

AUREL SCHEIBLER



Öyvind Fahlström, (1928 - 1976)

Packing the Hard Potatoes (Chile 1: Last Months of the Allende Regime. Words by Plath and Lorca), 1974

Acryl auf Vinyl und Metall, Federdrahtstäben mit Magneten / Acrylic on vinyl and shaped metal board, elements on spring wire rods with magnets
111 x 210 x 10 cm / 44 x 83 x 4 inches

Provenienz / Provenance:
Öyvind Fahlström Foundation

A U R E L S C H E I B L E R

Ausstellungen (Auswahl) / Exhibitions (Selection):

Incerteza Viva (Live Uncertainty), 32* Bienal de São Paulo, 7.9.-11.12.2016

Öyvind Fahlström, Museu d'art Contemporani de Barcelona, Barcelona, 17.10.2000 - 9.01.2001, cat.289; the exhibition travelled to: Centro Studi sull'arte Fondazione Ragghianti-Complesso Monumentale di Micheletto, Lucca, Italy, 17.03.-15.05.2001, Massachusetts Museum of Contemporary Art, North Adams, USA, 15.06.-22.10.2001, Institute d'Art Contemporain Villeurbanne, France, 15.02.-26.05.2002, BALTIC Centre for Contemporary Art, Gateshead, Great Britain, 29.09.-24.11.2002

Gardens of Delight - Baruchello, Fahlström, Wols, Klee, Duchamp, Museum für Moderne Kunst, Bozen, 21.3 - 24.5.1998, cat. p.146

Öyvind Fahlström, Sidney Janis Gallery, New York, 7.10 - 13.11.1993

Öyvind Fahlström, Sidney Janis Gallery, New York, 18.3 - 10.4.1976, cat.(b/w illustr. and cover)

Lets Mix All Feelings Together - Baruchello, Erró, Fahlström, Liebig, Städtische Galerie im Lenbachhaus, München, 20.3. - 4.5. 1975, Frankfurter Kunstverein, Frankfurt am Main, 20.6. - 10.8. 1975, Städtisches Museum Leverkusen, 12.9. - 26.10. 1975, Musée d'art moderne de la ville de Paris, Paris, 18.12. 1975 - 19.1.1976, cat. n. 108

Öyvind Fahlström, Galerie Alexandre Iolas, Paris, 30.1. - 1.3.1975

Öyvind Fahlström, Galleria Multhipla, Milano, 2.12. - 28.12.1974

Literatur / Literature:

Öyvind Fahlström, Monograph, veröffentlicht von / published by Multhipla Edizioni, Milano, 1976, p. 23
Artnews, January 1994, b/w illustration, p. 159

Öyvind Fahlström, *Another Space for Painting*, MACBA Barcelona 2001, pp 287-289

Packing the Hard Potatoes (Chile I), 1974, utilizes a wall-hung shelf cut in Chile's map outline. Long wires with magnet bases are positioned along the shelf, and atop each wire is a large element. This piece alludes to dramatic changes in the social and political fabric of Chile in the days preceding the coup. It suggests a garden of blossoms that vibrate slightly with air-currents or human approach. Is it an allegory for the fragility of Allende's regime and the struggle of the Chilean people: flowers easily crushed under the tread of tanks? Certainly this [...] is one of the most spectacular and passionate works of the artist and implies that the he is at his best when he identifies, as clearly he does here, with valiant but, nevertheless, doomed political struggles.

Sharon Avery-Fahlström

In a beautiful moving variable work of 1974, the artist protested the overthrow of Salvador Allende's democracy in Chile. Colorful, sinous, densely painted shapes grow out of an overturned map of Chile like a garden of lush, tropical flowers. Ist title, *Packing the Hard Potatoes*, comes from a poem by Sylvia Plath. Her words, and words from Federico García Lorca, are interwoven with frightening and funny images on floral shapes that powerfully evoke the bitterness and despair of the people who struggled to save themselves in the days before the coup.

Ruth Bass, Artnews (January 1994)