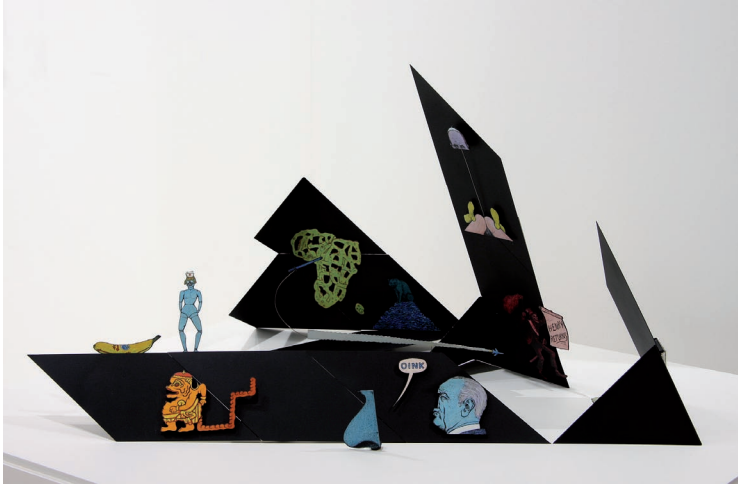


# AUREL SCHEIBLER



Öyvind Fahlström, *Black House*, 1968, Variable structure, magnetic elements, enamel and tempera on metal, vinyl, 30,5 x 63,5 x 74 cm



Öyvind Fahlström, *White House*, 1968, Variable structure, magnetic elements, Enamel and tempera on metal, vinyl, 31 x 63,5 x 74 cm

## Öyvind Fahlström

### *Black House / White House*

1.11.-14.11.2020

Öyvind Fahlström is regarded as a pioneer of interactive multimedia art, and his oeuvre is seen as an integral part of his fight for social justice and his political activism. Fahlström employed a wide range of media, created new, “variable” picture forms, anticipating the present enthusiasm of the art world for interactive approaches by forty years. Combining Concrete Poetry, Concept Art, and Pop Art in a unique manner, Fahlström has become one of the most important artists for the younger generation.

Born as the son of Scandinavian parents in Brazil in 1928, Öyvind Fahlström became a great painter but above all a postwar poet who also regarded visual art as a linguistic activity. He grew up in Brazil, spent his youth in Stockholm, and, as a young man, lived in France, where he became acquainted with the contemporary culture of the country through Surrealism. He wrote poetry, art reviews, and his „Manifesto for Concrete Poetry” (1953).

In 1961, Fahlström moved to the USA. In New York, where he worked in Robert Rauschenberg’s former studio, situated in the same building that Jasper Johns lived in, he began to use comics as models for his pictures. From 1962 on, he introduced mobile parts, which were magnetic or were fixed by means of hinges into his painting and thus gave his pictures an additive, changeable character. Fahlström played with the simultaneousness of different styles and techniques and increasingly relied on other media such as the radio, film, and theatre. In the seventies, he did cartographic sceneries that were more and more covered with handwritten annotations. Revealing names and events that played a key role in the sixties’ and seventies’ international politics, these works represent a comment on the balance of power of that time.