 Phenomenology. In the phenomenology of *Spinoza*, we could paraphrase Paul Valéry ("la peintre apporte son corps") and say that it requests our body. The existence of *Spinoza* subtly requests the body through that most unnoticed function of breathing, unless it suffers of any Sculpture Disease. The subtle phenomenology of *Spinoza* restores the wonder of breathing. Suddenly thinking and consciousness find their very material origin, as if the mental could find its physical basis. "Therefore my body is a conscious structure of my consciousness" (Sartre).

38 Senses. Among the senses, *Spinoza* comes close to organs related to taste or odor, depending on how one breathes, whether through the mouth or the nostrils. How does one perceive *Spinoza*? The material of *Spinoza*, oxygen, is an invisible, odorless, tasteless, slightly magnetic gaseous element. *Spinoza* allows no phenomenology of the senses.

39 Anti-voyeurism. *Spinoza* is not for watching. It requests a level of lived experience through participation (performance). However, if one should step on a platform or other device for showing sculpture, then it recovers the ironic possibility of voyeurism: the breathing of the performer is as vital as the breathing of the viewer. Looking turns into the experience of a tautology.

40 Interior Vision. Unexpectedly, Wurm's *Spinoza* could be related to Lygia Clark's work. She says: "When filling up plastic bags with air, one has the impression of molding oneself in this space; this experience leads to a perception that transcends the space taken up by one's own body".

41 Proprioception. *Spinoza* produces the consciousness of breathing. This "proprioception" furnishes a kind of internal vision of the body, either of its movement or immobility in space. *Spinoza* is a sculpture in the interior of the individual.

42 Inhaling. Like Oiticica's *Bólide Saco 2 Olfático*, Wurm's *Spinoza* is about inhaling. They are respectively related to odor and breathing retained.

43 Value. "The utility of a thing [like air] makes it a use value. But this utility is not a thing of air. [...] A thing can be a use value, without having value. This is the case whenever its utility to man is not due to labor. Such are air, virgin soil, natural meadows, etc. A thing can be useful, and the product of human labor, without being a commodity" (Marx, *The Capital*, Vol. 1, I, 1). See the two following seconds.

44 Fetish. Is the breathed air in *Spinoza* reducible to commodity status? Does the performance of *Spinoza* have a commodity status? Where in *Spinoza* is the commodity status?

45 Labor. In the economy of the *One Minute Sculptures*, is the breathing in *Spinoza* considered here labor in the economic sense? Does breathing, like labor, aggregate value to *Spinoza*?

46 Self made sculptures. There are other *One Minute Sculptures* (*Show your tongue, Be a dog for one minute, Do it for one minute*) that belong to the economy of *Spinoza* and rely exclusively on the individual effort and require no outside material.

47 Anatomy. The *One Minute Sculptures* operates resistance of objects (the resistance of materials is replaced by the thing), equilibrium (defy of gravity and precarious punctum seem to join things which would not bear a situation for more than a second, yet they have to keep going for "one minute"), connection of desiring machines (body and things), estrangement (of things which would not belong together in the logic of any system of objects), awkwardness, and the bewilderment with the simplicity of the anatomical operations. Wurm's irony is in developing a vocabulary of gymnastics that individuals should perform to remain at the center of their own life, in a region defined by narcissism and by the present stage of alienation of production and consumption.

48 Museum. Collect yourself. You are a museum of "do it yourself" works. Be your own curator. Your choices include *Spinoza* by Wurm, *Tip a bicycle seat so that the front points upwards and use the seat to squeeze lemons* by Andreas Slominski, *Caminhando* by Lygia Clark, *Casting a silver ring and losing it in the street* by Maria Eichhorn, *Inserções em Circuitos Ideológicos* by Cildo Meireles,

Do It Yourself: Freedom Territory by Antonio Dias, Franz West, Pistoletto, Kabakov, Baldessari, Birnbaum, Durham, Feldmann, Gilbert & George, Gillik, Gollub, Gonzales Torres, Gordon, Graham, Grigely, Hybert, Kaprow, Kelly, Knowles, Lavier, Mekas, Messager, Ono, Pippin, Rist, Rhoades, Tiravanija, Trockel, Weiner, among others indicated by Wurm. Hans Ulrich Obrist would be the director emeritus of the Museum.

49 Desiring Machine. *Spinoza,* more than most *One Minute Sculptures,* deals with a partial object, a desiring machine, an organ machine, an energy machine, a producing machine, a schizophrenic machine. It deals with nature as a process of consumption producing, of sensual pleasures, of anxieties, and of pain (Deleuze and Guattari, *L'Anti-Oedipus*).

50 Secrets. *Spinoza* can be performed in privacy and last in silence. "I love the secret art of: James Lee Byars, George Brecht, Beuys, Duchamp sometimes, On Kawara, Maria Eichhorn, Stephen Prina" (Wurm).

51 Infra-mince. Soft breathing and velvet trousers might have similar sounds… "The possible, implying the becoming – the passage from one to the other takes place in the infra-thin" (Duchamp). Would you include *Spinoza* in the sphere of Duchamp's "infra-mince"? No, is Wurm's answer. However, *Spinoza* seemingly insists on operating in the exchange area between what one puts on view and the regard of the viewer, producing an exchange that has an infra-thin separation.

52 Yoga. This system of Hindu philosophy is distinguished by the bodily control. The liberation from the limitations of the flesh could be achieved through the practice of disciplines, like pranayama (the regulation of the breath includes altering its depth and rhythm, breathing through either nostril at will, and the virtual suspension of breath). A Yogi could redefine the practice of *Spinoza*. "I never thought about the relationship of *Spinoza* with Yoga. I remember when I mentioned it… The meaning was... when someone does the piece she or he has to be concentrated and earnest. It is mental", says Wurm.

53 Sculpture and Philosophy. Socrates by Brancusi, Spinoza and Montaigne and Kant by Wurm.

54 Mental Sculpture. When is Wurm's *Spinoza* more similar to Rodin's *The Thinker*: (a) when the performer takes the same self-concentrated position as the Thinker? or (b) when the performer thinks?

55 Conversion. In the corpus of the *One Minute Sculptures* one can move from Montaigne and Kant to Spinoza; and then the philosopher can be converted into a dog: *Being a Dog for one Minute*. This is the humor of individual pieces and within the corpus of the *One Minute Sculptures*.

56 Humor. The *One Minute Sculptures* have abstract, innocent, non-tendentious humor, similar to what Vischer called "abstract" jokes that were commented by Freud: "I prefer to call them innocent. […] the one case the joke is an end in itself and serves no particular aim, in the other case […] it becomes tendentious" (Freud, *"Jokes and their Relations to the Unconscious"/Der Witz und seine Beziehung zum Unbewussten*).

57 Spinoza in Austria in 2000. Austria, I despise you. Does *Spinoza* gain specific connotations when exhibited in present-day Austria? Austria, I love

you. No, answers the artist. Austria, I am afraid for you.

58 **End.** In the performance, with a contraction the air inside *Spinoza* will be forced out. *Spinoza* will expire. *Spinoza* will be over.

59 **Selbsterhaltungstrieb.** At the end of the cycle of *Spinoza*, one understands that you could die from it. The instinct of self-preservation needs air. Moreover, it needs breathing fresh air, what *Spinoza* for a moment seems to deny. Among the "Hunger instincts" (like eating or having muscular activity), breathing is for the survival of the individual. Like all instincts of self-preservation it is both an ego instinct (Ichtrieb) and an act of anaclisis (Anlehnung) of the sexual instinct (Sexualtrieb). As they are opposed, they serve the sexual instinct to achieve sexual pleasure. The instincts of self-preservations are considered a particular aspect of the love for oneself. This explanation occurs as Freud introduces the notions of narcissism: "Now that we describe the opposition as being, not between ego-instincts and sexual instincts but between life instincts and death instincts" (*Beyond the Pleasure Principle*).

60 **Mind and Death of Art.** *Spinoza* warns that if there is a significant lack of oxygen in the brain there will be no vision, no language, no memory, no art. However, if I do *Spinoza* a second time, any of or all these questions might either change or be replaced.

August, 2000

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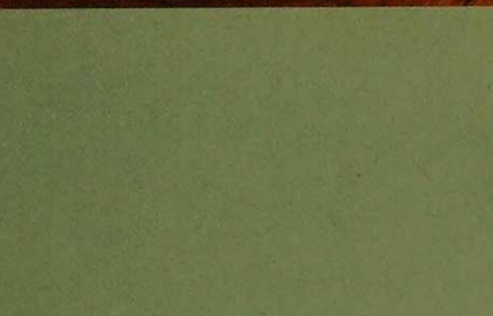
INSTRUCTION DRAWING (HOLD YOUR BREATH AND THINK OF SPINOZA OR BUSH), 2001
wall drawing
instruction drawing for "Performance Drawings", Drawing Center, New York

pages 234-235:
THE THREE PHILOSOPHERS, 2001
3 chairs, drawing
installation, The Box, Torino

Take a deep breath and follow the instruction

take this positi



your breath

E. Wurm 2001

follow the drawing – don't breathe

MAIA DAMIANOVIC

From Moment to Moment

During the last seven years, Erwin Wurm has created a complex series of videos, photographs, and performance works in which a variety of simple, yet bizarre, actions are depicted. Collectively titled *One Minute Sculptures*, the works show the artist or other performers – often volunteers solicited through newspaper ads – carrying out peculiar feats in unusual settings. In one, for example, a person dives head first into a crate with their legs flailing jack-in-the-box style; in another, someone does push-ups on four teacups; while in yet another, a regular-looking man in a suit stands with two strands of asparagus stuck up his nose. Although staged with a conspicuous absence of special effects, these scenes nonetheless propose an "otherness" of meaning or intention that, while difficult to pigeonhole, captures both the eye and the imagination with great potency.

Both in terms of form and content, the *One Minute Sculptures* are essentially elliptical. From a formal point of view, they embody an ambiguity that challenges the kind of discursive framework that would objectify them on the basis of a defined structure. Part performative documents, part instructional guidelines for quirky "D-I-Y" (Do It Yourself) body sculptures that anyone, irrespective of status or location, can recreate; Video recordings of individual performances or reenactments of a designated script; Still photographs taken during the reenactments; Simple line drawings with pictogramic or written instructions that act as blueprints for future works; Actual performative events – for Wurm these all constitute *One Minute Sculptures*.

One Minute Sculptures possess a mercurial lightness of touch. The photographs often have the appearance of low tech, casual snapshots and the situations they depict, although at times clearly contrived, have a simplicity of means that renders them more real, more human, and more endearing. In its spontaneity, Wurm's modus operandi strongly recalls Claude Lévi-Strauss' notion of the bricoleur – someone who uses readily available materials, the means at hand, which have not been expressly conceived for the purpose to which they are then put. Like the bricoleur, Wurm employs a trial and error approach to adapt various objects and situations for his outlandish inventions.

For one series of *One Minute Sculptures*, the artist recruited the inhabitants of an entire village in Switzerland as volunteer participants. By enlisting all the residents of Appenzell, Wurm was able to persuade them to do things they would not normally have done, fuelled, as they were, by a sort of mass hysteria. One woman agreed to put pickles between her toes, for instance, while a man positioned himself head first into a garbage can. In another, similar case, Wurm solicited students from St. Martin's School of Art in London to make their own *One Minute Sculptures*, which could be individual efforts, although he encouraged them to collaborate in groups. The artist provided the concept, spoke with the students, and showed them his original photographs and drawings – as both an introduction to his work and as an invitation to take part. The students

opposite:
OUTDOOR SCULPTURE APPENZELL (THE DIRECTOR OF THE MUSEUM), 1998
c-print on aluminium
120 x 80 cm
private collection

MAN WITH APPLE, 1999
c-print on aluminium
189 x 130 cm
private collection

IDIOTS, 2001
December
calendar with idiots for 2001

then sent Wurm slides of their recreations of his originals, from which he selected a few to exhibit as photographs. The students' works rather flatteringly mimic Wurm's original concept, yet this is an intriguing kind of shadow play – one that throws up awkward singularities beyond the artist's will or control. Simultaneously, the project is a witty twist on creative narcissism and hints at quietly mocking attitude on the part of the artist. The resulting artworks raise a fascinating jumble of issues: authorship and authority, uniqueness and mimicry, production and reproduction, appropriation and collaboration all enter into play, splintering off into diversities that do not necessarily resolve. Indeed, each *One Minute Sculpture* is a hotchpotch of concepts, actions and events, yet, all share a whimsical quality that, however apparently innocuous, imparts them with something more radical.

"a buRST of laughter Is the onLY imaGinable And defiNitIVely TERMINAL reSult **... of phILOSOphical sp?EculatioN."**[1]

The power of play should never be underestimated. Funny, witty, bizarre, or downright vulgar, Wurm's *One Minute Sculptures* articulate a poetics of humor. They consistently employ inverted humor – cynicism, irony, black humor, parody – as a subversive strategy to question our collective understanding of social and behavioral mores. In fact, one suspects that the artist invented them as a way of playing with our notions of reality. Wurm's drawn, written or verbal "instructions" as to how each *One Minute Sculpture* should be carried out should be seen less as a prescriptive pedagogical device than as an invitation to join in play. For a photographic calendar for 2001 entitled *Idiots*, the artist asked personal friends to act out expressions of deranged madness through facial grimaces. The sheer excess of lunacy in the resulting portrait series upsets not only notions of reason and rationality, but also quite uncomfortably erodes the sitters' sense of behavioural propriety.
Laughter, poetry and an element of chance come to the fore throughout the *One Minute Sculpture* series, and meaning becomes a function of game playing – understood not as the socialized "systems" underlying sports, but as jumbled lexicons of singular personal actions that both override the initial information provided by the artist and detach the Self from its everyday familiarity. Through the use of extension and mutation of logical associations, the *One Minute Sculptures* act as a powerful reminder of humor's ability to radically effect our thinking and our sense of the "real". In one photograph from the same body of work, a single, bright red, otherwise ordinary patio chair is precariously balanced on one leg with comical precision and care; in another, a man with a yellow apple shoved into his mouth adopts a stiff formal pose on a makeshift platform. In their rejection of the constraints of reasonable behaviour, the "One Minute" works avoid conforming to pre-defined standards, limitations or prohibitions placed on individual and collective social reality. A mischievous nature

shines through in these pieces: Each incredulous moment wilely slides against an ontological "otherness", reminding us that "laughter is the almost-nothing into which meaning sinks."[2] These works

"d**Ea**L WITh The giving and TakinG awAY OF faCes, with face A n d d e f a c e, figure, f***igura***Tion and diSF iguration .... the namE and the nameless."[3]

Wurm's *One Minute Sculptures* seem to recognize the precariousness of a representational language whose impulse is to name things. Rather, these works thwart attempts at definition, as ultimately the depicted scenes have no one determinable or set identity. After all, how could an image of a young woman sitting on a side walk in a schoolgirl's uniform, one foot clad in a white sock and Mary Jane shoe, the other bare apart from some French fries lodged between the toes, actually be defined? The activities presented seem to have no end beyond themselves. Indeed, at their radical most they don't. The *One Minute Sculptures* are speculative: the import of their representational significance is difficult to locate within an immediate objective realm. At best, as image-events these works only allow for a murky representational value. Rather than the mediated distance of metaphors, they favor a more direct approach to creative communication – one rooted in the concreteness of ritualistically based methods. Whether actual performative event, drawing, or photographic document,

OUTDOOR SCULPTURE TAIPEI, 2000
c-print on aluminium
126,5 x 159,1 cm
private collection

Wurm's simple, yet bizarre, scenes undermine any comfortable fund of knowledge or narrative, leaving behind any nostalgia for missed entities, emotions and realities, which do not extend beyond already tangible or set concepts and ideas. In contrast to Conceptualism, which inclines towards a method of conveyance of ideas, Wurm's works do not support the sentimental notion of transcendent meaning. In place of metaphors and transparent ideologies, the *One Minute Sculptures* offer no essential signifying function, only snippets of ambivalent meaning. Another series of strange actions were staged and photographed inside public buildings in the artist's hometown of Graz. The interiors of these buildings were chosen for their exemplary designs, ranging from High Baroque to High Modernism. In one image, a woman sleeps curled

above and opposite:
INDOOR SCULPTURES CC-GRAZ, 2001
c-prints
126,5 x 159,1 cm
collection Grazer Congress, Graz

UNTITLED, 1997
from the Palmers series
c-print
70 x 50 cm
collection Kunsthaus Bregenz

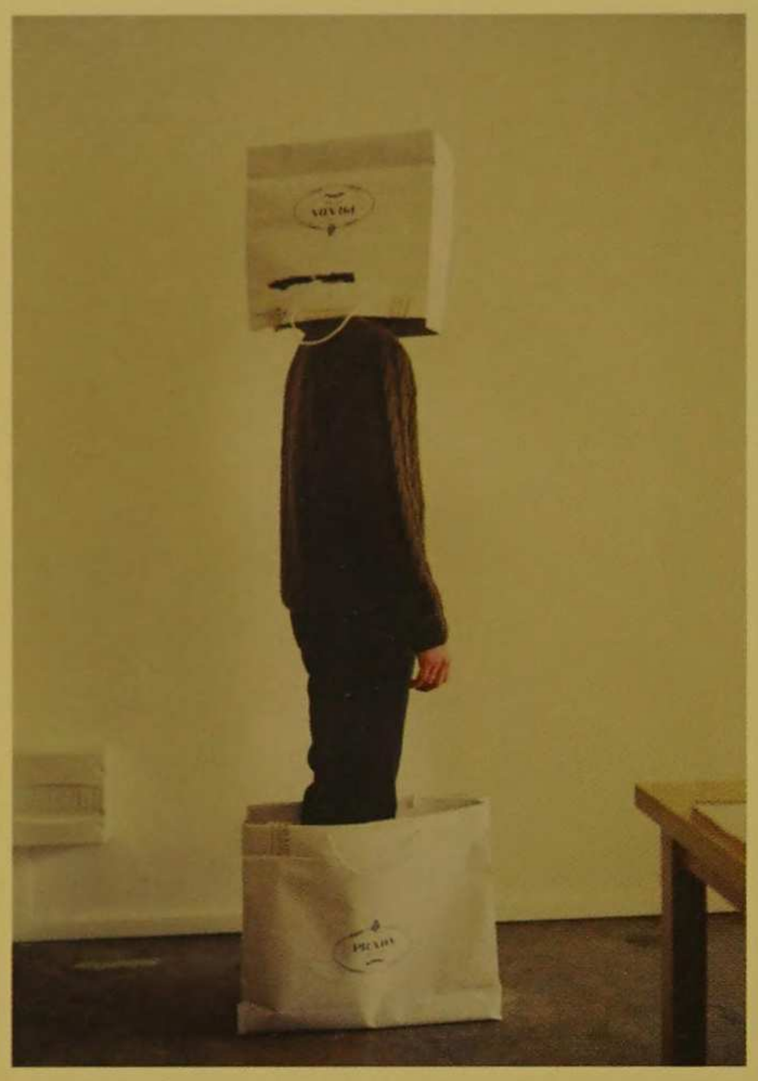
up in the fetal position on an oriental rug on the floor in front of a formal-looking dining room; in another, a man leans upside down against an ornate column, his head resting on a highly polished parquet floor; while in another, a man's torso sticks out of a wall in mid air in a large institutional-looking hallway, carpeted with a brightly colored, green and red Pop Art carpet. Wurm used the settings to great effect to create an interface between the domain of public utility and authority, and another world that is oblivious to the machinations of everyday life, and therefore more appealing to the imagination.

In a series of photographs executed for the Austrian lingerie company Palmers as part of a promotional campaign, the artist literally inverted the normal applications for their sexy, trademark garments. In an act of deliberate misinterpretation, Wurm used bras as panties, stockings as T-shirts, and so forth to almost vaudevillesque effect. Instead of information, we are offered variable misinformation that confuses and disorients our perception and understanding of these seemingly simple scenes. A comparable functional upheaval is found in *Hotel Rooms*, a series of photographs that the artist created in a range of unwelcoming, characterless hotel rooms. In one image, a single bed lies on top of another single bed; while in another, a couch nestles comfortably on a motel kitchenette counter. The oddball elements in these scenes might best be described as "floating signifiers" – segments of subjectivity, which do not assimilate, fabricate or conserve, but remain on the fringes of meaning, common sense, and rationality.

"iN freudiAnism the symptoM, the lapsus, OR joKE are conceived AS deTached Objects allowing a mode oF subJECtivity, which has losT IT´S *cONsiste*nCY, T*O find The patH* **to A coMing** OF exIstence."[4]

The *One Minute Sculptures* subordinate conceptual dominance and representational reproduction in favor of a performative reality. As event-images they present complex refrains. Although Wurm establishes the preliminary guidelines for each scene, the end work, whether actual reenactment or photographic documentation thereof, cannot conform to any fixed parameters, as the actualization involves a spontaneous performative aspect dependant on any number of subjective interpretations by the performers themselves. Even when executed by the artist himself, each piece amounts to a singular instance of impulsive, process-oriented interpretation. No matter how slight the variation, every reenacted moment is different from the next, although at times this difference may be almost imperceptible. Although the identity of every "One Minute" reenactment is tentative, each nonetheless bears the eracible imprint of individuality. The emotional state, mental landscape, consciousness, perception, and intuition of each performer often "rewrites" – supplements, transforms – the author's original script, paving the way for an imaginative, ad hoc interplay of possibilities. This certainly seems to have been the case in a recent music video by the German band "Echt" shown on MTV:

HOTELROOMS (CHRISTCHURCH, NZ), 2001
c-print
100 x 80 cm



INDOOR SCULPTURE, 1999
Self Service series
c-print on aluminium
120 x 80 cm
private collection

the kooky actions depicted clearly echo the *One Minute Sculptures*, but their free form adaption, actually made without Wum's knowledge or participation, allowed them to stray in numerous different directions. Actually, the *One Minute Sculptures* remain unperturbed by the disruption of their own figuration. Wurm deliberately sets an inbuilt instability, a "Loony Tune" poetic, into their scripts which, in its own unique and charismatic way, invites every possible element of unpredictability. Despite their manifest simplicity, the stances Wurm proposes in his *One Minute Sculptures* are so wacky, so haphazard and impromptu, that if they are reenacted – one of their objectives as artworks – they openly encourage "mistakes." As an independent performative instance, each reenactment inherently risks going wrong and losing sight of the prescribed scenario. This is evidenced particularly in the continuous action videos that not only document the "finished" performance of a *One Minute* piece, but the series of failed attempts leading up to it as well. From this perspective, the *One Minute Sculptures* are inextricably linked to the notion of "failure". By the same token, every reenactment also creates a shift from the authority of creative monologue to the promise of creative dialogue. An essential aspect of interactive art is this acceptance not only of the possibility, but more so of the creative necessity of risk and "failure." Yet, because a "mistake" is something fragile, something intrinsic to human mortality and something essential to the comprehensive exploration of identity, the *One Minute Sculptures* offer a generous form of communication.

"huMaN societY Can haVe ... AN InterEST in **considerAB**le lOsses."[5]

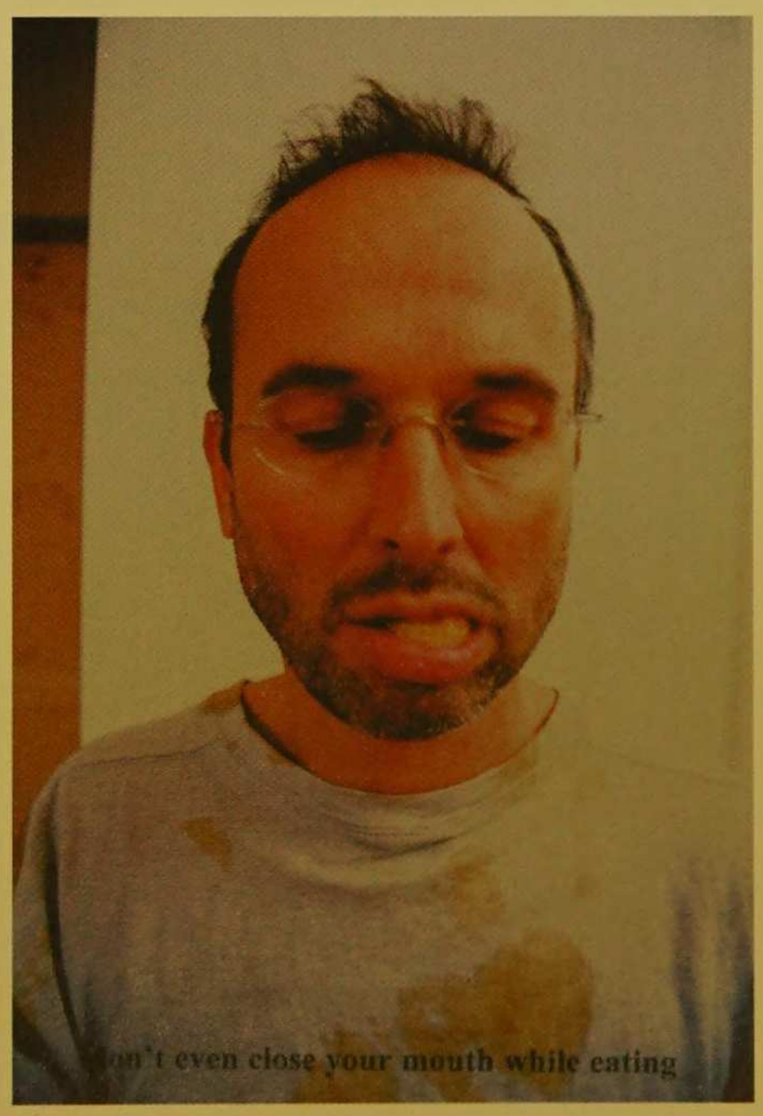
Wurm's repertoire of ever-changing absurd scenes might seem to amount to a retinue of visually enticing, sometimes perverse, sometimes absurd spectacles, amounting to nothing more than a whimsical creative expenditure. In fact, although each *One Minute Sculpture* takes its initial impulse from one of the artist's scripts, the works *do* challenge the notion of "productivity" and "conservation" – understood as unity of concept or unified purpose – in a utilitarian way. The ridiculous nature of the scripts, as well as the inconsistency of the participant's reenactments explode in a multitude of different directions, eradicating any one sensible or stable interpretation. However, paradoxically, there is little gratuitous involved in the anatomy of these works. In the process, virtualities take over pragmatics. Unlike the rationalist conceptions developed by the bourgeoisie – based on the conservation and promotion of productivity, which are still sustained as the notional undercurrent of today's globalization economy – the strange, unpredictable world of the *One Minute Sculptures* suggests a distinct drive towards non-productivity.
Wurm's objective is not to explore the apathetic, cynical and increasingly prevalent service culture attitude that regards everything as

interchangeable, replicable, consumable. In fact, the general notion of consumption and consumerism is scathingly derided in Wurm's *Self Service* photo series made in Paris. The most obvious example depicts a man standing in a Prada shopping bag, while another Prada bag hangs over his head to serve as a makeshift blindfold. "Unproductiveness" would appear to be the byword of yet another particular group of photographs in the *One Minute Sculptures* series. Entitled *Instructions for Idleness*, the pieces are self-portraits that depict the artist in a number of decidedly unproductive situations with a cynical, depressed overtone. Each photograph is accompanied by a written imperative, such as "sleep for two months," "don't care," or "look silly." In one scene, the artist is unshaven and dressed in dirty clothes; in another, he sleeps across two folding chairs surrounded by piles of dirty dishes and the leftovers from a meal; in yet another, he adopts a forlorn pose, kneeling passively on the floor with his back turned towards us. As normalcy disperses, the works also evoke a lingering sense of loss.

"the eXistenCE OF THE POEtic iMAge *IS ITSelf A SIGN Of(....) aBSence and The* ***cONSCiou****S USE OF* POETiC IMAGery an aDmiSSioN of this absENCe."[6]

As orchestrated by Wurm, the *One Minute Sculptures* embody something ephemeral and unrequited. As images, they are starkly estranged, as if acknowledging the void of an eternal withdrawal or absence of secure psychic ground. Instead, their mercurial personality allows us to sense the fragile sides of life. And, as creative endeavors, they have no pretensions to being fully "accomplished" works of art. Despite their didactic implications, the "how to" drawing scripts for the *One Minute Sculptures* cannot truly be accomplished. Nor do they welcome absolute replication: they can only be reanimated randomly and somewhat erratically through the terms by each participant. As the work is a synthetic product of the imagination and the result of individuated and expressive creativity, the fantastical scripts and actualizations of the *One Minute Sculptures* can be endlessly fragmented. However, the invitation to public interaction, establishes a more open-ended exchange between personalities and subjectivities.The critical issue at stake in Wurm's work is pro active communication rather

this page and opposite below:
INSTRUCTIONS FOR IDLENESS, 2001
c-prints on aluminium
65 x 43 cm each
private collection



OUTDOOR SCULPTURE TAIPEI, 2000
c-print on aluminium
126,5 x 159,1 cm
collection Museum moderner Kunst, Vienna

than the production of a finished work of art. The process of collaboration between the artist and his public brings into effect a re-definition of the artwork as a reflection of the unique personality of the subject.
Played out on such a slippery interface of subjectivities, *One Minute Sculptures* welcome a poly-vocalism of possibilities that confront linear causality contingent on dominant significations and a more-or-less homogenious view of reality. The absurdity, the debauchery or ridiculousness of the scenes that participants are invited to reenact, combined with the work's inherent impulse to function outside the "authorities" of common sense or reason, implies insubordination of the established order, a disturbance in the balance of the social structure – in effect a criminality, or that which Bataille termed "a phase of revolt and scandal." The curious, irrational actions presented in the *One Minute Sculptures* supplement and elastisize our ordinary views of the world around us. And, the loose process of every reenactment not only challenges the authority of the author's – the artist's prescriptions – but, by extension, the authority of various prohibitions. Self imposed and civil behavioural prohibitions, obligations, and codes of conduct become more questionable, seem

OUTDOOR SCULPTURE TAIPEI, 2000
c-print on aluminium
126,5 x 159,1 cm

more arbitrary. Insidiously, in the process of reenactment, order gives way to randomness. By agreeing to perform one of these unruly, delinquent scripts, the reenactor also challenges common codes of conduct that are ingrained on their consciousness by social institutions such as the family, educational system, work environment, media – all what Guattari termed the "collective equipment and technological machines of communication and information" that operate at the heart of human subjectivity."[7] Unexpectedly, in a seemingly playful and frivolous body of work we are presented with an endless variety of human perspectives. By embracing a hetero-logical rather than a homogenous approach to reality, Wurm's *One Minute Sculptures* are politicized. The bustling street life of Taipei provided Wurm with the perfect active urban arena for his *One Minute Sculptures*: a man sits on top of a car moving through a traffic jam; two women stand with their bodies pressed against one another, a number of oranges strategically placed to separate them at their shoulders, chests, stomachs, and feet; a young man lies face down-wards next to a stall in a busy food market with two watermelons on his back as passersby look on surprised. Wurm continually reinvents the body

JAKOB/JAKOB FAT, 1997
installation shot with billboard and twins in front of a tv set at the exhibition "Every Moment", Art Museum, Pori, Finland, 1997

JAKOB/JAKOB FAT, 1994/1996
billboard
500 x 800 cm
Deitch Projects, New York

through these strange movements and poses. This, combined with the live nature of the reenactments, and their setting in common, everyday locations – living rooms, apartment buildings, sidewalks, food markets – lends Wurm's work an enhanced sense of actuality.
Additionally, the general performative nature of the *One Minute Sculptures* – whether actual performances or recorded for public airing at a later date – lends a strong theatrical aspect to the work which is further emphasized by the artist's occasional use of various indoor and outdoor platforms – ranging from makeshift portable ones that can be wheeled around at random to more classic pedestals – on which to stage the actions. Each reeanctment provides a stage for an enunciation of the Self: for the acting out or "outing" of the performer's individuality. Each thus also becomes a psychodrama for the participant. Each reenactment brings participants and viewers alike "face-to-face" with the subjectivity of creative production and, more significantly, of the Self. This begs the question: Are the *One Minute Sculptures*, with all the mistakes and failures inherent to their risk-taking scripts, attempting to provoke self-exploration and self-reinvention?
In a body of works dealing with representational sameness and difference, Wurm explored the concept of twins. These works probably found their creative inauguration with a double photo-graphic self-portrait of the artist, *Me/ Me Fat*: the first image depicted his normal, skinny self; the other, a faked fat version. Wurm extended the concept in this photograph in a series of works based on "fat" and "thin" identical twins actualized as real life performances and photographs. As another extension of the concept, the video *Fabio Getting Dressed* presents a vision of the redistribution of identity through the freedom of play and the potential escape of the Self from its customary confines. In it, the protagonist puts on layer after layer of clothing, his movements becoming slower and slower as his corporeality becomes larger and larger. These works seem to provide a vision for a new cartography of the Self as an embodiment of actual physical Otherness.
By getting participants to use their bodies and thus become involved in the most direct way, Wurm's *One Minute Sculptures* offer those taking part diverse opportunities for exploring their corporeality in a free, experimental manner. The actions depicted dissolve the body/mind duality and cleverly manipulate the possibilities of art as a vehicle for direct, "hands on" experience. In this sense his work can be aligned to that of Helio Oiticica and Lygia Clark, whose interactive-performative concept of the body can be traced back to various indigenous African-American ceremonies. Quite beyond their obvious visual and verbal outlines, the *One Minute Sculptures* offer a way into emotional and volitional aspects – including gesture, mime, and movement – where the whole body can be swept away into a concrete situation. In a certain sense, Wurm's work encourages body activity as a body politic that creates an ongoing, ever changing subjectivity.
Like the individual molecular structure that renders every snow-flake unique, every reenactment,

every movement or gesture reflects a new beginning of self expression. Every movement or gesture is singular and non redundant. In an extended sense, the "One Minute" reenactments achieve what Felix Guattari called a "poetic existential function" – a moment when content becomes a statement of individuation. Since each comes into existence through expressions of individuality, the *One Minute Sculptures* invite the appearance, albeit fleeting, of an unexpected sui generi Self-actualization. Quite independently of the artist's original requirements, every one of these works potentially open onto playful existential territories. As each reenactment requires participants to "step out" of their normal Selves, "being" is not given as a set presence, but as an open-ended process of self-reinvention through the medium of play. And, identity evolves autonomously.

At their most radical, the *One Minute Sculptures* provide participants with a window of opportunity to reinvent, or at least momentarily experience, an alternate psychological framework for their lives, beyond the confines of the everyday. At the same time, the *One Minute Sculptures* unleash pleasure. The conscious and unconscious elusively intertwine and the delirious, celebratory quality that emerges in some pieces – not dissimilar to the effects of inebriation – animates the actions and suggests a liberating joy to be experienced from doing them. These works convey no particular message, yet can act as an existential catalyst, promoting a new view of life and new realities based on societal individuality rather than the generalized equivalence of our needs, wants and desires so prevalent in the consumer service economies of our globalized world.[8] This ethical implication resides in the creative instance itself, with its emphasis on interaction on a basic human level. Wurm's *One Minute Sculptures* enhance our awareness of the shared responsibility and mutual trust requisite to our collective existence. The *One Minute Sculptures* are open to a wealth of discrete renderings as inexhaustible as the reservoir of humanity. There is no one subject, no single author.

FABIO GETTING DRESSED, 1992
video, 60 min.
performer: Fabio Zolli
collection Walker Art Center, Minneapolis

01 Georges Bataille, *Visions of Excess*, Univ. of Minnesota Press, 1985, p. 99.
02 Jacques Derrida, *Writing & Difference*, Univ. of Chicago Press, 1980, p. 256.
03 Paul De Man, *The Rhetoric of Romanticism*, Columbia Univ. Press, 1984, p. 76.
04 Felix Guattari, *Chaosmosis: An Ethicoaesthetic Paradigm*, Indiana Univ. Press, 1995, p. 26.
05 Georges Bataille, Ibid, p. 117.
06 Paul De Man, Ibid, p. 6.
07 Felix Guattari, *Chaosmosis*, Univ. of Indiana Press, 1995, p. 4.
08 Felix Guattari, Ibid, p. 19.

CHRISTINE MACEL

Erwin Wurm Psychosculptor

The huge public attention attracted by the photographs of Erwin Wurm's *One Minute Sculptures* in the late 1990s seems partly to be overshadowing the proteiform nature of an output that has lasted nearly twenty years, from his first anthropomorphic sculptures with painting on metal at the beginning of the 1980s, through to his videos of 2000-2001, characterised by an increasingly clear narrative, passing through his "dust sculptures" and pullovers of the early 1990s – to name but a few.

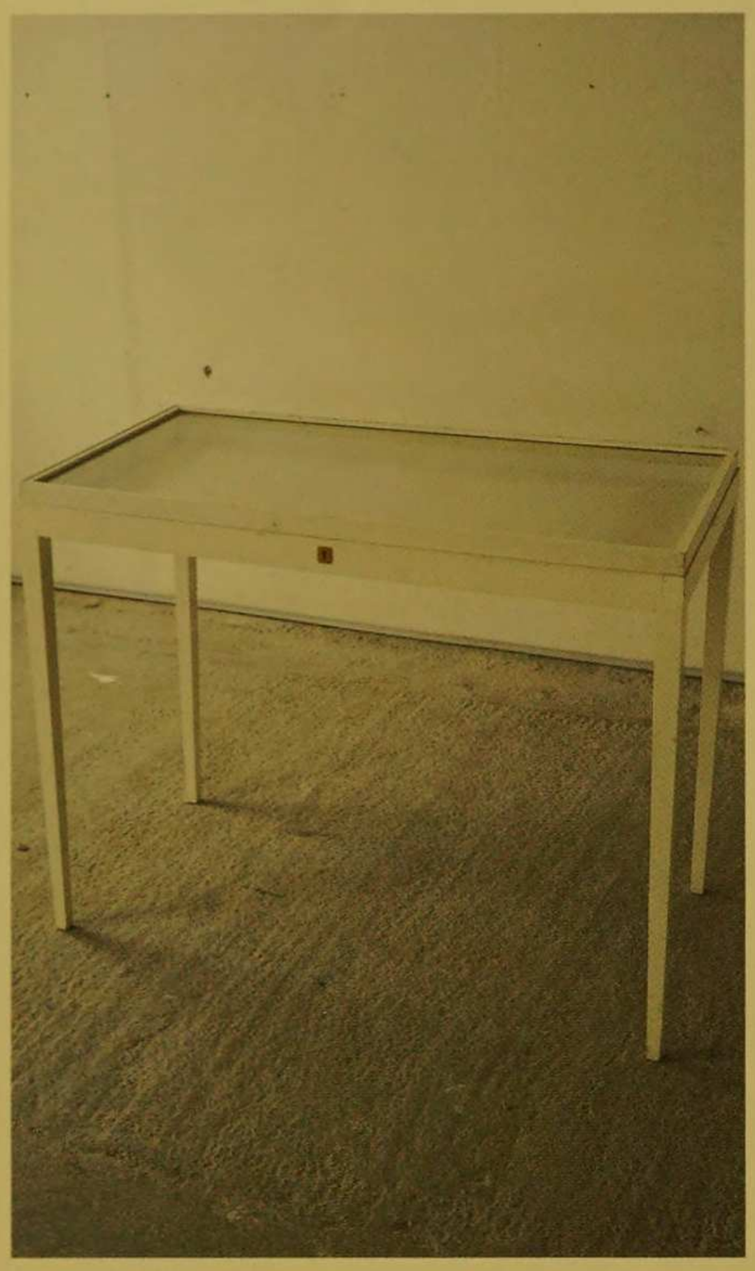
Wurm's œuvre is very much a process of evolution in the succession of his different phases and repetitions, regardless of the extent to which it proves varied in its media, from sculpture of the post-minimalist tradition through to photography, but also drawings, books, videos and installations. The methodology of his work – for, as a reader of Descartes, Erwin Wurm actually does develop a kind of *Discourse on Method* of sculpture – consists of an exploration of the principles of sculpture such as it developed from 1960 to 1970 and an exploration beyond the concepts developed by the minimalist tradition of the possibilities of sculpture, beyond its literal field. Making a complete break with the presupposition of autonomy which continued to impair the sculptural medium within the constraints of a conception of modernity drawn from the utopia of an autoreflexive purity of the medium, Wurm has methodically built up a body of work concerned with the principle of uncertainty. Each doubt has opened up a fresh breach, which has enlarged sculpture irreversibly and according to a principle of the reversibility of media, right through to all of the media of the plastic arts. "My videos, photographs and books are also sculptures," he says[1], meaning that three-dimensional sculpture also has to do with two-dimensional media, and above all with the image, fixed or moving. This specific conception of sculpture became part of Wurm's approach between 1988 and 1992 and continues to grow, gaining strata like the layers of clothing put on by the actors in his first black and white videos (*Fabio Getting Dressed – entire wardrobe*, 1992).

The exploration of the underlying principles of sculpture and the expansion of the concept itself has been effected in unison, parallel to what is at first sight a less obvious evolution, from void towards solidity, from absence towards presence, from surround towards content, or even from the absence of feeling to psychological revitalisation. Beyond the formal preoccupations connected to the sculptural medium and its pictorial extensions, Wurm has created a kind of "psychosculpture", far removed from any reference to Body Art or to its re-emergence in the 1990s with a Post-Human Art.

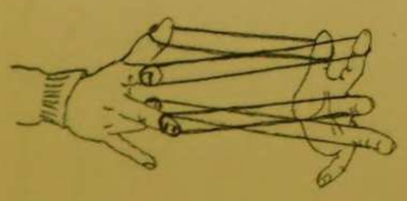
Following the first dust sculptures, which portrayed the absence of an absence, Wurm has filled his sculpture not with form or body but with feeiing, at the outset legible in the void and then increasingly in evidence in the recent series of *Indoor and Outdoor Sculptures*.

After some of his sculptures of the early 1980s, such as the one metre seventy silhouette, *The Second Step* (1984), a painting of a character moving against a metal silhouette

opposite:
OUTDOOR SCULPTURE CAHORS, 1999
c-print on aluminium
120 x 80 cm and 186 x 126,5 cm
private collection



UNTITLED, 1990
dust, wood, glass
93 x 133 x 68,5 cm
collection MAK, Vienna



4 Rubber bands 2 Hands Dr. Wiener Kreis", gedehnt

THE VIENNESE CIRCLE, STRETCHED, 2001
ballpoint on paper
29,7 x 21 cm

itself unsteady, Wurm has developed a style of sculpture based on the concepts of space and time, here in the tradition of Boccioni's brand of Italian Futurism and of the pictorial neo-expressionism of the 1980s. From 1988 onwards he has used soft or even intangible materials in his sculptural work, materials taken to the very limit of disappearance, such as dust or clothing.

Sculpting space. Experimenting at ground level.

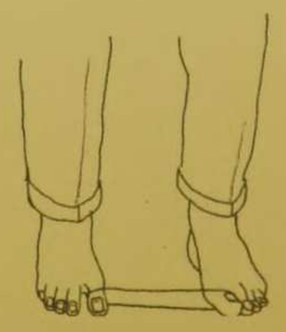
The dust sculptures, made with a pattern and a full vacuum cleaner bag, appear as the reverse of what they actually are. They are not the slow deposit around a form later removed, but rather a fast sculpture with a two-dimensional pattern suggesting only the form. These works are more about the sculpting of absence than about a process of depositing within time. It sometimes concerns a sculpture on a wall shelf at the Venice Aperto in 1990, sometimes glass boxes protecting the dust, quickly abandoned because of the overly distracting presence of the case, or works produced directly on pedestals without any protection, such as the installation at the Villa Arson in Nice in 1993.

There is a clear distinction between this and Marcel Duchamp's *Dust Breeding*, even if both artists happen to have chosen the same material; a distinction that can be seen in Wurm's opposition between void and solidity. The pile of dust photographed by Man Ray in 1920 on the *Large Glass*, then recorded by Duchamp in his Sieves, exalted a non-valuable material and challenged its transience. Destroyed after their exhibition, Wurm's dust sculptures serve less to exalt the durability of an ephemeral material than to portray an absence, the same absence brought into play by his sculptures of pullovers and t-shirts. This presence/absence dialectic appears in the succession of objects which, in turn, serve to encase the sculpture, and to sculpt the casing. Wurm has installed a sculptural presence instead and in place of the body since 1991, when he wrapped a parallelepiped pedestal in a pair of pyjamas. Then, in the same year, he conversely removed the contents from the casing in order to sculpt with the pullover alone. The pullover hanging on a small wall-mounted shelf is for example raised by the sleeves, folded to create a soft sculpture, according to a principle laid out in the drawing, a programmatic formula which directs Erwin Wurm's method from this point onwards. Different configurations produce softened forms more reminiscent of Robert Morris's felts of the late 1960s than any intention to fragment or dismember the body according to a psychological reasoning. Instead of being used as a metaphor for the body and identity, as is the case in the works of Charles Le Dray, Beverly Semmes or Karen Kilimnik[2] dating from the same time, Wurm's clothing remains less a tool of symbolism and above all a material for the sculptor, a material whose infinite variations, positions, forms and colors can provide amusement in their selection. From 1991 onwards the pullover sculptures are duplicated in photographs and video (1992), exalting the games played with their color and decorative motifs: here a black and white chevron-patterned pullover, there a

chunky-knit pullover.
At the same time, Erwin Wurm is also interested in the concepts of stretching and dilatation, induced from the textile material. He takes these continually further with varying approaches, culminating recently in *Fat Car* in 2001: a car of actual size, swollen and puffed up as if it were Fabio putting on his whole wardrobe until all his contours disappeared. The principle of piling on layers of pullovers to dilate the body casing is actually an idea with which he experiments in *Fabio Getting Dressed*, but he also addresses the theme in various photographs, distorting the limits of a body to the point of obesity. In *Me /Me Fat*, his 1993 photographs, Erwin goes from a slim outline to a Bibendum by a process of piling on layers, in a humorous fashion pushing the tradition of the pile which lies at the heart of minimalist sculpture and Arte Povera (Robert Morris, Bernar Venet, Jannis Kounellis) towards an experimentation connected to body image, as well as towards the photographic medium which became a vector of sculpture.
Erwin Wurm has also approached the subject of dilatation from other angles, from the book, to the drawing, through to the "climatic sculpture". The criterion of temperature was thus in itself used as a material in *22°C Room Temperature*, as if Wurm were attempting to pinpoint an ideal state of warmth, of tempered dilatation. The book with *How to Go from Size 50 to 54* (1993) illustrates the possibility of a living sculpture, experimenting on oneself, controlling criteria like menu, activities or even the outside temperature. Body casing

FAT CAR, 2001
styrofoam, polyester, car
480 x 265 x 13 cm

is no longer expanded through the addition of external elements, but rather by a behavioural and later sculptural method. Wurm is stretching sculpture itself to the outer limits of its possibilities, creating sculpture of attitude and of everyday life seen from the point of view of actions and environmental conditions. For their part, the *The Viennese Circle, Stretched* drawings represent an explicit sculptural hypothesis of concepts of extension and dilatation, employing elastic as a device. Two toes are connected with a bit of rubber elastic, while two hands play together using four pieces of elastic connecting the fingers in twos. Taken as a whole, these objects constitute a metaphor for Wurm's very approach of expanding the possibilities of



THE VIENNESE CIRCLE, STRETCHED, 2001
ballpoint on paper
29,7 x 21 cm

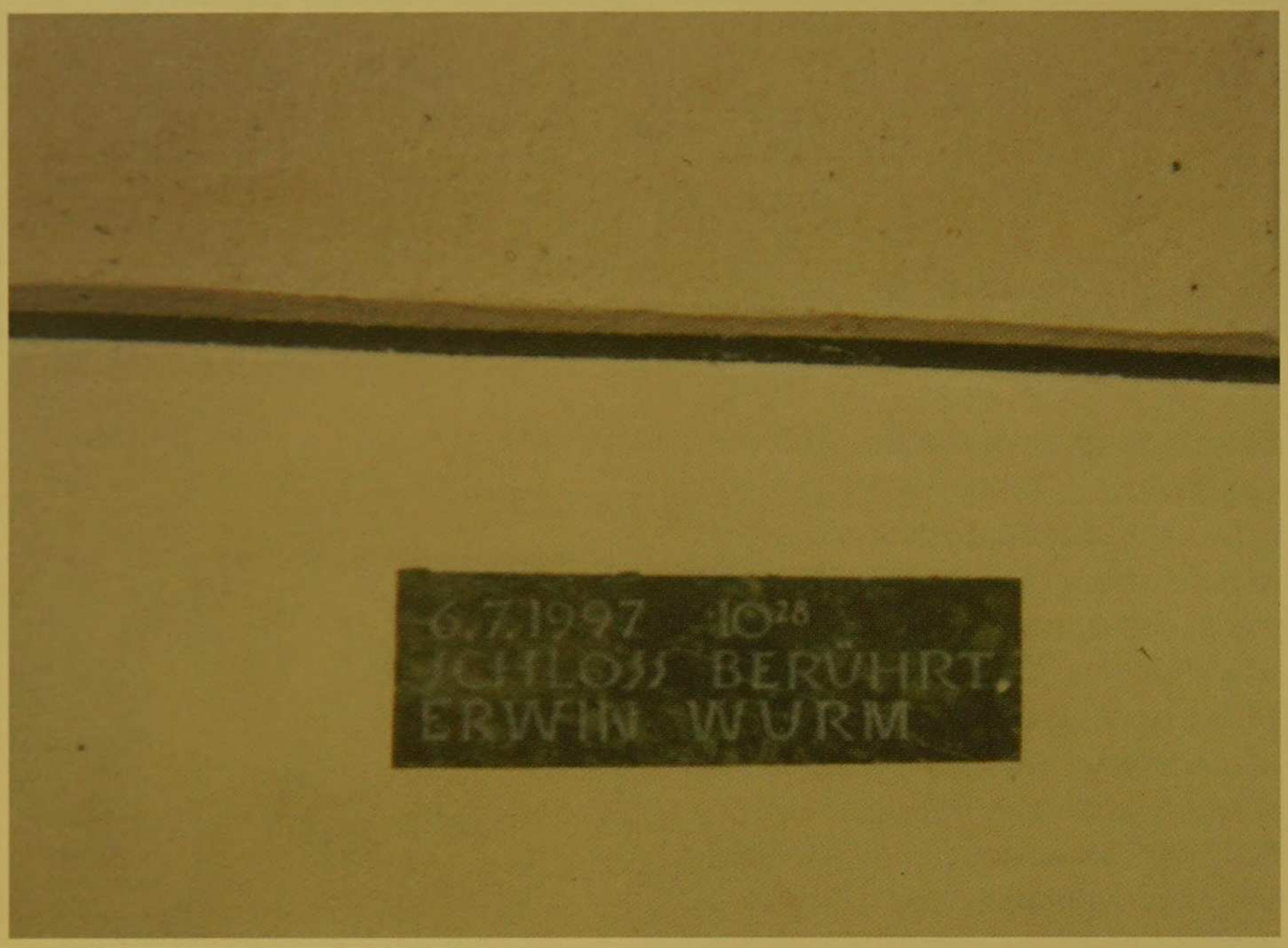
FLIGHT SIMULATOR, 1996
video, 8 min., loop
performer: Erwin Wurm

sculpture, creating swollen sculptures, tinged with irony rather than humour, due to the cold detachment assumed by the artist. Indeed, *The Viennese Circle, Stretched* serves as an allusion to the Viennese circle of artists which could itself benefit from expanding and opening up. Wurm himself left Vienna for a while and spent time in the United States, although he continued to play an active role in the Vienna art world, particularly within the Wiener Secession. The Buster Keaton-style humour or even hilarity described by some on the subject of Wurm's work, and in particular of the *One Minute Sculptures*, appear to be based on some confusion with irony, which defines itself precisely by the distance imposed between the subject and the object, and hence by the mastery exercised by the person practising it. Moreover, an issue of control emerges here, which will be analysed at greater length later.
Among the sculptural questions to which Wurm repeatedly returns besides dilatation, it is the concepts of suspension, equilibrium and gravity that crop up frequently. The suspended pullovers, the *One Minute Sculptures* showing precariously balanced figures, such as a woman lying on some oranges or a man straddling a door: Wurm uses these images to explore issues emanating from the Pop sculptural tradition – one is reminded of Claes Oldenburg and his 1962 giant-size blue trousers hanging from a belt – and the minimalist sculpture of Robert Morris's felts in the late 1960s. However, these questions of suspension and balance are viewed lightly, with the ironic distance of a poker player and with a sense of play tinged with indifference. The photograph *Cajetan* (1999), which shows an upright man walking on the highest branches of a tree in front of Wurm's house, serves to illustrate this ambiguous position, as does his recent work *Red Chairs* (2001), in which a swivel chair is balanced on one of its legs, just like an acrobat, without falling. Once again, a question of mastery and skill.
As a sculptor of absence and encasing, playing around with questions of stretching and gravity, Erwin Wurm subscribes less to the tradition of dematerialisation of sculpture that one might read into the dust sculptures, and more to a phenomenological investigation, a logic of experimentation where sensation and perception underlie the sculpture. Hence, in his video *Flight Simulator* (1996) Wurm swivels around in a flight simulation chair, an attempt to create a sculpture that is a perceptual pretence. In the same way, in *Football*, 1996, a box placed on the ground contained a video of a person kicking a ball as though it

were about to come flying into the observer. Experiment becomes sculpture in itself, while the pictorial question of pretence is brought back to the genre of sculpture, once again in a project which serves to make the sculpture into an absorption of all mediums, a total experience. It is certainly no coincidence then that leads Wurm to pay homage in *Quetsch + Wumm / A Correction of the Theory of F. Bacon*, 2001 to the English philosopher Francis Bacon, the seventeenth-century Utopian. The installation juxtaposes the photograph of a man crushing fruit with his feet and hands with a video of another figure trying to balance on some tennis balls, then falling off. This work "corrects" the thinking of the creator of the *Tree of Human Knowledge*, placing man at the centre of the world, but corroborates its fundamental intuition. As Bacon advocated, it is indeed necessary to subject nature to scientific experiment by an investigation at ground level. "It is not wings that our imagination needs, but soles of lead." Following the example of the philosopher who prefigures the French Enlightenment, Wurm removes all sentimentalism and all metaphorisation, in order to make sculpture into an exploration of the immanent, a form of chamber physics in which all given principles are investigated to their limits.

Sculpting time. Sculpture as action.

If Wurm's sculptural approach seems to resemble a *Discourse on Method*, this is also because it focuses on a search for knowledge; knowledge which, according to the a priori forms of perception, can only be based on space-time criteria. Taking a lead from Kant's transcendental aesthetic, which he likes to quote in his work, Wurm is therefore naturally interested in experimentable phenomena, and besides that of space, time: this other concept that has defined sculpture since *Dust Breeding*. As is the case in his treatment of space, Wurm again plays with ideas of compression and stretching, condensation and limitation. The video *Face (1000 Portraits)* (1993-94), records in 90 minutes the faces of around 800 people for five seconds each. This accumulation produces an effect of compression of time and also a sense of loss of individuality, as if each person no longer had the chance to distinguish him- or herself. Here temporal condensation results in a swallowing-up of the individual within the general mass, within a homogenising totality, as if sculpture, as a matrix, had managed to encompass the individual to the point of making the person melt into it. Following his methodical search, Wurm practised sculpture as a time



6. 7. 1997 10 28 CASTLE TOUCHED, 1997
70 x 50 cm
collection Cajetan Gril

period using the principle of temporal extension with *Flipper* in 1991. Over a period of five weeks, for eight hours a day, the pinball machine located at the centre of the Academy of Fine Arts in Vienna operated continuously and produced an endless sound sculpture, recorded on video. Limitation in time was, conversely, the most common choice in his action sculptures, notably for the first dust sculpture implemented in a public space: staged in a New York street and recorded in photos, *Dust Sculpture* (1994) was visible for no more than a few minutes. Just as his work of 1997, *6.7. 1997 10 28 Castle Touched*, when the artist touched the wall of a castle, remains recorded for eternity by a plaque affixed to the wall.
Double time of sculpture, both transitory and eternal at the same time: the *One Minute Sculptures* developed since 1998 could also be defined as such. These are based on the concept of sculpture as a moment, initiated in advance of the sculpture, the result of a proposal stated in the form of a drawing long before realisation, while also capturing it in photos, and without excluding the possibility of a repeat. So it is with his work *Shopping*, 1995-96, which showed the two protagonists shopping dressed in 108 pieces of clothing, a repeatable action of which there remain photos of a plump man and woman, laden with shopping bags.
Paradoxically, the time of the sculpture seems to be destroyed in the succession of these periods. The sculpture here asserts itself both as the process and as the extension of this concept to all moments preceding and subsequent; it becomes a sculpture that never stops, while at the same time never having one moment more important than another. This process became more obvious with the *Do it* sculptures, undertaken from 1996 onwards. In these, the viewer can produce a suggested performance with a pullover, then the attendant takes a photo, which can either be stuck to a wall or become the property of the viewer/model. For a hundred dollars, he or she receives the work signed by the artist. If Erwin Wurm can be said to define action as sculpture, and particularly in recent years with his installations that are completely open to reactivation, in Bregenz in 1999 or in Taipei in 2000, it is with regard to this temporal concept that is enlarged or even cancelled out by its very extension. However, today his philosophy seems to be more focused on the action than on time alone. "*Durer*

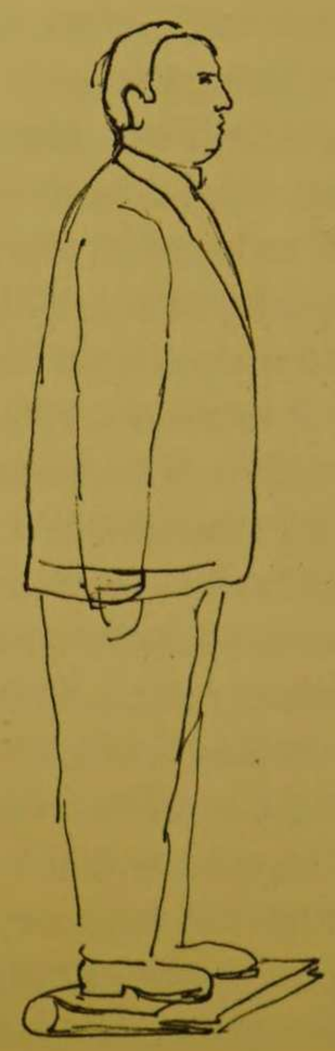
réclame mon acte – Lasting claims my action," said Descartes. Wurm's total sculpture has reached its peak from the perspective of acting-out, at the heart of installations where, like layers of the entire work, both the programmatic designs, on the walls or on the ground, and the objects or the pedestals they require, and also the videos which illustrate them, are ready and waiting. If Wurm's sculpture reflects its conception as knowledge that does not spring from contemplation, but lies instead in action, then it does possess a moral dimension. The action is never completed, the action remains to be committed and choice exists only in reactivation. In this, Wurm is claiming the absolute initiative of the subject. The transfiguration of everyday life. Another aspect of the sculpture's moral lies in direct action in everyday life, not just with the aim of experimenting according to a phenomenological logic but also with the intention of transfiguring it. Wurm believes in the active substance and in the transformation of the ordinary but without moving into a transcendental register. For him, "just by being real, what is real" can become "the moment or the place where something absolute manifests itself", where what is modified "is not the content of experience, but rather the very structure of experience, of the subject and the object".[3]
The fact that Erwin Wurm has actually used objects from his immediate surroundings in creating his sculptures may well be for reasons of convenience. However, the chief motivation is that it is precisely within the everyday that he places the process of transfiguration brought about by his sculpture. In this sense, his philosophy of knowledge and action is coupled with a kind of metaphysics of the ordinary. The object, stripped of its function, is used in his sculptures, which aim to reinvent everyday life. It first appeared in a systematic way in the *One Minute Sculptures*, sometimes isolated, sometimes, and most frequently, manipulated by a person. Pens, cups, brooms, bits of wood, suitcases, pieces of fruit, shoes, doors, everything seems to come through here. With *Hotel Rooms*, 2001, it is the individual objects which reconfigure together, a sofa placed on a kitchen unit, two beds standing on their heads or stacked up. These seven photos staged in hotel bedrooms in New Zealand and Australia, as if a mad traveller were reconstructing each stopover, bear testament to a metaphysic of the ordinary affirmed to an even greater extent than by the *One Minute*

HOTELROOMS (SYDNEY, AUSTRALIA), 2001
c-print
100 x 80 cm

MORNING WALK (TO THE OFFICE), 2001
felt pen on paper, 5 parts
29,7 x 21

Sculptures. The period of the exposure itself is elongated, while the environment of the everyday continuously changes its face. This transfiguration also serves imperceptibly to modify everyday acts capable by their nature of enclosing rather than liberating the subject. In *Morning Walk*, Wurm introduces the act of sculpture into everyday life with his sculptures on the way to work. Carrying his leather case between his teeth, on his head, pressing it against his head and against a post, gripping it between his legs etc., so many small exercises allowing one to discover the wonder of everyday life. In this sense the sculpture stands in opposition to the banal and develops a humanist materialism that is completely original within the field of contemporary sculpture, with the exception of the English sculptor Richard Wentworth. His rejection of minimalism, his focus on the everyday with its human resonance, its irony and its mockery in relation to the traditions and serious side of sculpture, is indeed close to Wurm, following a new sculptural approach initiated by Claes Oldenburg in the 1960s.[4] Moreover, some of the parallels between the works of the two artists prove blatant. Wentworth's photographs *Making Do and Getting By* using found objects, encounters arranged by chance, but without any mystical search like that of the Surrealists, maintain a paternal relationship with the *One Minute Sculptures*, while Wentworth's *Twenty four hours Flag* (1992), three red chairs balanced precariously on the pediment of a building, finds an echo in Wurm's work *Red Chairs*. This link between the two sculptors confirms if necessary the distance that Wurm has assumed from preceding trends, in order to find a position that is particularly non-conformist and pertinent. However, unlike Wentworth, Wurm's ambition has carried him beyond realising a humanist project at the heart of sculpture and, once more, as far as pushing out the limits of sculpture, if limits it ever had.

Psychological sculpture.
Over the course of time the extension of the sculptural sphere activated by Wurm has taken on the appearance of a quiet transgression, smooth and discreet, the positions occupied by the sculpture of the minimalists or even that of Richard Wentworth. It has at the same time been implemented in complete opposition to one of the roots that it could have had, that of Body Art and Viennese Actionism. Wurm's actions do not subscribe in any consistent



way to these movements, and in particular to Viennese Actionism, developed from 1960 onwards by Rudolf Schwarzkogler, Herman Nitsch then Günter Brus and Otto Muehl up until the death of Schwarzkogler in 1969, and whose continuations are to be found more on the part of Josef Robakowski or Elke Krystufek. Wurm's transgression of the limits of sculpture has not taken on any of the characteristics of this time, be it the blasphemous character, sexual charge, or the idea of the body as the working material of the artist. Unlike Joseph Beuys, who with his protective *Felt Suit* (1970) creates an immediate analogy, Wurm does not employ pathos or symbolism in his sculpture. Despite the use of clothing in his work, one notes for example an absence of equivalence with skin, so evident in Beuys' *The Skin* in felt and cloth (1984), or in the felt of *Infiltration-Homogen for Grand Piano* from 1966. Likewise one could establish an absence of interindividual relationships in the *One Minute Sculptures*, including those using clothing – with the exception of a photograph of two Siamese women, mother and daughter wrapped in the same pullover, taken in Cahors in 1999. This is a long way from the relational component developed by James Lee Byars in his 1968 New York performance, *Five in a Hat.*
The body and above all the flesh remain distant or even altogether absent from Wurm's work, if one does not include his one "body" experience, the *Threedimensionally-Elastic T-Shirt* (1993), which consisted of painting a t-shirt in red paint directly onto the skin. Quite the contrary: the body is never exalted in its flesh or in its libidinal forces, but instead controlled and directed, sometimes to the point of obsession and in a way that snaps its fingers at the difficulty of certain poses contrasting with the irony of the situations. Unlike the artists of the 1960s referred to above, Wurm in fact develops a body of work where reason seems to prevail over emotion, a body of work apparently stripped of emotions or, at any rate, where emotion is subordinate to a powerful mastery. It is certainly no coincidence that the philosophy quoted in his works should to a great extent be philosophy of the seventeenth century praising the regulating use of reason, from the rigorous reasoning of the thinker of Königsberg to that of Spinoza seeking to reduce the authority of reason over the emotions. Hence the drawing *Hold your breath and think of Spinoza*, the diptych *Thinking about Kant* and *Thinking about Montaigne*, or the photograph of a man and woman lying on top of one another taken in 1999 for *Self Service*, entitled *Montaigne and Descartes*. Wurm's mockery demonstrates the distance he assumes from these philosophies, while at the same time revealing the references remaining in the work. Wurm's way of expressing himself in his formulae and the *Instructions for Use* are evocative of the introduction of method in the search for knowledge favoured by Descartes, with the necessity of continually recreating this knowledge with experiment and observation of perception. Wurm actually does share Descartes' philosophy of perception, illustrated by the famous

THE NEIGHBOUR, 2001
video (DVD), 6,5 min., loop
performer: Cajetan Gril

instance of the piece of wax that changes in form according to whether it is solid or liquid.
A positivist, Wurm experiments with method and proposes solutions. In *Pillow* (1992), he puts forward his formula for transforming a pillow into a crouching figure, a face, a neck or … an ass. Beneath the outward appearance of methodical experimentation and mastery, Wurm is mocking his own seriousness, even if it means laughing at his logical inclination and desire for control. Although the work can be said to convey a genuine feat of projection and manipulation on the part of the artist towards his actor, it is nonetheless clear that it allows him to achieve as a whole a precise and defined scope, exceeding conventions as well as social and moral limits. This process of projection is carried out starting from the drawing, which is presented as a realisable proposal to the actor of the *One Minute Sculptures*, while Wurm orchestrates the actions with detachment, the participants always turning out to be surprisingly docile despite the incongruity of some of the poses and the ridicule they sometimes imply. So it is that the director of the St. Gallen Art Centre is shown with a face with office materials stuffed into all his orifices and hollows, while a Cahors banker poses with two stalks of asparagus hanging from his nose, looking just like a walrus. It is precisely within this orchestrated framework, thanks to the determination and clarity of Erwin Wurm, that behaviour can free itself of conventions, a liberation with which the artist himself experiments from the perspective of his actors.
Apart from the *One Minute Sculptures*, many of his recent works demonstrate this unshackling of the norm, be it *Morning Walk*, or the video *The Neighbour*, in which a man dressed only in a pair of underpants and shoes hops around a garden, and above all the *Indoor Sculptures* from Graz (2001). The buildings chosen as the setting of these sculptures – restaurants, halls, formal theatres – are all heavily conventional public places, and as such serve to reinforce the quiet transgression of the norm that is taking place. A woman appears wrapped in the kilim of a hotel, a man stretched stiffly across a row of seats in the empty opera house.
Another aspect of Wurm's art works towards a definition of sculpture that is not liberating in the sense of Viennese Actionism, but psychological instead, insofar as it

serves as a vehicle for feelings and emotions, increasingly manifest after the late 1990s. Even if Wurm is not working directly on the body, his sculpture does nonetheless serve to modify body image, to dilate and contract the model of the body, not just its form. His choice of clothing as a material is in itself significant in that it evokes the casing as a potential psychological equivalent of the I and, in its flexibility, hints at possible psychological connotations. Such as is the case in Joseph Beuys' choice of fat, whereby Maurice Fréchuret mentions an association between the flexibility of the material and internal processes and feelings.[5]
Through this work on body image, Wurm proves to be the continuer within the art world of a concept curiously originating in Vienna that became famous in the 1930s with the writings of Paul Schilder (1886-1940). Born in Vienna and a psychiatrist by profession, Schilder was close to Freud and from 1919 belonged to the Vienna Society of Psychoanalysis. It was Schilder who first articulated a discourse on the body (biology), libido (psychology) and social interaction (sociology), defining a "sociology of body image" in his work *The Image and the Appearance of the Human Body*,[6] which shows a clear influence coming from Gestaltpsychologie or psychology of forms. Schilder rightly devotes a chapter of his book to the "influence of clothing on the body and the psychology of clothing".[7] He defines clothing as protection and ornament, but also as the element which "integrates itself immediately into body image and fills it with a narcissistic libido", modifying "the postural model of the body",

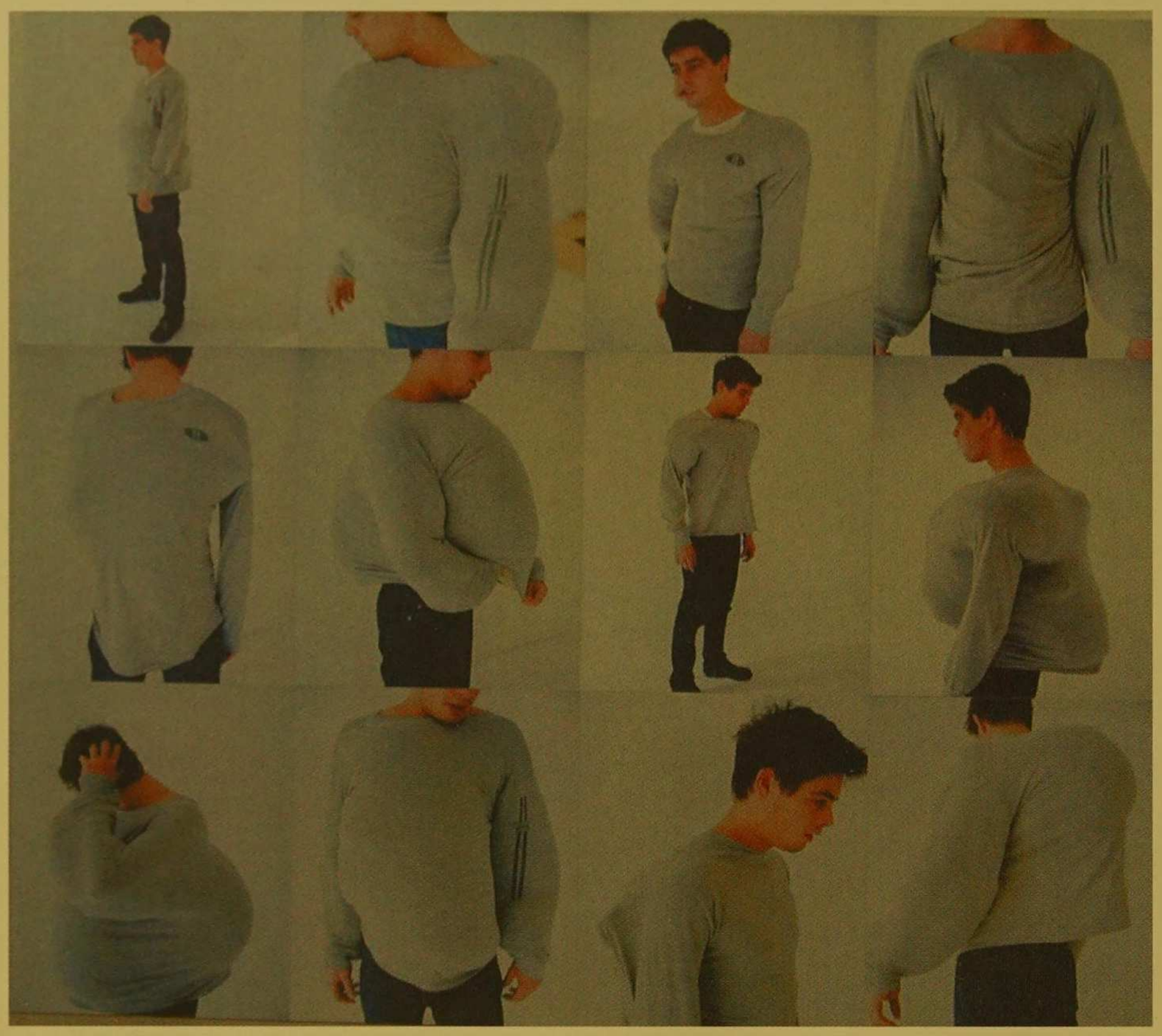
INDOOR SCULPTURES CC-GRAZ, 2001
c-print
126,5 x 159,1 cm
collection Grazer Congress, Graz

triumphing over the "limitations of the body" in a "play need to increase" and to "overcome the rigidity" of the body. This analysis of clothing also finds an extension in movement, dance and expressive movements. "Body image is capable both of taking objects into itself and of spreading into space" Schilder adds, calling to mind a walking stick, a hat or an article of clothing.[8] In the light of this analysis, Wurm's first photographs and videos involving clothes as well as the *One Minute Sculptures* take on a psychological dimension, which serves to reinvent body image, to sculpt the postural model of a body which changes according to the addition of objects and to the poses assumed, beyond the material.
One could take the definition of Wurm's psychological sculpture yet

OUTDOOR SCULPTURE TAIPEI, 2000
c-print on aluminium
126,5 x 159,1 cm
collection Museum moderner Kunst, Vienna

opposite:
OUTDOOR SCULPTURE CAHORS (THE BANK MANAGER IN FRONT OF HIS BANK), 1999
c-print on aluminium
120 x 80 cm and 186 x 126,5 cm
private collection

further if one takes into account the recent works of psychoanalytical theory of the last twenty years and in particular the theorisation that has attempted to produce an analysis closer to the body. It seems that Wurm is playing with psychological issues through the medium of his sculptures, rather than issues strictly connected with the body. In his work *Le Moi-Peau*, based on an article published in 1974 in the *Nouvelle Revue de Psychanalyse*, the psychoanalyst Didier Anzieu, recently deceased, explored the limits of the body while producing an homology between the functions of the Me and the bodily casing. His concept of the "Me-Skin", which limits, contains and organises the psyche, updated thoughts which find striking illustrations in Wurm's work, confirming the psychological dimension of the *One Minute Sculptures*. Anzieu defines clothing as casing and as "anti-excitation"[9] and raises an issue that repeatedly crops up in Wurm's sculptures, that is an alteration of the Me-Skin by means of a confusion of the digestive and respiratory systems. Thus several of Wurm's sculptures portray characters whose noses are filled with food, like the young woman in Taipei with two mushrooms, or the man with two stems of asparagus in



FAT MAN WITH BAD FEELINGS, 1999
c-print on PVC
180 x 200 cm
private collection

Cahors. This example chosen from many shows that Wurm also practises psychological sculpture, in which anyone's Me-Skin can be transformed. His sculpture explores the limits of the medium by ignoring them, at the same time breaking down the barriers of social convention and reshaping the limits of the psyche while being fully aware of its equivalence with the bodily or vestiary casing.

It is the most recent works that reveal the development of a psychological form of sculpture, directly evoking emotions. Thus Wurm examines with himself the theme of laziness and the state of idleness in *Instructions for Idleness*, a collection of 21 photographs (2001), which otherwise create an homology between dirt, disorder and mental idleness. The images of Erwin Wurm indulging in inactivity appear as an authorisation of moral anarchy, a voluntary dive into absence of control. Phrases are included on the photographs, writing an *Eulogy of Idleness* which seems as an ironic method of letting oneself go. *Think about the void, Hang around, Care about nothing, Smoke a joint before breakfast, Don't wash the dishes, Take a lot of breaks*, or even *Stay in your pyjamas all day*. This experiment serves as a propaedeutic for mental discharge, which subsequently allows one's power of imagination to be freed up. In this, there is an echo of the state of idleness described by Montaigne in the *Essays*, which requires an organisational mirror.[10] Idleness occupies the mind in a different way and affords new thoughts:

"It is not long since I retired to my house, with as much purpose as I possessed, not to trouble myself with any business, but alone and quietly to wear out the remainder of my all but spent life; It seemed to me I could do my spirit no greater favour, than to allow it full idleness, entertain it, settle it … but I find that contrarily, like a loose horse, it finds itself a hundred times more things to do for itself than it did for others, and summons up in me so many chimeras, and fantastical monsters, one after the other, that, at leisure to view their nonsense and strangeness, I have begun to put them in order".

In allowing himself to be idle, Wurm has in his recent works also approached questions relating to sexuality, danger and death, which up until this point had only been

hinted at, making his sculpture more charged than previously. Hence his series of 12 photographs entitled *Palmers* features the body of a woman undressing herself in a sexually provocative way, unlike his first sculptures with pullovers or t-shirts, which always left the body concealed, even truncated. In the video projection *The Man Who Travelled Around the World to Make a Sculpture* (2001), Wurm likewise evokes a kind of return to Mother Nature not unreminiscent of Michel Tournier's scene of Robinson Crusoe. A man is shopping, picking out melons and watermelons, then sits alone in a room and ejaculates on the fruit, only his head visible. The themes of danger, accident, death or even suicide also appear clearly in his recent *Outdoor Sculptures Taipei* (2000), whereas they appeared to occur only in a few of the previous sculptures. A woman appears stretched out on a pavement with her head in a bowl, a man stretched out, crushed by two enormous melons, another riding a scooter with a helmet in front of his eyes, while a woman leans backwards out of her window into space.

Erwin Wurm is sculpting forms of an increasingly emotional nature. His *Fat Man with Bad Feelings* already appeared to suggest this with a photographic ensemble in 1999 in which the encased body was subjected to monstrous outgrowths, real equivalents of "bad objects" or shameful emotions that have been internalised.

As "psychosculpture", Wurm's work can apply itself as successfully to the contours of the psyche and to its contents as to the social norm, to the medium, or to the form. Controlled and precise, it nonetheless snaps its fingers at limits and at the same time forms a whole. That of an encompassing sculpture which could constitute the casing in which its own body is to be found, its own self.

01 Erwin Wurm, *A conversation with Hans-Ulrich Obrist, March 1996*, Erwin Wurm, Galerie Krinzinger et Galerie Tanya Rumpff, 1997, p. 44.
02 Cf. Christine Macel, "Des habits, vite. Le vêtement ou l'art de la métonymie", cat. *Jeux de genres*, 1998, Paris Musées, Fondation Electricité de France, Espace Electra, pp. 61-65.
03 Sami-Ali, *Du banal, de l'ordinaire et de sa transfiguration*, discussion between Christine Macel and Sami-Ali, EXTRAetORDINAIRE, Le Printemps de Cahors, Actes Sud, 1999, p. 11.
04 Marina Warner, "Le parti pris des choses", cat. *Richard Wentworth*, Musée des Beaux-Arts de Calais, 1994.
05 Maurice Fréchuret, *Le mou et ses formes, Essai sur quelques catégories de la sculpture du XXème siècle*, Ensba, Paris, p. 105.
06 Paul Schilder, *L'Image du corps, Etude des forces constructives de la psyché*, Collection Tel, Gallimard, Paris, 1994 (original title: *The image and the appearance of the human body*, published by International Universities Press, 1950).
07 idem, p. 218.
08 idem, p. 229.
09 Didier Anzieu, *Le Moi-Peau*, Dunod, Paris, new revised and extended edition, 1995, p. 221.
10 Montaigne, *De l'oisiveté, Essais (Livre premier)*, collection Folio, Gallimard, Paris, 1983, p. 82.

JÉRÔME SANS

Student: Can a question also be an answer?
Socrates: Yes!

How and why did you start to work with dust and sweaters in 1987?

Your work seems to address a typology of sculpture with simple automatic everyday gestures (dressing, folding, eating...).

Was it also a reaction to production in the '80s?

What did you do to avoid the danger of a fragile and short-lived formulation of sculpture?

What is your relationship to action and performance?

Longing and failure as sculpture?

Is it about the self?

Gilles Deleuze?

Is it possible to transfer personal tragedies into a sculpture?

How do you address the basic principles of sculpture?

Why "one minute"?

Is there a limit to the number of variety of your "one minute sculptures"?

From your dust work to your "one minute sculptures", your work always refers to a sense of the eternal that sculpture traditionally is associated with.

"Playing Pinball", a sculpture of the de-functionalization of a common activity.

Why did you settle on fifteen "simple and logical" ways of hanging a sweater?

Who decides colour and pattern of the sweaters?

Is tension a factor in your work?

"Hold your breath and think of Spinoza", the title of one of your last pieces?

Why instruction drawings?
How is the message of a work conveyed: through the drawing, the act of reading, or by the instructions? Or is it the used object?

Is there a specific point where action becomes sculpture?

Is it possible to transfer a sense of loss into a sculpture?

opposite:
OUTDOOR SCULPTURE CAHORS, 1999
c-print on aluminium
120 x 80 cm and 186 x 126,5 cm

Is it possible to transfer a sense of embarrassment into a sculpture?

Subjectivity as a discipline?

Is subjectivity a safe way to begin a rational reconstruction of the world?

The discipline of displacement?

Why do you often use an image of twins?

Is there only one person or is that person represented twice? Or twins depicted as two separate people? Or two unrelated people shown as twins?

Have you thought about the psychoanalytic aspects of your work?

Is your work about the desire to be someone else?

Is it an ironic commentary on the media and its obsession with beauty and appearance?

The economic translation of ideas into reality?

How does the potential use of an object result in a tension between presence and absence?

The shadow of presence – absence?

With "one minute sculptures" and the instructions, work can be reactivated, reactualized all the time, with no past, no future, but the possibility of a permanent present. It seems to be the metaphor of what is an artwork: the reference to the origin?

Another title of one of your pieces, "Montaigne, Descartes, Kant" – could you explain this?
De-materialization?

Sculpture as an instrument of daily reality?

It seems that your sculpture reflects common tasks, but at the same time is very remote from it.

You often speak of the ability to renew your pieces... how?

Contentment and art?

Artpiece and aura?

Is it possible to be serious and humorous at the same time?

A change of city, a change of style?
Who buys the objects you need for an artwork in foreign places?

How do you explain your interest in the ordinary?

Is it possible to transfer psychology into a sculpture?

Video as sculpture?

Drawing as sculpture?

Photography as sculpture?

The circumstances under which a sculpture is created are revealed: does mystery remain?

Critique of the idea of form as a definable entity?

This is followed by the dissolution of static form through the use of temporal structures as sculptural apparatus?

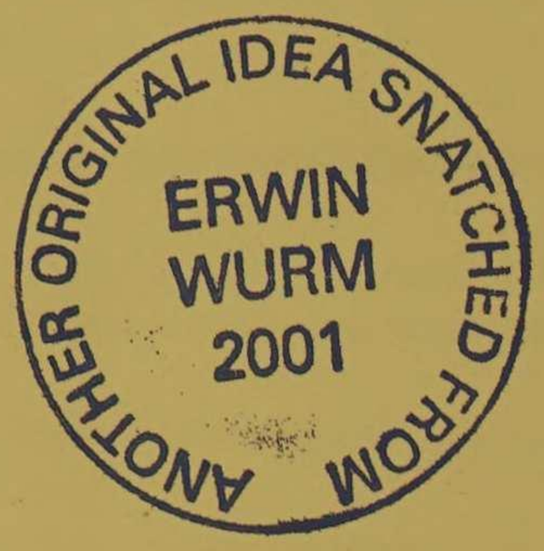
Practice of daily life as theme and material of sculptural creation?

The "ground-zero" of sculpture?

Jérôme Sans sent 15 questions to interview Erwin Wurm.
Erwin Wurm added 25 questions as answers.

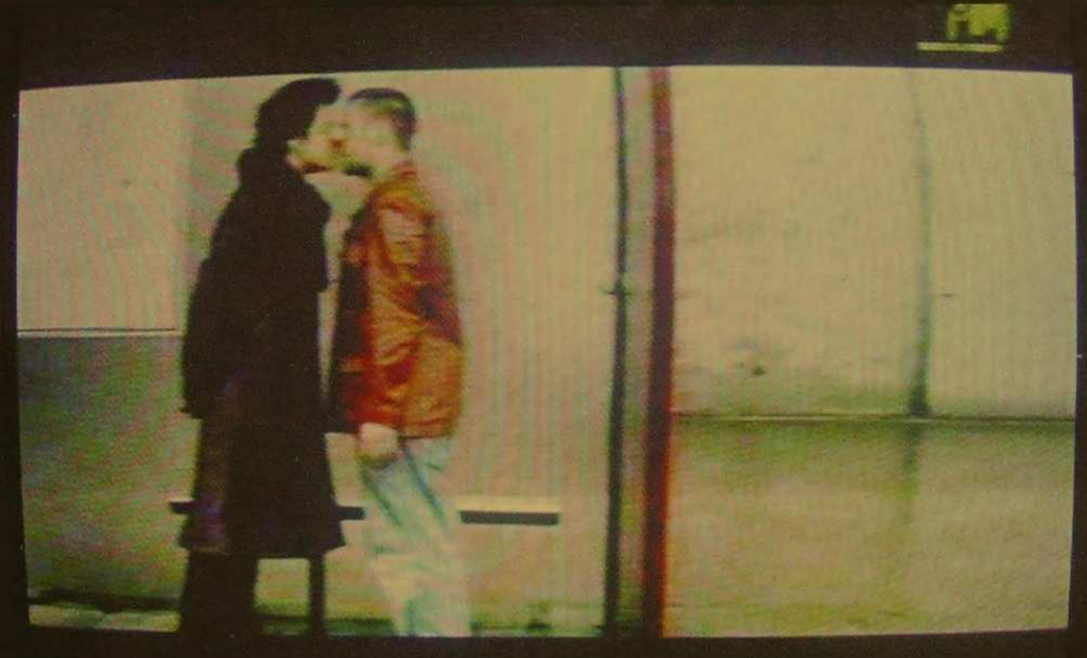
First published in: exhibition catalogue *Erwin Wurm, one minute sculptures*, Kunsthaus Bregenz, 1999

Erwin Wurm Fakes



Elaine Sturtevant
ANOTHER ORIGINAL IDEA SNATCHED FROM ERWIN WURM, 2001
stamp, 2001

Videostills from the video “Stehengeblieben” of the German pop group “Echt”
Erwin Wurm’s ideas used for a music video by “Echt” without authorisation.



Erwin Wurm's ideas used for advertisement by Richard Forester without authorisation

A bit of fur on a jacket or a skirt adds a little rock and roll.
Concept by Ridge Forester
Photography by Nicolas Trembley
Styling by Suzanne Koller
Model : Michelle Nicol
♫ Music by Fréderic Sanchez :
Kreidler "*Sunroof*", O Yuki Conjugat "*Odomankoma*"

evian

Biography

1954 born in Bruck/Mur
lives in Vienna

since 2002 professor for art praxis and communication at the University for Applied Arts, Vienna

Solo Exhibitions (selection) since 1990

2002
Centre National de la Photographie, Paris, France
Neue Galerie Graz am Landesmuseum Joanneum, Graz, Austria
Galerie CC, Grazer Congress, Graz, Austria (International Art Prize of the Galerie CC)
Museo d'Arte Moderna, Bologna, Italy
Fat car, Palais de Tokyo, Paris, France
Fat car, Kunsthalle, Vienna, Austria
Galerie Art : Concept, Paris, France
Jack Hanley Gallery, San Francisco
Galeria Modulo, Lisboa, Portugal
2001
Performance drawings, Drawing Centre, New York
Sleeping for 2 months, Centre pour l'Image Contemporaine, Genève, Switzerland
Video 1992-2001, Fundació Joan Miró, Barcelona, Spain
Galerie Ars Futura, Zurich, Switzerland
Galerie Krinzinger, Vienna, Austria
Galeria Espai Lucas, Valencia, Spain
Galerie CC, Grazer Congress, Graz, Austria
Fat car, Musee d'Art Moderne et Contemporain, MAMCO, Geneva
2000
Photographers Gallery, London
F.R.A.C. Limousin, Limoges, France
Feelings, L'Ecole des Beaux-arts, Rouen, France
Galerie Art : Concept, Paris
Jack Hanley Gallery, San Francisco
Unlimited Contemporary Art, Athens, Greece
1999
Kunsthaus Bregenz, Austria
F.R.A.C. Bourgogne, Dijon, France
CAN Centre d'art Neuchâtel, Switzerland
Project wall, Rosamund Felsen Gallery, Los Angeles
Galerie Martina Detterer, Frankfurt, Germany
Galerie Elisabeth und Klaus Thoman, Innsbruck, Austria
Galerie Jünger, Baden, Austria
1998
Institute of Visual Arts, UW, Milwaukee
Galerie Wilma Lock, St. Gallen, Switzerland
Galerie Tanya Rumpff, Haarlem, The Netherlands (with Martin Walde)
1997
The Contemporary Arts Center, Cincinnati, Ohio
One minute sculptures, Künstlerhaus Bremen, Germany
Me/me fat watching TV, Galleria The Box, Turin, Italy
1996
Galerie Wilma Lock, St. Gallen, Switzerland
12 Mülleimer / Garbage cans, M.A.K. Museum für angewandte Kunst, Säulenhalle, Vienna
Office, Tel Aviv, Israel
Galerie Krinzinger, Vienna, Austria
1995
22° C, Kunstmuseum St. Gallen, Switzerland
Kunstverein Freiburg, Germany
Galerie Tanya Rumpff, Haarlem, The Netherlands
Jack Hanley Gallery, San Francisco
Forum für zeitgenössische Kunst, Kunstbunker, Nuremberg, Germany
1994
Galerie Sylvana Lorenz, Paris, France
Expedition, Kölnischer Kunstverein, Köln, Germany
22° C, Museum moderner Kunst Stiftung Ludwig Wien, 20er Haus, Vienna
1993
Kunstverein in Hamburg, Germany
Villa Arson, Nizza, France
Staub in der Sammlung des Museums am Ostwall, Museum am Ostwall, Dortmund, Germany
1991
Wiener Zimmer, Wiener Secession, Vienna
Zeichnungen, Neue Galerie am Landesmuseum Joanneum, Studio, Graz, Austria
Jack Hanley Gallery, San Francisco
1990
Richard Kuhlenschmidt Gallery, Los Angeles
Stux Gallery, New York
Neue Galerie am Landesmuseum Joanneum, Graz, Austria
Bildhauerfotografien, Wiener Secession, Vienna, Austria
Kärntner Landesgalerie, Klagenfurt, Austria

Group Shows (selection) since 1990

2002
Chic Clicks: Creativity and Commerce in Contemporary Fashion Photography, Institute of Contemporary Art, Boston; Fotomuseum Winterthur, Swizzerland; Kunstmuseum Wolfsburg, Germany
MASS MOCA, Museum of Contemporary Art, Massachussetts
Time, Museum of Modern Art, New York
2001
Azerty: Un abécédaire aléatoire autor des collections du Frac Limousin, Musée national d'art moderne Centre Pompidou, Paris, France
Missing link, Kunsthaus Dresden, Germany
Ujazdowski Castle, Warsaw, Poland
do it, Lawrence Wilson Art Gallery, Perth, Australia International Arts Festival, Perth, Australia (curator Hans Ulrich Obrist)
Der Blick aus der Zukunft, Ross-Stall der Schlossökonomie Gern-Eggenfelden, Austria
Days of hope, Biennale Venecia Scuola di San Zaccharia, Venice, Italy (curator Maia Damianovic)
Face off, Aeroplastics Damasquine cont. Art Gallery, Brussels, Belgium
5 Years, Unlimited Contemporary Art, Athens, Greek
Höchstleistung, Sheed im Eisenwerk, Frauenfeld, Switzerland
Une nouvelle présentation de collection, Musée national d'art moderne Centre Pompidou, Paris, France
Untragbar - Mode als Skulptur, Museum für angewandte Kunst, Cologne, Germany
Turbulence 01, le forum itinérant, Strasbourg, France
Unter Freiem Himmel – Aspekte zeitgenössischer Skulptur im Schlosspark Ambrass, producer Galerie Elisabeth und Klaus Thoman, Innsbruck, Austria
Der Stuhl in der zeitgenössischen Kunst, Schloss Udine, Italy
Die Cabinette des Dr. Cerny, Neue Galerie am Landesmuseum Joanneum, Graz, Austria
Sculptura Austriae, Galerie Elisabeth und Klaus Thoman, Castello Di San Giorgio, Maccarese-Fiumicino, Italy
Fabio getting dressed, Sert Gallery, Carpenter Center for the Visual Arts, Harvard University, Cambridge, USA
Skulptur.at, Galerie Altnöder, Salzburg, Austria
Kunst und Kur - Ästhetik der Erholung, artForum, Kunsthaus Meran, Italy
Re-mote, Photographers Gallery, London, Great Britain
Die Sammlung, opening exhibition of the Museum moderner Kunst, Stiftung Ludwig Wien im MuseumsQuartier, Vienna, Austria
Die Sammlung als Bild, Sammlung Kugelkopf of Klaus Merkel, Städtische Galerie im Haus der Kultur, Waldkraiburg, Germany
81-01 Im Spiegel der steirischen Kunst, ORF Steiermark, Graz, Austria
Human f-actor-y, Unlimited Contemporary Art, Athens, Greece
Der ephemere Körper, Kunstforum beim Rathaus, Hallein, Austria
Play, Nouvelles présentations

monographiques temporaires (the fat car), Musée d'Art Moderne et Contemporain, MAMCO, Genève, Switzerland
Candice Breitz, Claude Closky, Elaine Sturtevant, Martin Walde, Erwin Wurm, Galerie Mezzanin, Vienna, Austria
Kleine Formate, Galerie Martina Detterer, Frankfurt, Germany

2000

5th Lyon Biennale of Contemporary Art, Lyon, France
Utopia, Jack Hanley Gallery, San Francisco
1900 – 2000 Zeitschnitt, Neue Galerie der Stadt Linz, Austria
"Wortbilder" Franz Erhard Walther – "One minute sculptures" Erwin Wurm, Galerie Wilma Lock, St. Gallen, Switzerland
Braun, Streuli, Wurm, Flottmann-Hallen, Herne, Germany
Sinn und Sinnlichkeit, Neues Museum Weserburg, Bremen, Germany
Silvershining, Galleria The Box, Torino, Italy
Transfert, Kunst im urbanen Raum, Art dans l'espace urbain, Biel, Switzerland
Everyday - Pictures - Every Day, Rogoland Kunstnersenter, Stavanger, Norway
Version 2000, Centre pour l'Image Contemporaine, Genève, Switzerland
Lebt und arbeitet in Wien, Kunsthalle, Vienna, Austria
Portraits, Kunstpanorama Luzern, Switzerland
Cronicles from the outside, Recontre Center National de la Photographie, Arles, France
Comment tuer le temps?, La galerie .Ecole supérieure d'art, Quimper, France
New Worlds - Digital Visions, National Gallery of Iceland, Reykjavik, Iceland
The sky is the limit, Biennale Taipei, Taiwan (curator Jerome Sans, Manray Hsu)
Narcisse blessé Autoportraits contemporain 1970-2000, Le Passage de Retz, Paris, France (curator J.M. Ribettes)
Der Spaziergänger - Artothek und Fotosammlung, Künstlerhaus, Graz, Austria
Garde-Robe - Faux Mouvement, Metz, France
Art Gallery, Ontario, Canada
One of those days, Mannheimer Kunstverein, Mannheim, Germany
Mettre en Scène, FRAC Bretagne, Rennes, France
Die Intelligenz der Hand (Europäische Meisterzeichnungen von Picasso bis Beuys), Rupertinum, Salzburg, Austria
Winterface, Tanya Rumpff Gallery, Haarlem, The Netherlands

1999

Free Coke, Greene Naftali Gallery, New York
Liverpool Biennial of Contemporary Art, England
EXTRAetORDINAIRE, Le Printemps de Cahors, Toulouse, France (curator Christine Macel)
Attention, John Baldessari, Christian Boltanski, Bernd & Anna Blume, Robert Cumming, Ger van Elk, Roman Signer, William Wegman, Erwin Wurm, Galerie Art : Concept, Paris, France
Level Zero Cinema, Stefan Banz, Joel Bartolomeo, Lucy Gunning, Josep Maria Martin, Annika Ström, Erwin Wurm, W 139, Amsterdam, The Netherlands (curator Hilde Teerlinck)
Die Farben Schwarz, Landesmuseum Jonneum, Graz, Austria
Flexible 3 - Close to the body, Landesgalerie Oberösterreich, Linz, Austria
Museum of the University of Manchester, Great Britain
Serien und Konzepte, Museum Ludwig, Cologne, Germany
Un art incertain du réel (la collection du FRAC Franche-Comté), Galerie du Tnb, Rennes, France
Österreichische Zeichnung der 90er Jahre, Galerie im Traklhaus, Salzburg, Austria
Interesse, Galerie Stadtpark, Krems, Austria
Gebrauchsbilder, Museum in Progress, Infoscreen, Vienna, Austria (curator Vitus Weh)
Transformation, Scuola di San Pasquale - San Francesco della Vigne, XLVIII Biennial, Venice, Italy
D A CH, Galerie Krinzinger im Benger Park, Bregenz, Austria
D A CH, Semperdepot, Vienna, Austria
FunktionsSystemMensch, Museum Bochum, Germany
Körper, Frankfurter Oper, Frankfurt, Germany
Missing Link - Das photographische Subjekt, Kunstmuseum Bern, Switzerland

1998

C'est la vie, Stefan Banz, Joel Bartolomeo, Lucy Gunning, Sally Mann, Joachim Mogarra, Erwin Wurm, Centre d'Art Contemporain, Brussels, Belgium (curator Hilde Teerlinck)
C'ést la vie, Imago 98, Universidad de Salamanca, Salamanca, Spain
Biennial of Montreal, (*C ést la vie*), Montreal, Canada
The Austrian Vision (Positions of contemporary art), Denver Art Museum, Denver; Museo Nacional de Bellas Artes, Buenos Aires, Argentina; Galeria de Exposicoes Temporarias do Piso O da Sede, Argentina
Poussiére (dust memories), John Armleder, Patrik Corillon, Marcel Duchamp - Man Ray, Robert Filliou, Koo Jeong A, Claudio Parmiggiani, Michael Ross, Joe Scanlan, Lawrence Weiner, Erwin Wurm, FRAC Bourgogne Dijon, FRAC Bretagne, Rennes, France
Das Jahrhundert der künstlerischen Freiheit. 100 Jahre Wiener Secession, Secession, Vienna, Austria (curator Robert Fleck)
City Art Museum, Helsinki, Finland
Sculpture, Walker Art Center, Minneapolis
Self -Portraits, Galerie Tanya Rumpff, Haarlem, The Netherlands
Lifestyle, Kunsthaus, Bregenz, Austria
Dissin' the real, Andreas Gursky, Fabrice Hybert, Ann Lislegaard, Walter Niedermayer, Martin Walde, Mark Wallinger, Lois Weinberger, Erwin Wurm, Lombard-Freid Gallery, New York (curator Maia Damianovic)
Dissin' the real, Galerie Krinzinger, Vienna, Austria
do it, Salina Art Center, Salina, Kansas; Visual Arts Center, Boise State University, Boise, Idaho; The Nickle Arts Museum, The University of Calgary, Calgary, Alberta; Surrey Art Gallery, Vancouver, Canada; British Columbia, Edmonton Art Gallery, Edmonton, Alberta, Canada; Institute of Contemporary Art, Main College of Art, Portland, Canada (curator Hans Ulrich Obrist)
Montrouge - Vienne, Salon d 'art contemporain, Montrouge, France
Super freaks - Post Pop & The new Generation, Part II: Odyssey, Greene Naftali Gallery, New York
The Collection, FRAC Bourgogne, Dijon, France
Sculptura Austria, Galerie Elisabeth und Klaus Thoman, Innsbruck, Austria
Zomer van der Fotographie, Museum voor Fotografie, Hessenhuis, Antwerpen, Belgium
Dressed Up: Fashion and Costume in Art from the Collection, Vancouver Art Gallery, Vancouver
Transformation, Natura Naturans 3, Teatro Miela, Triest, Italy
Videoforum, Art 29, Basel, Switzerland
Otto-Mauer-Preisträger, Akademie der bildenden Künste, Vienna, Austria
Photo, Galeria OMR, Mexico City, Mexico

1997

Das neue Gesicht, Kunstverein Konstanz, Germany
Oeuvres du Fonds Régional d'Art Contemporain de Franche-Comté, Musée d'árt et d'histoire, Belfort, France
Constantin's dream, Frac Alpes Côtes d'Azur, Villa de Noailles, Hyéres, France
Bernard Frize, Stephen Westfall, Erwin Wurm, Galerie Wilma Lock, St. Gallen, Switzerland
1 minute scenario, Printemps de Cahors, Toulouse, France (curator Jerome Sans)
Sous le manteau, Galerie Thaddaeus Ropac, Paris, France (curator Caroline Smulders)

Every Moment, Everywhere, Biefer & Zgraggen, Lea&Pekka Kantonen, Stephen Willats, Erwin Wurm, Art Museum, Pori, Finland
Zeitskulptur, Oberösterreichisches Landesmuseum, Linz, Austria
Kunst in der Stadt, Kunsthaus Bregenz, Austria
L M S ; Galerie Menotti, Baden, Austria
ENTGEGEN.ReligionGedächtnisKörper in der Gegenwartskunst, Institut für Fundamentaltheologoie der Universität Graz, Kulturhaus, Priesterseminar, Mausoleum, Graz, Austria
do it, Kunstverein Kreis Gütersloh, Germany (curator Hans Ulrich Obrist)
Thallinn Art Hall, Thallinn, SR
Palo Alto Cultural Center, Palo Alto, California
Cranbrook Art Museum, Bloomfield Hills, MI
Biblioteca Luis Angel Arango, Bogotá, Columbia
Favorites, Galerie Krinzinger, Vienna, Austria
Dimensionen, Galerie Kalb, Vienna, Austria
Kunst .... Arbeit, Die Sammlung der Südwest Landesbank, Stuttgart, Vienna, Austria (curator Stephan Schmidt-Wulffen)
art club berlin, Videoforum, art forum berlin, Berlin, Germany
guruplant, Museum für angewandte Kunst, Vienna, Austria

1996

The presence of touch, The School, The Art Institute of Chicago
Propositions sculpturales, Tony Cragg, Richard Deacon, Reinhard Mucha, Didier Vermeiren, Franz West, Erwin Wurm, Forum d'art contemporain, Casino de Luxembourg
29' -0"/East, Doug Aitken, Ernst Caramelle, Brigitte Kowanz, Kirsten Mosher, Glen Seator, Erwin Wurm
The New York Kunsthalle
Antagonismes. 30 ans de Photographie Autrichienne (1960-1990), Centre National de la Photographie, Paris, France
Immaginoaro altro, International contemporary art Gruppo 78, Sala Franco, Triest, Italy
Jahresmuseum 1996, Kunsthaus Mürzzuschlag, Austria
How is everything, Landesmuseum Ferdinandeum, Innsbruck, Austria
Kunstraum Böhlendorf, Heidelberg, Germany
after you made me soft again, Galerie Barz, Hannover, Germany
shopping, Jeffrey Deitch Projekts, New York (curator Jérôme Sans)
do it, The Reykjavik Municipal Art Museum, Reykjavic, Iceland, Taidenhalli, Helsinki, Finland (curator Hans Ulrich Obrist)
University Art Gallery, Bangkok, Thailand
Forder, L'usine, Genève, Switzerland
Konstmuseum, Uppsala, Sweden (curator Hans Ulrich Obrist)
69/96 de doublements et autoportraits par procuration, Galerie ars & essai, Université Rennes, France (curator Pierre Leguillon)
Aquarium, Video-Films, Musée des Arts Africains et Océaniens, Paris, France (curator Robert Fleck)
Malerei, Galerie Tanja Rumpff, Haarlem, The Netherlands
Orange Galerie Singel 74, Amsterdam, The Netherlands (curator Bert Jansen)
Video-Forum, Art 27, Basel, Switzerland
fast nichts / almost invisible, Kunstmuseum Singen, Umspannwerk (curator Jan Winkelmann)
Vis a Vis - Künstler wählen Künstler, Benger Fabrik Bregenz, Austria
The Art Embodied, MAC - Galeries contemporaines des Musées de Marseille, France
Nouvelles acquisitions du FRAC Franche Comté, Musée des beaux-arts de Dole, Dole, France
Wennen, Galerie Tanya Rumpff, Haarlem, The Netherlands
Kunst aus Österreich, 1896 - 1996, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, Germany

1995

Echanges d'espaces, Musée des Beaux Arts, Lausanne; Musée Arlaud, Lausanne, Switzerland
Ouverture France-Autriche, Centre d'Art Contemporain, Usine Fromage, Rouen, France
En passant... Stadtansichten in der zeitgenössischen Kunst, Akademie der bildenden Künste, Vienna, Austria (curator Andreas Spiegl)
Figures II, Le Parvis - Centre le Méridian, Ibos
Shopping, CAPC Musée d'art contemporain, Bordeaux, France (curator Jérôme Sans)
Video, Arteliers d'artistes de la ville de Marseille, France
... wie gemalt, Neuer Aachener Kunstverein, Aachen, Germany
Jahresgaben, Neuer Aachener Kunstverein, Aachen, Germany
Smells like vinyl, Roger Merians Gallery, New York
En passant... Stadtansichten in der zeitgenössischen Kunst, Kunstverein in Hamburg, Germany
Seeing things, Antoni Estrany Gallery, Barcelona, Spain (curator Manel Clot)
The Living Art Museum, Reykjavik, Iceland
Critical Mass, The MAC, Dallas
How to dress, Schaufenster der Kunsthalle Wien, Vienna, Austria
Skizzen, Modelle, Notizen, Raum aktueller Kunst, Vienna, Austria
Video Therapie, Videonale - Intermezzo im Kunstmuseum Bonn, Germany
Uit de Klere(n), Galerie van Laethem, Oud-Rekem; Begijnhofkerk, St. Truiden
Odev / Clothing, Galeria Medium, Bratislava

1994

Kommentar zu Europa 1994, Museum moderner Kunst, Stiftung Ludwig Wien, 20er Haus, Vienna, Austria
Sala Parpallo-Palau Scala, Valencia, Spain
Der Stand der Dinge, Kölnischer Kunstverein, Cologne
Cocktail II, Kunstverein in Hamburg, Germany
Der Sprung ins Leere - Der Künstler anstelle des Werkes, Zentrales Haus der Künstler, Moscow
Körpernah, Frankfurter Kunstverein, Frankfurt, Germany; Galerie Krinzinger, Vienna, Austria
Las Palabras se Pudren en la Boca, Galerie Antonio de Barnola, Barcelona, Spain (curator Louis F. Perez)
Winterschlußverkauf, Galerie 5020, Salzburg, Austria
Diary, Galerie Praz Dellavalade, Paris, France
Uncomfortable space, Galerie Karin Schorm, Vienna, Austria; FRAC Montpellier, France
Kunst der 90er Jahre, Neue Galerie am Landesmuseum Joanneum, Graz, Austria
Critical mass, Yale University School of Art, Art & Architecture Gallery, New York (curator Charles Long)
Ange Leccia, Franz West, Erwin Wurm - Video et art contemporain, Pallazzu naziunale, Corte (curator Axel Huber)
100 Umkleidekabinen. Ein ambulantes Kunstprojekt, steirischer herbst 94, Bad zur Sonne, Graz, Austria (curators Paolo Bianchi and Martin Janda)
Status Quo, Galerie Fotohof, Salzburg, Austria
Lokalzeit. Wiener Material im Spiegel des Unbehagens, Raum Strohal, Vienna, Austria; Moderna Galerija, Ljubljana, Slovenia
Light, Art Prop, 163 Mercerstreet, New York (curator Warren Niesluchowski)
La visión austriaca. Tres generaciones de artistas, Fundación "la Caixa", Madrid; Barcelona, Spain

1993

Prospect 93, Frankfurter Kunstverein; Schirn Kunsthalle, Frankfurt, Germany
De la Main à la Tete, l'Object Théorique, Centre d'Art du Domaine de Kerguéhennec, Bignan, France (curator Dennis Zacharopoulos)
Chambre 763 - The Amoire Show, Hotel

Carlton Palace, Paris (curator Hans Ulrich Obrist)
Viennese story, Wiener Secession (curator Jérôme Sans), Vienna, Austria
Restaurant, Restaurant "La Bocca", Paris, France (curator Marc Jancou)
Spiel ohne Grenzen, Mücsarnok, Budapest, Hungary
Toyama Now, The Museum of Modern Art, Toyama
La peinture et le corps, Galerie Sylvana Lorenz, Paris, France
Ideas, Imagines, Identiades, Centre Cultural Tecla Sala, Barcelona, Spain
Transpositionen, Österreichische Galerie im Ambrosi Museum, Vienna, Austria (curator Barbara Steiner)
The slogan's new action, Austrian Cultural Institute, New York (curator Andreas Spiegl)
Status Quo (with Alois Mosbacher and Lois Weinberger), Galerie Krinzinger, Vienna, Austria
Konfrontationen - Neuerwerbungen 1990-1993, Museum moderner Kunst Stiftung Ludwig, Vienna, Austria

1992

Silence - Contradictory - Shapes of Truth, Moderna Galerija, Ljubljana, Slovenia
Locher, Prina, Wurm, Jack Hanley Gallery, San Francisco
Boundary Rider, 9th Biennale of Sydney
Identität : Differenz, Tribüne Trigon 1940-1990, steirischer herbst, Neue Galerie am Landesmuseum Joanneum, Graz, Austria
Opere, Centro per l'Arte Contemporanea Luigi Pecci, Prato, Austria
Imperfect Order, Irvine Art Center, Irvine
Objekt versus Raum, The Nordic Arts Centre, Helsinki; Tallin Art Hall, Tallin; Museum für Moderne Kunst, Bozen, Italy; Galerie der Stadt Esslingen, Villa Merkel, Esslingen, Germany; Centre Cultural Tecla Sala, L'Hospitalet, Barcelona, Spain
La collection en poche - Mêle chaudon, Galerie Arnaud Lefebvre, Paris, France
Skulpturen im Park, ORF Landesstudio, steirischer herbst, Graz, Austria

1991

Anninovanta, Galleria Comunale d'Arte Moderna, Bologna; Musei Comunali, Rimini, Italy
e*x colonia "Le Navi"*, Cattolica
Transcendent Pop, Trans Avant-Garde Gallery, San Francisco
Pastfuturetense, Vancouver Art Gallery, Vancouver, Canada
Un musée en voyage, Musée d'Art Contemporain, Lyon, France
Peter Kogler, Brigitte Kowanz, Eva Schlegel, Elmar Trenkwalder, Erwin Wurm, Galerie Krinzinger, Vienna, Austria
5 Skulpturen, Akademie der bildenden Künste, Vienna, Austria
Interferenzen II, Museum moderner Kunst, Vienna, Austria
Körper und Hüllen (with Holt Quentel and Lawrence Carroll), Galerie Krinzinger, Vienna, Austria
Sensualité - Sensibilité - Purisme, Couvent de Cordeliers, Paris, France
Zeitsprünge, Neue Galerie am Landesmuseum Joanneum, Graz, Austria

1990

Aperto '90, Venice Biennial
Common Market, Kuhlenschmidt Gallery, Los Angeles
Just Pathetic, Rosamund Felsen Gallery, Los Angeles (curator Ralph Rugoff)
Pastfuturetense, Winnipeg Art Gallery, Winnipeg
The Collection 1988-90, Centro per l'Arte Contemporanea Luigi Pecci, Prato, Italy
Österreichische Skulptur, Wiener Secession, Vienna, Austria
A la Rechèrche de l'Eden, Musée d'Art e d'Histoire, Fribourg, France
Vienne Aujourd'hui, Musée de Toulon, Toulon, France
Raum annehmen III, Galerie Grita Insam, Vienna, Austria
Wider-Schein, Landesmuseum Ferdinandeum, Innsbruck, Austria
Bemalte Skulpturen, Kunsthandlung Hummel, Vienna, Austria
Kunst der 80er Jahre, Neue Galerie am Landesmuseum Joanneum, Graz, Austria

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1999
Erwin Wurm - one minute sculptures - Index of Works (Drawings 1988-1998), Kunsthaus Bregenz, Austria; FRAC Bourgogne, Dijon, France; CAN Centre d'art, Neuchatel, Switzerland, text: Jérôme Sans
1998
Erwin Wurm - One Minute Sculptures, INOVA, Institute of Visual Arts, UW, Milwaukee USA, Cantz-Verlag, Ostfildern, text: Jérôme Sans
1996
Erwin Wurm - catalogue, Galerie Krinzinger, Vienna; Tanya Rumpff, Haarlem, Netherlands, interview: Hans Ulrich Obrist
1994
Erwin Wurm - catalogue , Museum Moderner Kunst Stiftung Ludwig, Vienna; Kunstmuseum St. Gallen, Switzerland; Kunstverein Freiburg, Germany, Ritter Verlag, Klagenfurt, texts: Lorand Hegyi, Rainer Fuchs, Andreas Spiegel, Jérôme Sans, Laura Trippi
Expedition - Staubskulpturen: New York/ Cologne/Vienna, Kölnischer Kunstverein, Cantz, Ostfildern, text: Udo Kittelmann
1993
Erwin Wurm - catalogue, Kunstverein Hamburg and Villa Arson, Nice
1991
Erwin Wurm - Wiener Zimmer, catalogue, Wiener Secession, texts: Manel Clot, Gary Dufour, Otmar Rychlik and Barbara Steiner, Vienna
Erwin Wurm - Zeichnungen, exhibition booklet, Neue Galerie am Landesmuseum Joanneum, Studio, Graz
Erwin Wurm - catalogue, Trans-Avant-Garde Gallery, San Francisco
Erwin Wurm - Gebrauchsanweisungen, Walter -Buchebner-Gesellschaft, Mürzzuschlag
1990
Erwin Wurm - catalogue, Aperto '90, Venice Biennial, Neue Galerie am Landesmuseum Joanneum, Graz, Kärntner Landesgalerie, text: Wilfried Skreiner, Graz

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2001
Erwin Wurm - Skulpturale Behauptungen. Thesis: Roman Pfeffer; Professor: Dr. Borchhardt-Birbaumer, Academy of the Fine Arts, Vienna
1995
Die Staubobjekte von Erwin Wurm 1987-1995. Institute for Art History, University Vienna bei Dr.Brigitte Borchhardt-Birbaumer
1991
Oberfläche und Raum - Analytische Betrachtungen zum bildhauerischen Werk Erwin Wurms 1982-88. Thesis: Hanno Milesi; Professor: DDr. Wilfried Skreiner, Karl-Franzens University, Graz

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Menz, Marguerite: *Erwin Wurm im Centre pour l'image contemporaine*, in: Kunstbulletin, March 2001, Schweizerischer Kunstverein, Zurich, p. 40
Wetterwald Élisabeth: *L'art de la chute, in: Parachute*, January/March 2001,Montreal, Canada, pp. 26/27
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Noé, Paola: *Erwin Wurm*, in: Tema celeste, nr. 84, March/April 2001, p. 102
Withers, Rachel: *Erwin Wurm*, in: Artforum, March 2001, pp. 155-156
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Macel, Christine: *Erwin Wurm*, Galerie Krinzinger in: art presss, Paris, Nr. 269, p. 78
Metzger, Rainer: I*ndoor-sculptures, Outdoor-sculptures, One-minute-sculptures*, in: Camera Austria, Graz, nr. 74, 2001, p. 90
Smith, Roberta: *Erwin Wurm*, in: Art in Review, The New York Times, June 15, 2001
N.N.: *Erwin Wurm*, Zoo 09, June 2001, London, inside front page and p. 311
Metzger, Rainer: *Erwin Wurm*, in: European Photography, Art Magazine, nr. 69, vol. 22, issue 1, summer 2001, Verlag Andreas Müller-Pohle, Göttingen, pp. 24-33
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Griese, Horst: *One Minute Sculptures - Handlung als Skulptur*, in: Photonews, nr. 2, February 2000, Hamburg, pp. 10/11
Rosen, Miriam: *Risk Takes*, in: Artforum International, May 1999, New York, p. 72
Huck, Brigitte: *We love Erwin Wurm oder: sei Skulptur!*, in Parnass, Austria, March/April, nr. 1, 2000, pp. 78-83
Wetterwald, Elisabeth: *Erwin Wurm*, in: Parpaings (architecture art > paysage), France, April 2000, cover and p. 24
N.N.: Ein Pullover wird lebendig, in: Kunst und Unterricht, Germany, Erhard Friedrich Verlag, nr. 240, March 2000, pp. 22/23
Pesch, Martin: *Minute man*, in: Frieze, nr. 52, May 2000, London/New York, pp. 76-79
Bonnet, Frédéric: *Sculpture/prête à porter*, in: Mouvement, nr. 8, April/June 2000, Paris, cover and pp. 50-53
Maillet, Florence: *Erwin Wurm, la sculpture en une minute*, in: BeauxArts magazine, nr. 190, March 2000, Paris, p. 43
Fulchéri, Fabienne: *Etes-vous une One Minute Sculpture?*, in: Technikart, nr. 40, March 2000, p. 101
Lequeux, Emmanuelle: *Erwin Wurm, une sculpture d'Erwin Wurm*, in: Aden, nr. 112, March 22-28, 2000, Paris, p. 29
Zuckriegl, Margit: *Österreichische Fotografie der 90er Jahre*, in: Kunst und Kirche, nr. 4, 1999, Vienna, p. 203ff
Taste. L'Observatiore International de Premiere Vision, October 2000, Lyon, p. 21
Searle, Adrian: *I'm not saying cheese*, in: The Guardian, Dec. 19, 2000 ,London, pp. 13ff
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Ralf, Christofori: *Mit zwei Beinen im Eimer*, in: Frankfurter Allgemeine Zeitung, February 25, 1999
N.N.: *Der Mann im Karton: Skulpturale Kunstereignisse, die nur eine Minute dauern*, in: Frankfurter Allgemeine Zeitung, February 28, 1999
Baqué, Dominique: *Sur le fil du rasoir*, in: Art Press, Paris, nr. 245, April 1999, p. 92
Müller, Silke: *Mode - Skulpturen für den Körper*, in: Art, Hamburg, April 1999, nr. 4, pp. 54ff
Falk, Florian: *Raum und Zeit grenzenlos*, in: Modern Times, Vienna, April 1999, pp. 52ff
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Hatje Cantz

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