

GALERIE ELISABETH & KLAUS THOMAN

Little Nemo
curated by _Max Hollein

John M Armleder (* 1948, l. in Genf Geneva),
 Julia Bornefeld (* 1963, l. in Bruneck und and Berlin),
 Thomas Feuerstein (* 1968, l. in Innsbruck und Wien and Vienna),
 Bruno Gironcoli (1936–2010, Wien Vienna),
 Hans Hollein (1934–2014, Wien Vienna),
 Winsor McCay (1871–1934, New York),
 Walter Pichler (1936–2012, Wien Vienna),
 Tal R (* 1967, l. in Kopenhagen Copenhagen),
 Franz West (1947–2012, Wien Vienna),
 Erwin Wurm (* 1954, l. in Wien Vienna)

Das Bett – Liegestatt der Imagination

The Century of the Bed als Schwerpunktthema von *curated by_vienna* unterstreicht die Funktion des Arbeitsortes Bett als Manifestation der Auflösung der Grenzen zwischen den Phasen von Arbeit und Erholung und Tages- und Nachtaktivität. Das Bett ist eine rituelle existenzielle Arbeits- und Lebensfläche – wie es schon sehr früh Walter Pichlers *Schlafsaal* darstellt –, aber insbesondere auch ein symbolischer Ort der traumbasierten Erkenntnis – repräsentiert durch Hans Holleins *Freud-Couch*.

In Fortsetzung dessen soll das Bett in der Ausstellung als Symbol des assoziativen, surrealen Denkens und opulenten, kreativen Handelns gesehen werden – ein Freiraum, wo Tagträume, das Unterbewusste und das Übersinnliche ihren Lauf nehmen. Allen voran soll eine herausragende künstlerische Leistung dafür einen umfassenden Rahmen bieten: *Little Nemo in Slumberland* ist die epochale, richtungsweisende Comicserie von Winsor McCay, die von 1905 bis 1911 in der Zeitung *New York Herald* veröffentlicht wurde. McCay ließ mit beispielloser Imagination die faszinierenden Traumreisen im Schlummerland entstehen, die von einer

eindrucksvollen visuellen Opulenz und kreativen Transformation der Realität geprägt sind – eine Wirklichkeit, die sich ästhetisch verändert, verdreht, dehnt und mutiert.

Das Bett als Synonym für das „kreative Denken im Liegen“, für das Spielerische, Absurde, Seltsame, für die Fähigkeit, das Träumerische und Verquere zuzulassen, den Ideen Raum zu geben. Jenseits physischer und ästhetischer Normen werden so Werke von außerordentlicher suggestiver Kraft und körperlicher Befindlichkeit geschaffen, Objekte, bei denen sich Gewissheiten auflösen und in etwas Neues verformen. Aus dem Programm der Galerie Elisabeth & Klaus Thoman sollen – im Rahmen einer spektakulären Rauminszenierung nach Winsor McCay – ausgewählte Arbeiten von Julia Bornefeld, Tal R, Thomas Feuerstein, Bruno Gironcoli, Erwin Wurm, Franz West und John M Armleder exemplarisch dafür stehen.

Max Hollein (* 1969) lebt in Frankfurt am Main, wo er seit 2001 als Direktor der Schirn Kunsthalle und seit 2006 auch als Direktor des Städel Museums und der Liebieghaus Skulpturensammlung tätig ist.

Folgende Seiten following pages:

Auszüge aus excerpts from
Winsor McCay, Little Nemo in Slumberland
 1. The New York Herald, 29th September 1907
 2. The Sunday Record-Herald, 2nd February 1908
 3. Los Angeles Sunday Times, 27th December 1908
 4. The St. Louis Republic, 18th April 1909
 Courtesy of Alexander Braun Collection
 Photo: Alexander Braun, German Academy of Comic Art

Kunstwerke in dargestellter Reihenfolge
artworks in order of appearance:

Tal R, exhibition view *Fog over Malia Bay*
 Galerie Elisabeth & Klaus Thoman, Vienna, February 2013

Courtesy of Galerie Elisabeth & Klaus Thoman, Innsbruck / Vienna,
 photo: © Galerie Elisabeth & Klaus Thoman: Lena Kienzer

Franz West, Geiler Gaul, 2005, papier mâché, styrofoam,
 cardboard, steel, acrylic paint, 211 × 91 × 161 cm, photo:
 © Galerie Elisabeth & Klaus Thoman: Nikolaus Schletterer

Thomas Feuerstein, IDEA, 2012
 Rocket fuel from sugar and potassium nitrate, books,
 stainless steel, acrylic glass hood, 192 × 52 × 40 cm
 Courtesy of Galerie Elisabeth & Klaus Thoman, Innsbruck /
 Vienna, photo: © Thomas Feuerstein

Walter Pichler, Schlafsaal Dormitory, 1968
 Styrofoam, wood, three parts, each 21 × 100 × 196 cm.
 Textile work by Elisabeth Campos

Little Nemo

The Bed—Berth of Imagination

The Century of the Bed as the central theme of *curated by_vienna* underscores the function of the bed as workplace—as a manifestation of the dissolution of boundaries between the phases of work and leisure, and of day- and nighttime activity. The bed is a ritualistic, existential surface for work and life, as represented very early on by Walter Pichler's *Schlafsaal*, but it is also most especially a symbolic place for dream-based insight, as reflected by Hans Hollein's *Freud Couch*.

Accordingly, in the scope of the exhibition, the bed is viewed as a symbol of associative, surreal thought and opulent, creative agency—a free zone for allowing daydreams, the subconscious, and extrasensory experiences to run their course. Most of all, one particular outstanding artistic merit provides a comprehensive framework: *Little Nemo in Slumberland* is the revolutionary, trendsetting comic series by Winsor McCay that was published in the newspaper *The New York Herald* from 1905 to 1911. With an unequalled capacity for imagination, McCay cultivated fascinating dream journeys to slumberland that are characterized by impressive visual

opulence and creative transformation of reality—a reality that becomes aesthetically shifted, skewed, distended, and mutated.

The bed as a synonym for “creative thought while reclining,” for the playful, the absurd, the strange, for the ability to allow dreams and idiosyncrasy to emerge, for giving ideas free rein. In this way, beyond physical and aesthetic norms, artworks of immense suggestive power and corporeal sensitivity are created; objects by which certainty dissipates and something new takes form. In the scope of spectacular spatial architecture inspired by Winsor McCay, this will be exemplified through selected works from the Galerie Thoman by the artists Julia Bornefeld, Tal R, Thomas Feuerstein, Bruno Gironcoli, Erwin Wurm, Franz West, and John M Armleder.

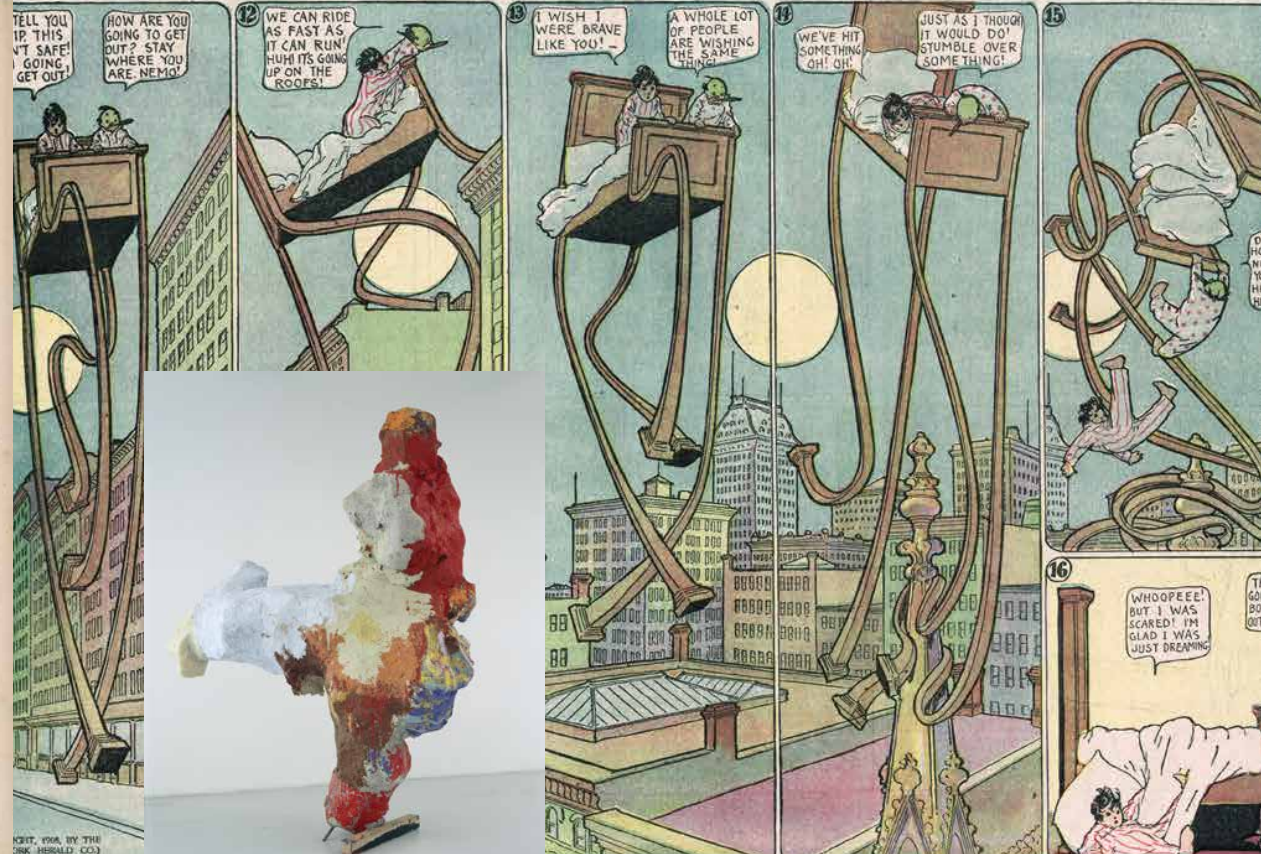
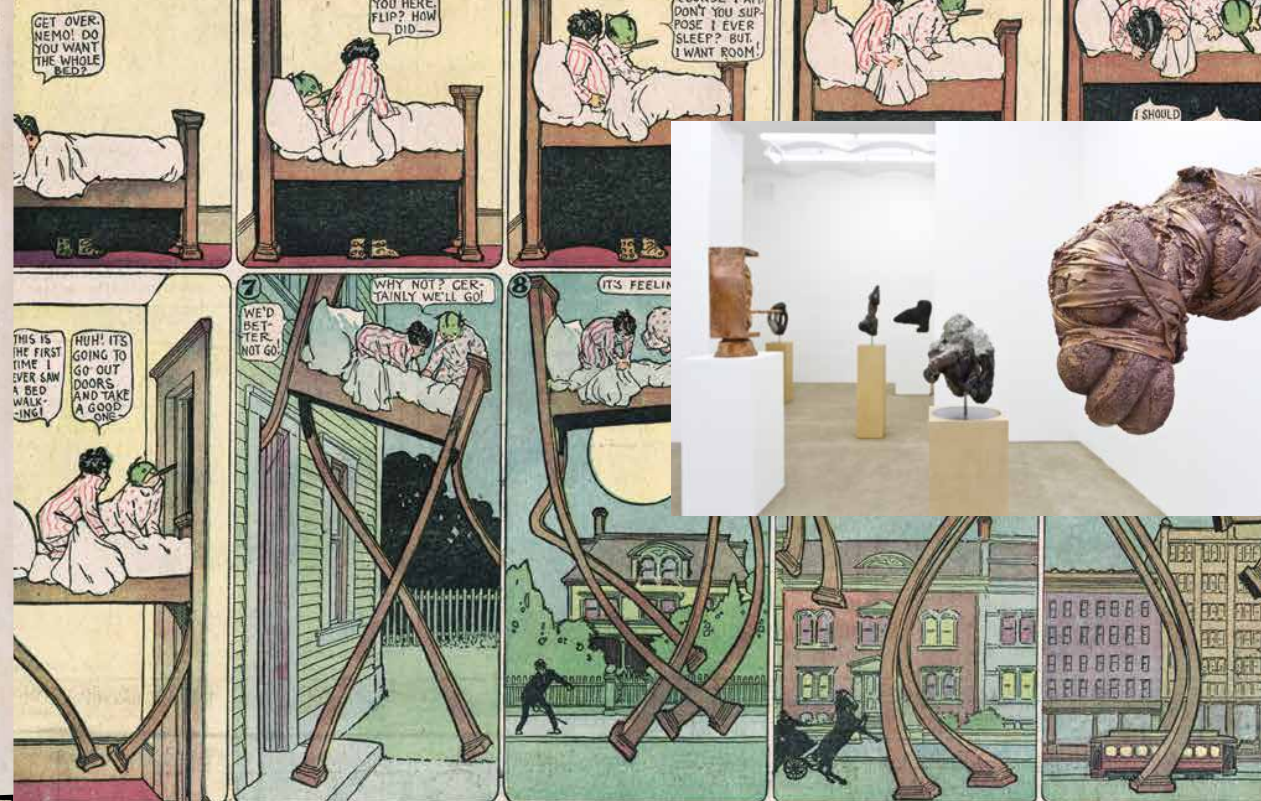
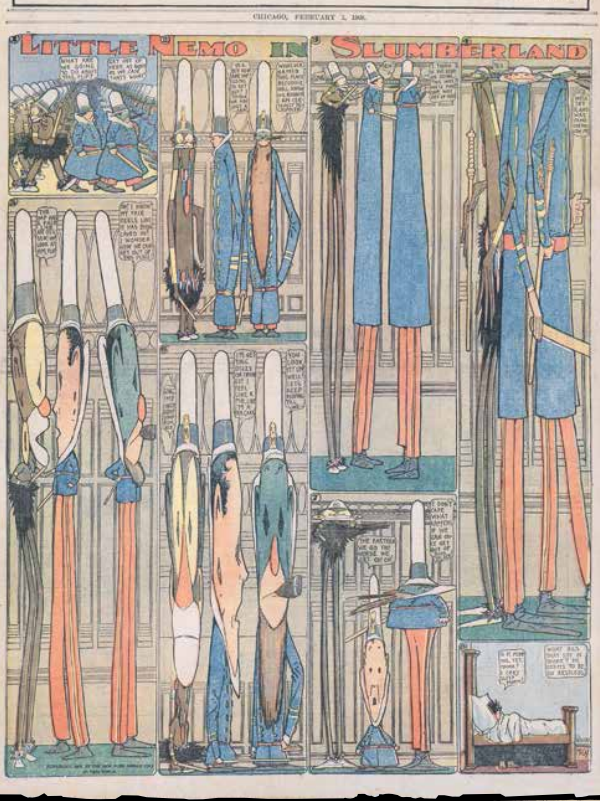
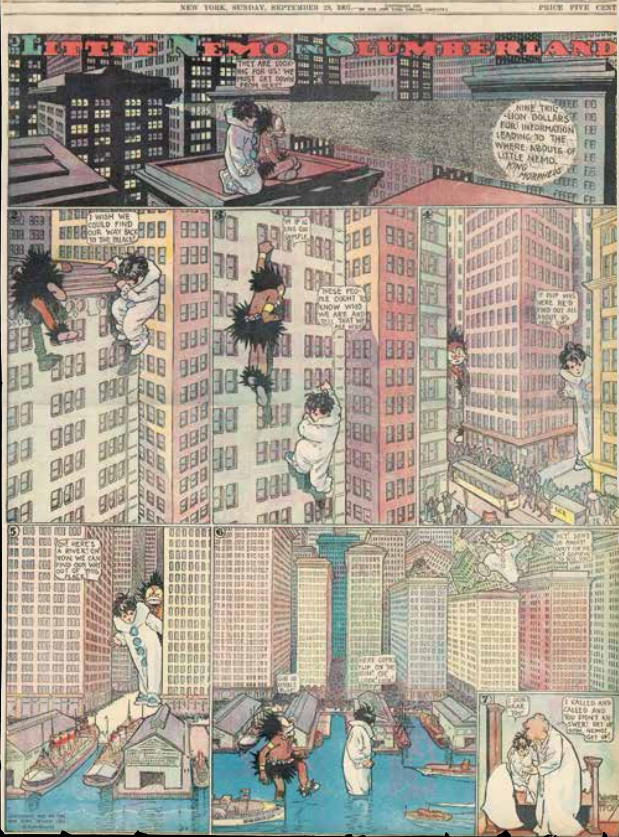
Max Hollein (* 1969) lives in Frankfurt am Main, where he has been director of the Schirn Kunsthalle since 2001, and director of the Städel Museum and the Liebieghaus Skulpturensammlung since January 2006.

Erwin Wurm, Home, 2006, acrylic, colour, metal,
 110 × 115 × 285 cm, courtesy of Galerie Elisabeth & Klaus Thoman, Innsbruck / Vienna, photo: © Rodolfo Pedrini

Bruno Gironcoli, Kopf Head, 1964–1965
 Polyester, silver colour, two-parts, 120 × 54 × 45 cm,
 115 × 85 × 80 cm, courtesy of Galerie Elisabeth & Klaus Thoman, Innsbruck / Vienna, photo: © Galerie Elisabeth & Klaus Thoman: Lena Kienzer

Bett mit eingebautem Bild Bed With Built-in Picture, clipping
 from *Paris Match*, changeable photo, glass, synthetic silk
**Bett mit Skulpturen in Organza-Kleid Bed With Sculptures in an
 Organza Dress**, chromium plated brass, organza, synthetic silk
Bett mit eingebautem UKW-Radio Bed With Built-in AM-Radio
 Courtesy of Galerie Elisabeth & Klaus Thoman, Innsbruck /
 Vienna, photo: © Generati Foundation: Werner Kaligofsky

Julia Bornefeld, Pilz Mushroom, 2003, rope, darning
 wool, wood, fabric, 180 × 155 × 155 cm
 Courtesy Galerie Elisabeth & Klaus Thoman, Innsbruck /
 Vienna, photo: © Julia Bornefeld



LITTLE NEMO IN SLUMBERLAND

1 I KNOW YOU ARE DEAR! BUT YOU MUSTN'T BE LONESOME! GO OUT IN THE GARDEN AND TAKE A NICE WALK. THEN YOU'LL FEEL BETTER.

OH! HELLO, FLIP! ARE YOU HERE?

I SHOULD SAY I AM! BEEN HERE FOR AN HOUR! WHERE YOU BEEN? COME ON OUT!

SAY, YOU DIDN'T TREAT THE PRINCESS VERY NICE.

SAY, THE CAKE DOESN'T LOOK VERY GOOD.

DID YOU EVER EAT CORNED BEEF AND CABBAGE? AIN'T IT GREAT?

2 SAY, FLIP! WHY DID YOU SPOIL OUR FUN IN SLUMBERLAND?

WELL, THEY DIDN'T TREAT ME RIGHT! THEY KNEW WHAT I'D DO IF THEY DIDN'T!

YES, BUT YOU MUST REMEMBER YOU WERE HERE!

SAY! THIS IS A FINE GARDEN. LOOK AT THOSE ONIONS AND LETTUCE!

HUH! THAT'S WHAT YOU'VE BEEN SAYING EVER SINCE WE CAME IN HERE! BUT WE WERE STILL HERE!

OH! HUH! I CAN SAY THAT!

OH! HUH! I CAN SAY THAT!

3 I'M GOING TO GET A COUPLE OF THEM!

MAMA WILL MAKE YOU A PIE, IF YOU WANT IT!

LOOK QU! THEY'RE VERY RIPE SWAKE DOWN A FEW!

ONE GENTLE AT IS GO SUREND- EVER AT OP, I THATS ME!

THE NEXT PERSON WE SEE WE'LL TELL HIM TO FALL UP THE KING. JOIN THE PRINCESS AND BEHAVE!

THATS THE FIRST TIME IN A LONG WHILE THAT YOU'VE TALKED SENSE. HUH! THIS IS SWIF!

IT LOOKS VERY MUCH LIKE WE'RE GOING TO BE RIGHT SIDE UP, SOON!

4 NOTHING, MAMA! I WAS ONLY DREAMING. I'M ALL RIGHT!

GET BACK TO BED BEHAVE! GO TO SLEEP LIKE A BOY!

5 WATCH ME! OH! WHEN I GET IN MY FEET I'LL SHOW YOU I'M A SLEEPER!

6 BUMP! THERE GOES AGAIN! I DON'T UNDERSTAND WHAT MAKES THIS BOY SO RESTLESS! HIS SLEEP IS ALL YOURS! TAKE CARE!

