

Drame Surréaliste

27 March - 8 May 2021

Opening: Saturday, 27 March, 10 - 4 pm

Andi Fischer
Georg Frauenschuh
Tina Hainschwang
Flora Hauser
Adrian Hazi
Verena Issel
Tamara Malcher
Daniela Zeilinger
Gerlind Zeilner

In "The History of Art" E.H. Gombrich that surrealism arose in order to "express the desire of many young artists to create something that was more real than reality". Surrealism literally means "above reality". So something that is true, but not tangible. And in general, truth is definitely something that can be argued. This is probably why the classic surrealists were such big fans of Sigmund Freud's model of the ego and the superego. The image of hovering over things is practically inherent in the name.

The "Drame Surréaliste", which gave the current its name, is actually only the subtitle of a play by Guillaume Apollinaire, which he wrote with his head bandaged back in 1916 from the front line of the First World War in Paris. His temple was injured by a shrapnel and had to return to the French capital. He didn't think that was great. He wanted to go back to the front line. He wanted it so badly that the Polish-born Apollinaire had himself naturalized in order to finally be drafted. But he would die from the Spanish flu a few years later after he had recovered from his injury. Not without having married his carer beforehand full of courage to live. In the play, the title of which is "Les mamelles de Tirésias" - translated: The breasts of Tirésias - Thérèse swaps roles with her husband. She pulls her breasts off and goes to the front line, while her husband takes care of fighting child poverty in France or the fictional state in which the two live.

He gives birth to 40,049 children in a single day. After the country is plunged into famine due to overpopulation, both return to their original genders. It seems fitting that André Breton then adopted the subtitle at the beginning of the 1920s and summarized his work and that of his friends, who dealt with parallel realities and turned to what was outside of what you could see with the bare Eye. Much of what is going on in today's debate about gender fluidity and the attribution of biological and social gender is already evident here. Previously clearly defined social boundaries are now being dissolved. The more important is the discussion, especially the artistic one with these very topics. The fact that this falls into a time that is extremely topical not only because of openly discussed questions about gender and identity, but also because of a pandemic that has now lasted for over a year, is another rea-



son to approach the "Drame Surréaliste" from an artistic point of view. Elektrohalle Rhomberg brings together nine artists under this title. Some of them have produced works especially for the special rooms of the gallery. These are art works that use all possible varieties of expression. There are paintings, photography, sculptures and installations.

It is a range and spectrum of ideas and possibilities to approach reality and maybe not just look at it from above, but also from below or from the side. They all take a closer look at their respective realities and living environments with all their potential boiling underneath. As in a modern picaresque novel, the individual artistic works intertwine and explore the current "Conditio Humana" in all its beauty and intricacy. Sigmund Freud would have had a lot of fun.

To give all of this a comprehensive name, a new "Drame Surréaliste" would be needed, for new beginnings and alternative ways of telling stories¹ - Laura Helena Wurth

¹ There is another anecdote that has to do with Apollinaire and Picasso. When the Mona Lisa disappeared from the Louvre in 1911, the two were among the suspects. Since Apollinaire and Picasso had housed a young man for a while, who had already stolen art objects from the museum a few times to draw attention to the poor security in the museums – actually this is to be assessed as a performance, just remember Ulay's robbery of the Spitzweg painting in Berlin. So it was obvious that the two types of artist Apollinaire and Picasso could also have something to do with the robbery of the Mona Lisa. In the end, not much happened, they were questioned and released. The Mona Lisa was found later in Florence at Vincenzo Perrugia, a framer employed in the Louvre and brought back to Paris in 1914. So the two artists then somehow slipped one foot into one of the most remarkable art thefts in history. While the Mona Lisa was under Vincenzo Perrugia's bed for several years, the Argentine Eduardo de Valfierno, known as Marqués, had unceremoniously sold the "Mona Lisa" several times. All fakes, of course. But every buyer was made to believe that they owned the original. The headlines from Paris showed that the painting was no longer in the Louvre.



Andi Fischer (* 1987) translates images from mythology into a new, simplified design language that is strongly reminiscent of childish scrawl and yet couldn't be further away. The content is about the big issues of humanity: love, death, power and impermanence.

Georg Frauenschuh (* 1979) shows in his pictures spaces that could also come from dreams. At the same time, they are completely concrete and yet defy any unambiguity. In his paintings Frauenschuh repeatedly questions ingrained viewing habits and names the gaping spaces and fractures of our time.

Flora Hauser (* 1992) filigree paintings, on a small format, move in pastel parallel worlds, which never lose their concrete reference to the real world. They map an increasingly complex world, in all its illustrious details and gaps.

Tina Hainschwang (* 1986) shows "Shrine with Egg Figurines". A sculpture that is reminiscent of Beuys felt sculptures or the wooden nests from the Hollywood series "True Detective". The egg shrine comes directly from the depths of the subconscious to the surface and expresses a universal need for protection. Hainschwang often works with organic or supposedly organic material. In her hair sculptures, for example, she often uses cheap plastic hair that she orders on the Internet. Her work moves between friendly trust and latent threat.

Adrian Hazi (* 1998) His images suggest mystical ceremonies that usher in a new decade. The prospect of change lies in all of his pictures. It's always about power imbalances and interpersonal relationships. Packed full of mythology and grand gestures, his pictures give an outlook on what could be. Hazi's images appear in the world as if they were remnants of ancient rites. He seems to know an old, perhaps long-forgotten language that nonetheless looks to the future.

Verena Issel (* 1982) mostly works with large-scale installations that deal with Claude Lévi-Strauss' sad tropes or with the reinstallation of the destroyed Syrian city of Palmyra out of foam. Issel interviews her materials, but also her environment, and with her colorful plastic works fares well the capitalism without losing the humor.

Tamara Malcher (* 1995) paints female figures, many of which are reminiscent of Thérèse's breasts, which she lets float away with a balloon. The breasts of the women's bodies flutter so excitedly through Malcher's pictures and do not allow themselves to be captured by common beauty ideals and conventions. They have big bellies and breasts, they stand there without being intimidated by their nudity or by the looks of others. In their self-confidence they have a long tradition with the Venus von Willendorf, ... and other joyful depictions of



women who can simply be without having to be anything.

Daniela Zeilinger (* 1980) has dedicated herself to the space in between. Her works move between painting and photography and ask questions about the connection and the difference between the real and the virtual and whether there are actually still identifiable differences between them.

Gerlind Zeilner (* 1971) Pictures come out of the startled subconscious of a crazy dream. It blurs and transfigures the relationships between the sexes, blurring boundaries and questions how we perceive our environment. Her pictures develop a color-driven suction and a dynamic that suddenly lets the viewer tap their feet.

