

**OSWALD OBERHUBER**  
*skulptur - malerei - zeichnung*

**Opening: May 21, 2025, 7 p.m.**  
**Duration: May 22 – August 23, 2025**

Florian Steininger, Director at Kunsthalle Krems, will speak at the opening

*If I were a historian or a sociologist, I could explain my undertaking of permanent change with scientific precision. But as it stands, I am left only with the intuitive vagueness of an experience in dealing with art and I do not shy away from advocating for this vagueness, for it is my means of being clear.*

*Nor am I alarmed by the vagueness of an image, it is precisely this vagueness that becomes the gain in the act of viewing. I can do whatever I want, I can be as clear as I must, and yet any clarity immediately begins to blur.*

Oswald Oberhuber, DIE PERMANENTE VERÄNDERUNG IN DER KUNST, 1958 (Transl. from German)

Under this maxim, the exhibition *skulptur - malerei - zeichnung* (*sculpture - painting - drawing*) at Galerie Krinzinger presents three central strands from the extensive oeuvre of Oswald Oberhuber. Like all areas of his work, they are shaped by the principle of permanent change. Oberhuber consistently abandons what has already been found and consciously refuses to commit to a single theme or genre. His guiding principle is the deliberate avoidance of style and liberation from predefined intentions during the creative process.

External influences, that may often occur all of a sudden play a significant role, to which Oberhuber responds with immediacy and spontaneity. In the post-war period, shaped by his experiences in a National Socialist education camp, he articulated a profound need for freedom. As an important pioneer of Art Informel and with his talent for continually reinventing himself creatively, he significantly influenced the understanding of art in his time. Not least in his role as professor and later rector of the University of Applied Arts in Vienna, he inspired generations of young artists, not by giving them direction, but by urging them to accept none.

*skulptur - malerei - zeichnung* is Oswald Oberhuber's eight solo exhibition at Galerie Krinzinger. Since the early years of the gallery, he has been a recurring part of its program. As early as 1971 he was involved in the very first exhibition of the gallery in Bregenz, *AQUARELLE - DRUCKGRAFIK - PLASTIK*. He was also part of the opening exhibition *Aug um Aug* at the Vienna location in 1986. After this long collaboration, Galerie Krinzinger is now pleased to represent his estate and continue the joint tradition.

The exhibition *skulptur - malerei - zeichnung* includes works from various decades, beginning in the 1960s. The works provide insights into Oberhuber's polymorphic oeuvre, which is nourished by permanent change and leaves behind a diverse oeuvre.

**Oswald Oberhuber** (born in 1931 in Meran, Italy and passed away in 2020 in Vienna, Austria) studied sculpture at the Federal Technical School in Innsbruck, from 1945 to 1949, followed by studies at the Academy of Fine Arts in Vienna under Fritz Wotruba and at the State Academy in Stuttgart under Willi Baumeister. He also undertook study visits in Paris and Cologne. From 1964 to 1965, he worked alongside Hans Hollein, Walter Pichler, and Gustav Peichl as an editor for the architecture magazine *Bau*.

Oberhuber quickly established himself as an artist and a connoisseur of art. In 1964/65, he became the artistic advisor to Otto Mauer for Galerie nächst St. Stephan, which he took over in 1973 and directed until 1978. He also was a professor at the University of Applied Arts in Vienna from 1973 to 1998 and served as rector of the university from 1979 to 1987 and from 1991 to 1995.

In 1972, Oswald Oberhuber represented Austria at the 38th Venice Biennale. He participated in documenta 6 in 1977 and documenta 7 in 1982 in Kassel. In 2013, he designed the "Iron Curtain" for the Vienna State Opera. His works have been shown in numerous solo exhibitions nationally and internationally, including in 1973 at Kunsthalle Basel, in 1987 at the Museum of Applied Arts, Vienna, in 1987 at the Museum of Contemporary Art (S.M.A.K.), Ghent, in 1993 at Kulturhaus Graz, in 2006 at the Secession, Vienna, in 2006 at the Tyrolean State Museum, Innsbruck and in 2016 at Belvedere 21, Vienna.

In recognition of his work, he received the City of Vienna Prize for Fine Arts in 1978, the Tyrolean State Prize for Art and the Austrian State Prize for International Cultural Exchange in 1990, the Austrian Cross of Honour for Science and Art 1<sup>st</sup> class in 2004 and in 2016 the Austrian decoration of honor for Science and Art.