

HUBERT SCHEIBL

Fly

Lower Belvedere
9 October 2016 to 5 February 2017



Hubert Scheibl
Ones, 2012/13
Oil on canvas 195 cm x 140 cm
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At the center of the exhibition, on view at the Orangerie of the Lower Belvedere from November 9th, 2016 to February 5th, 2017, is the latest series of works by Hubert Scheibl. Having emerged over the past ten years, these thirty-four large-format works on canvas have been hung with an experimental flare for the space so as to challenge the perception of the visitor, thereby bringing Scheibl's abstract, sensual, gestural painting into a new dimension.

With his distinctive style, Hubert Scheibl occupies a prominent position within abstract painting in Austria. His works challenge the viewer to constantly change perspective from a broad scope to a close focus and vice versa. The current exhibition in the Orangerie goes a step further and challenges the visitor's perception even more. Large-format paintings and deliberately placed spatial installations form a mysterious labyrinth of images and spaces, in which any boundaries become blurred. This kind of boundlessness is also expressed in the exhibition's title: *Fly*.

"I am delighted to honor one of the most important Austrian artists of our time, Hubert Scheibl, with this monographic exhibition. The White Cube of the Orangerie offers the ideal location for the presentation of the latest works from Scheibl's oeuvre, as they can unfold in all their power and excitement," says Agnes Husslein-Arco, director of the Belvedere.

The openness of painting is part and parcel of Scheibl's works. He consciously explores the boundaries of the format, creating a pictorial-graphic language in which time is beheld as a dynamic moment. The images appear enigmatic and multi-layered, like steam clouds manifested in color.

"Scheibl's painting does not depict things or ideas, nor does it illustrate or explain any concepts or narrative. First and foremost, it IS," says Mario Codognato, curator of the exhibition.

Hubert Scheibl is a member of the Secession; he studied with Max Weiler and Arnulf Rainer and took part twice in the Biennale in the 1980s. He also lived in New York for several years, which explains why his thinking and work is heavily influenced by

American writers and filmmakers, such as John Williams, Philip Roth, and Stanley Kubrick.

The exhibition is accompanied by a catalog, the cover of which is an artistic intervention of Scheibl's – not one cover is the same as the next. The catalog contains essays by Mario Codognato and Edelbert Köb.

#flyscheiblfly

Visitors are invited to visit the artist's studio via virtual reality goggles that can be found in the exhibition. In addition, visitors are also welcome to join a photo competition by posting a photo taken in front of a Scheibl painting with the hashtag #flyscheiblfly. With this, they are entered into the running to win drawings directly from the artist.

INTERVIEW

Hubert Scheibl in conversation with Mario Codognato

During exhibition preparations curator Mario Codognato and Hubert Scheibl spoke of, among other things, the significance of architectural conditions.

Mario Codognato: How important is the spatial context in which your images are presented?

Hubert Scheibl: From the very beginning, humans have associated sight with movement. Different perspectives allow different visual experiences. According to my knowledge, museum visitors tend to look no longer than an average of eleven seconds at one image. I believe people want to experience art in different ways. Therefore, we've tried to experiment with the space in which the images hang, to enable different experiences of the images via movement through the space and the changes of perspective that ensue.

MC: Are you trying to exceed the two-dimensional or the material aspects in your painting?

HS: In the alchemy of seeing, the boundary of our images is the boundary of our world. The image often acts as a "memory remnant," a trace that points beyond what is seen. I believe that the realm of the visual is precisely one of those gaps that allows thinking to remain open. Energy that can be released whenever someone engages with it. My work is an investigation into movement that broaches intuitively those more unknown energy fields and forms. A constant oscillation between both sides.

MC: During preparation for this exhibition, I realized that different size ratios play an important role for you. Your works are presented in different sizes, depending on the given spatial dimensions. How do you start working on an image and how do you accommodate each to the premise of their display?

HS: I start by looking at the blank canvas and begin with impulses that I then try to densify. When we construct something, we simultaneously question it. I am trying to set in motion a process which incorporates many unfinished ideas that are kept visible. Changing perspectives – large works from a short distance or vice versa – can both irritate and excite us. It is about the interplay between proximity and distance, intimacy and the public. I therefore tend to work on different image sizes at the same time. Changes from small to large and vice versa offer different possibilities, which is an important place to start. The change between intuition and calculation. And happenstance as the great master preserves the sketch-like quality of these works.

MC: And when is a painting finished?

HS: The artist always works as a reflexive, critical entity, but decision-making is actually quite irrational and elusive. You can look at a picture for a week and never give it a second thought, or you can look at a picture for a second and never get it out of your mind. The fact that it can also be understood in an instant always bears great potential for doubt. But ultimately, images are like emergency exits from reality.

MC: Do you work on several pieces simultaneously, and what is the ultimate goal?

HS: I often work in a series, such as for the silver pictures or the scratch pictures. I construct a system and work with deviations until something new is created. Within each system there are, I believe, detours and anomalies that increase until they finally transform. When it comes down to it, I am on the lookout for an evolutionary primordial current, be it in painting, drawing, or when I make music.

It's like Jackson Pollock once said: "I am nature."

ARTIST BIOGRAPHY HUBERT SCHEIBL

Born under water, 360 times turned, studied.
 Lives and works better elsewhere and in Vienna.
www.hubertscheibl.com

Solo exhibitions (selection)

2016

Hubert Scheibl. Fly (Belvedere, Wien, Orangerie)
 Fly Stanley Fly (Charim Galerie, Wien)
 The End of Flags (Galerie Kornfeld, Berlin)

2015

Vienna Accumulation (Galleria Torbandena, Triest)
 Riffs of Real Time (Galerie Jahn, Landshut)
 Echo Heads (Galerie Schmidt, Reith im Alpbachtal)

2014

Echo Lake (Galerie 422, Gmunden)
 Babylon (Galerie Kornfeld, Berlin)

2013

Plants & Murders (Museum der Moderne Salzburg, Mönchsberg)

2012

Plants and Murders (Museum der bildenden Künste, Leipzig)
 Recent Drawings and Paintings (Wooson Gallery, Daegu)
 Heat, Beg and Steal (Fernwärme Wien)

2011

Destination 47/13 (Galerie 422, Gmunden)
 Geh zum Fürst, wenn du gerufen wirst (Galerie EMB, Triesen)

2010

FAT DUCKS (Essl Museum, Klosterneuburg)
 Follow the White Rabbit (Galerie Forsblom, Helsinki)
 through (Charim Galerie, Wien)
 Riffs of Real Time (Galleria Torbandena, Triest)
 Nerves Norvius (Galerie CuC, Berlin)

2009

Committed to Memory (Galerie Thaddaeus Ropac, Paris)
 Paludium – Am Ufer des Sumpfes (Ausstellungspavillon Mirabellgarten,
 Galerie Thaddaeus Ropac, Galerien der Stadt Salzburg – Salzburg)
 Hubert Scheibl (Galerie 422, Gmunden)

- 2008
 From Monday to Monday (Rocca Sforzesca di Dozza / Galleria Torbandena, Trieste / Centro di Studi Morandi, Bologna)
 No Ginger (Galerie Thaddaeus Ropac, Salzburg)
 Shadows and Tattoos (Charim Galerie, Wien)
 Nicotine on Silverscreen (Galerie Forsblom, Helsinki)
 Headlines (Galerie Six Friedrich – Lisa Ungar, München)
 Hubert Scheibl (Galerie TR3, Ljubljana)
 Once (Galerie Schmidt, Reith im Alpbachtal)
- 2007
 No Ginger (Galerie Thaddaeus Ropac, Salzburg)
 Where else (Galleria Torbandena, Trieste)
 Pintura (Micus Museum, Ibiza)
- 2006
 Un-Tiefen (Museum der Moderne Salzburg, Rupertinum)
 Committed to Memory (Galerie Thaddaeus Ropac, Salzburg)
- 2005
 Vienna Accumulation (Galerie Six Friedrich – Lisa Ungar, München)
 So What (Charim Galerie, Wien)
- 2004
 Hubert Scheibl (Galerie Léa Gredt, Luxemburg)
 Hubert Scheibl (Galerie Forsblom, Helsinki)
 Hubert Scheibl (Charim Galerie, Wien)
- 2003
 Hubert Scheibl (Galerie Léa Gredt, Luxemburg)
- 2002
 Sanatorium Esplanade (Galerie 422, Gmunden)
 Hubert Scheibl (Galerie Six Friedrich – Lisa Ungar, München)
- 2001
 Liquid Minds (Centre Rhénan d’Art Contemporain Alsace, Altkirch)
 Hox (Galerie Thaddaeus Ropac, Salzburg)
 King of Saturn (Tony Shafrazi Gallery, New York)
- 2000
 Hubert Scheibl (Galerie Léa Gredt, Luxemburg)
 Bilder, Aquarelle, Zeichnungen (Galerie Figl, Linz)
 Memex (Charim Galerie, Wien)
- 1998
 Kailahn (Galerie Thaddaeus Ropac, Salzburg)
 Vice (Museum moderner Kunst Stiftung Ludwig Wien, Galerie Thaddaeus Ropac, Salzburg, Galerie Charim Klocker, Wien)

GENERAL INFORMATION

Exhibition title	HUBERT SCHEIBL Fly
Exhibition duration	9 October 2016 to 5 February 2017
Venue	Lower Belvedere
Exhibits	34
Curator	Mario Codognato
Catalogue	Hubert Scheibl – Fly Herausgeber: Agnes Husslein-Arco, Mario Codognato Inhouse publishing ISBN 978-3-903114-15-9 (german and english version) 176p.
Contact	Belvedere, Prinz Eugen-Straße 27, 1030 Vienna T +43 (01) 795 57-0 www.belvedere.at
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Regular Entry	€ 12,- (Lower Belvedere)
Guided Tours	T +43 (01) 795 57-134, M public@belvedere.at
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