

We use the museum presentation Gironcoli: Context at the orangery and the garden of the Museum Belvedere as an opportunity to cast some light, with the exhibition at our Vienna gallery, on yet another part of this exceptional artist's oeuvre. In the course of the many years of our collaboration, since the late eighties, we not only organised numerous exhibitions with Bruno Gironcoli – at our own premises, but also in museums and other institutions, also frequent solo presentations at important international art fairs, e.g. Art Basel 1999, Art Paris Carrousel du Louvre 1999, ARCO 2006, Art Cologne 2006, FIAC 2010 – but also, in close dialogue and at the behest of the artist, had more than thirty sculptures realised as casts. The result of this collaboration is a very exciting group of works, in which Gironcoli developed and varied his formal vocabulary. The idealised motifs, such as grapes, ears of cereals, babies, edelweiss blossoms, phallic and vaginal forms, the artist deployed and recombined again and again in his large sculptures since the early eighties. Devising this group of small or medium-sized sculptures, he examined the sculptural sovereignty of the forms as such and their effect in the singularised and out-of-context state as autonomous works of art. Thus, simultaneously with the large works, that often exceed the individual collector's spatial circumstances, smaller sculptures came about which bear testimony to the artistic inventiveness and the comprehensive creativity of Bruno Gironcoli. In our exhibition the models of these sculptures are presented alongside selected works on paper.

*The artist arrived at an unmistakable formal vocabulary, which he kept developing from the early filigree wire objects down to the huge sculptures of the last two decades. Existential themes such as the relationship between man and woman, sexuality, violence and subjugation are among the areas he dealt with in his sculptures reminiscent of apparatuses. Simultaneously, he brought forth a wide graphic oeuvre ... The idea of the open sculpture, that Gironcoli had painstakingly worked on and formulated through the years, now gives way to an extreme condensation in his objects.*

Bettina Busse on Bruno Gironcoli

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