

# EROS

## IN MODERN ART

**1 March – 22 July 2007**

## Facts & Figures

<b>Curators and Concept:</b>	BA-CA Kunstforum: Evelyn Benesch, Ingrid Brugger, Heike Eipeldauer, Florian Steininger Fondation Beyeler: Philippe Büttner, Ulf Küster, Christoph Vitali
	An exhibition in cooperation with the Fondation Beyeler, Riehen/Basel, based on an idea by Ernst Beyeler.
<b>Organisation:</b>	Lisa Kreil, Angelika Scholz
<b>Duration:</b>	1 March – 22 July 2007
<b>Opening Times:</b>	Daily 10 am – 7 pm, Friday 10 am – 9 pm
<b>Website:</b>	<a href="http://www.ba-ca-kunstforum.at">www.ba-ca-kunstforum.at</a>
<b>Catalogue:</b>	published by BA-CA Kunstforum, Hatje-Cantz Verlag, Ostfildern. Introductory text by Konrad Paul Liessmann. "Erotic Glossary" by the exhibition curators. 200 pages, 140 colour illustrations. € 29.–.
<b>Tickets:</b>	BA-CA Kunstforum Club Bank Austria Creditanstalt, all branches Austria Ticket Online ( <a href="http://www.ato.at">www.ato.at</a> ) Österreich Ticket ( <a href="http://www.oeticket.at">www.oeticket.at</a> )
<b>Admission:</b>	Adults € 8,70 Schoolgoers, students, senior citizens, national and civilian service € 7,30 ÖBB-Vorteilscard, Club Ö1-members, Club Suxess € 5,80 One for me-Member € 5,80 Family Ticket € 16,00 Groups € 7,30 Children up to 6 years of age, Art Historian Association, ICOM, Freunde d. bildenden Künste, unemployed <i>free</i>
<b>Service, Bookings and Info:</b>	BA-CA Kunstforum Tel +43/1 537 33/26 E-Mail: <a href="mailto:service@ba-ca-kunstforum.at">service@ba-ca-kunstforum.at</a>
<b>Media Relations:</b>	BA-CA Kunstforum Wolfgang Lamprecht Tel +43/1 537 33/17 Alexander Khaelss-Khaelssberg Tel +43/1 537 33/42 E-Mail: <a href="mailto:presse@ba-ca-kunstforum.at">presse@ba-ca-kunstforum.at</a>
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## Press Text

The encounter with all forms and varieties of Eros – love, passion and lust, desire, union and secret longings – has always been and still is one of the basic impulses for artistic inspiration.

The BA-CA Kunstforum is now addressing this theme with an exciting exhibition. More than 200 works by prominent artists from the late nineteenth century until the present day give striking and immediate expression to the fascination exercised on artists by the theme of eroticism.

But the exhibition is not confined solely to the subject of the human body and portrayal of the act of love. The concept far more involves works that address the erotic sphere of temptation and union, desire and fantasy, dream and the subconscious, in a multitude of forms.

The show illustrates the artists' fascination for Eros as the dynamic principle that keeps the world in motion – and therefore art as well; a principle that is just as much responsible for life as it is inevitably associated with death. It is a fitting vehicle for the artists who have constantly faced the challenge of showing something in Eros that in its totality can only be grasped by allusion, that throws up questions for which there are no universal answers – such as the idea deriving from the nineteenth century that the “origin of the world” can be found in the teeming womb of woman. Is this idea born of a typical “male” point of view? Is there a specifically female view of Eros? How does the relationship between art and pornography present itself from the modern perspective? And – perhaps most difficult to answer: why is art so evidently connected to Eros? Why – to quote Picasso – is art “never chaste”.

The complexity of the theme is reflected in the key works of the exhibition. On the one hand, the leitmotif of Eros enables us to throw a new and unconventional light on modern art. Meanwhile, the show traces a development in depicting eroticism ranging from nude painting that frees itself more and more from conventions to the works that put eroticism on show not so much through the nude body as germinate it in the mind of the beholder.

The exhibits range from French interpretations oriented on Paul Cézanne and Edouard Manet, Henri de Toulouse-Lautrec und Auguste Renoir to the erotic motifs of Gustav Klimt and Egon Schiele in Austria; from the works of the Classical Modern movement including Pablo Picasso, Kees van Dongen and Joan Miró to the Surrealist masterpieces of Max Ernst, Man Ray and Salvador Dalí. Rounding off the exhibition are the rich variations of art inspired by eroticism after 1945 – the pop art of a Tom Wesselmann, the objects of a Louise Bourgeois and the monumentalising of flesh in the paintings of Lucien Freud and Francis Bacon.

## Artists

Siegfried Anzinger	*1953
Nobuyoshi Araki	*1940
Hans Arp	1886–1966
Christian Ludwig Attersee	*1940
Francis Bacon	1909–1992
Balthus	1908–2001
Max Beckmann	1884–1950
Hans Bellmer	1902–1975
Pierre Bonnard	1867–1947
Louise Bourgeois	*1911
Victor Brauner	1903–1966
André Breton	1896–1966
Paul Cézanne	1839–1906
Francesco Clemente	*1952
Jean Cocteau	1889–1963
Salvador Dali	1904–1989
Edgar Degas	1834–1917
Paul Delvaux	1897–1994
Nathalie Djurberg	*1978
Kees van Dongen	1877–1968
Frantisek Drtikol	1883–1961
Marcel Duchamp	1887–1968
Marlene Dumas	*1953
Kikugawa Eisan	1787–1867
Ikeda Eisen	1790–1848
Max Ernst	1891–1976
Eric Fischl	*1948
Lucian Freud	*1922
Alberto Giacometti	1901–1966
Fritz von Herzmanovsky-Orlando	1877–1954
David Hockney	*1937
Jenny Holzer	*1950
Rebecca Horn	*1944
Fernand Khnopff	1858–1921

Ernst Ludwig Kirchner	1880–1938
Yves Klein	1928–1962
Gustav Klimt	1862–1918
Oskar Kokoschka	1886–1980
Anton Kolig	1886–1950
Willem de Kooning	1904–1997
Isoda Korjusai	tätig 1765–1788
Alfred Kubin	1877–1959
Fernand Léger	1881–1955
Tamara de Lempicka	1898–1980
Edouard Manet	1832–1883
Robert Mapplethorpe	1946–1989
André Masson	1896–1987
Karl Mediz	1868–1945
Joan Miró	1893–1983
Alfons Mucha	1860–1939
Otto Mueller	1874–1930
Edvard Munch	1863–1944
Takashi Murakami	*1962
Bruce Nauman	*1941
Helmut Newton	1920–2004
Emil Nolde	1867–1956
Meret Oppenheim	1913–1985
Jules Pascin	1885–1930
Francis Picabia	1879–1953
Pablo Picasso	1881–1973
Arnulf Rainer	*1929
Man Ray	1890–1976
Pierre-Auguste Renoir	1841–1919
Auguste Rodin	1840–1917
Felicien Rops	1833–1898
Gerhard Rühm	*1930
Egon Schiele	1890–1918
Eva Schlegel	*1960
Katsukawa Schuntscho	1783–1821
Cindy Sherman	*1954
Franz von Stuck	1863–1928
Yves Tanguy	1900–1955

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Henri de Toulouse-Lautrec	1864–1901
Rosemarie Trockel	*1952
Valie Export	*1940
Félix Vallotton	1865–1925
János Vaszary	1867–1939
Tom Wesselmann	1931–2004
Edward Weston	1886–1958

## Quotes

**Eros** – Greek: the principle of sensuous attraction inherent in sexual love; also euphemism for sexual love, sexuality. – In the humanities the concept of the “pedagogical Eros” was formative (H. Nohl) and, citing Plato, interpreted as inter-human relationship expressing a selfless, pedagogical, basic attitude oriented on the personal development of the adolescent. – In the psychoanalysis of Sigmund Freud Eros signifies the life force opposing the death wish (especially sexual drive and drive for self-preservation).

**Brockhaus.** Enzyklopädie in 30 Bänden, 21. völlig neu bearb. Auflage, Bd. VIII, Leipzig und Mannheim 2006

Eros, to quote the famous words of the priestess Diotima, is “the urge to love, to reproduce and give birth in beauty according to both body and soul”. (**Platon**, Symposium or On Eros)

“All these bourgeois idiots, who never cease to have words like ‘immoral, immorality, morality in art’ and such ignorance on the tips of their tongues, remind me of the fifth-rate whore Louise Villedieu. She once went with me to the Louvre, where she’d never been before. Here she blushed and soon covered her face, plucked at my sleeve every other minute and asked me in front of the many immortal statues and paintings how people could put such indecent things on public show.”

(**Charles Baudelaire**)

“And one is caught up in a whirl of juices and flesh and warmth, parasitically feeding between flowers and girls’ breasts, and a thinking person has suddenly become a clownish animal.”

(**Julius Meier-Graefe** on the nudes of Pierre-Auguste Renoir)

“People say I think about women too much. But there’s nothing more important, is there?”

(**Auguste Rodin**)

“I believe deeply in eroticism, for it really is a quite universal thing all over the world, something people understand.”

**(Marcel Duchamp)**

“What will remain of Surrealism? Eroticism” **(André Masson)**

“Love, which should give meaning to life, is under surveillance day and night by the clerical police. The church exists to rob lovers of their rights. Love – as Rimbaud says – has to be rediscovered.”

**(Max Ernst)**

“All I have done is simplified these forms more and more and united their essence into moving ovals, to symbols of metamorphosis and of the materialisation of the bodies.”

**(Hans Arp)**

“There, where the central organ of all temporal-spatial mobility, call it what you like, brain or heart of creation, causes all functions, who wouldn't want to dwell there as an artist? In the womb of nature, in the primal ground of creation, where the secret key to Everything is kept and safeguarded?”

**(Paul Klee)**

“The nude body was the reason why oil painting was invented.”

**(Willem de Kooning)**

“I have never known love in my whole life and I don't want it anyway. The only thing I do is to dip my cock in the cloaca of despair and see what I pull out this time.”

**(Francis Bacon)**

“I nearly always paint from life and for some years now with the active participation of the model ... the model creates the sensuous atmosphere inside and on occasion outside the studio, which is the element that first stabilises the stuff of painting ... I needed the model herself in order to paint monochrome paintings ... No, that wasn't an act of erotic madness! That was something even more beautiful.”

**(Yves Klein)**



“My works have always been given sexual allusions. Sometimes my work is all about female forms – clusters of breasts like clouds – but often I mix metaphors – phallic breasts, male, active and passive.”

**(Louise Bourgeois)**

“My work is about bodies. My figures are never involved in a dramatic physical struggle; it’s all about small gestures between the bodies. The imagination interests me. Eroticism is, when something hasn’t happened yet.”

**(Marlene Dumas)**