



Alfred Haberpointner

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OPERA GALLERY

PREFACE

Alfred Haberpointner grew up surrounded by trees, in rural Austria. It is often said that we are all products of our environment, and the art of Haberpointner is a long lasting tribute to the trees of his childhood.

Made out of spruce wood, Haberpointner's 'wall sculptures' transport the viewers into a poetic and abstract universe. What appears to be fine and fragile is in fact the product of repeated blows of an axe upon organic material. The genesis of each artwork, created by precise chaos, is then diffused by the hands of Haberpointner through patient and precise manipulations.

What we find the most interesting about Haberpointner's work is its process. The artist has been able to transform something inherently violent, destructive and unpredictable into something refined, soothing and contemplative. The violence of every axe blow upon wood is so far removed from the final result. There is something ambiguous and perplexing in each work.

Through his hands, Haberpointner able to transform a certain form of violence into a clear form of poetry. The intricate cuts, grooves and shapes in his pieces will put the viewers in a calm, contemplative state; the polar opposite of what it took the artist to execute the work.

The duality in the process is intrinsically fascinating. The audience will be left with the ultimate decision to interpret the pieces as brutal and raw, or sophisticated and refined, knowing none of these two choices is an absolute truth.

In addition to the technique, the inclusion of ink pigments and focal points in Haberpointner's artworks gives it something whimsical. This is another element that Haberpointner offers the viewers to explore. Much like gazing up at the clouds to see shapes of figures appear, Haberpointner gives us just enough visual cues to launch the process in our brain. It is then up to us to read whatever we chose in the surface of these paintings. The interpretation of these works is then driven by the product of our own environment, turning the tables around.

This is a full circle experience, a never-ending dance between the artist and the viewer.

For his first show in the region, Opera Gallery Dubai invites you to discover these unique artworks. Join us and get lost in the forest; who knows what you might discover there.

Gilles Dyan
Founder and Chairman
Opera Gallery Group

Sylvain Gaillard
Director
Opera Gallery Dubai

ARIE HARTOG

The snag with this sculpture

Art historical reflections on Alfred Haberpointner's wood sculptures

Looking at Alfred Haberpointner's sculptures, a viewer can discern hands, hooks, heads or shoes; there are many simple signs in his art. From the context in which these signs are presented, they evolve cultural meaning, in the way that, for example, an upturned and outstretched hand has acquired the connotations of requesting or offering. Certain signs are laden with distinctive cultural-historical significance, like the triptych and its transcendence stemming from Christian religious tradition. The hook in 'Herkules friends I' is a comparatively complicated sign in Haberpointner's pictorial language. It refers to weight and suspension, lifting and carrying, but also to the elements that lie on the surrounding floor within the installation – which cannot be lifted by this hook without the addition of holes or loops. But the motif is by no means absurd, for it consolidates with the forms on the floor and becomes a complete picture of physical heaviness and burdensome content. Haberpointner's art takes nothing lightly.

This art with its simple signs is reminiscent of something archaic, but in art from far-off or long forgotten cultures, it is safe to assume that signs were anchored in complex symbolic systems. These artworks rebut any such interpretation. Although individual motifs may have a private meaning for the artist, this art is not circumscribed by references to the content, but by the direct interplay of form, material, surface and sign. Since the 19th century, academics have been discussing whether form or content is more important, and lately the pendulum has swung in the direction of content. Art is defined in terms of its inherent or associated narrative (or discourse, as it is also called). Haberpointner's works resist this kind of appropriation. They stand as strangely autonomous entities, reminding us that an artwork can also say something without narrative.

The following reflections on the work of Alfred Haberpointner begin with some basic remarks on sculpture, as a prelude to exploring individual elements of his art. Haberpointner is found to be in a direct line of succession from modern sculpture of the mid-20th century, but the progression since that period is evident on two fronts: first, Haberpointner augments that generation's major theme of 'form' with his own individual methodology; and second, the environment in which sculptural forms are presented and perceived has changed radically. The public expects something quite different today than it did in the middle of the last century. The idea of unity has been supplanted by that of plurality. Haberpointner falls into the category of artists who succeed in reconciling this apparent conflict by means of their sculpture.

When 'form' is discussed in the context of contemporary sculpture, it can refer to many different and sometimes overlapping aspects of a sculpture. Form can mean everything, but it can just as easily be used vacuously to mean anything. In this context, Władysław Tatarkiewicz (1886–1980) enumerated twelve different historical usages of the same word, which he designates 'form A' to 'form L'.(1) Each of these usages, when applied, carries elements of the others with it. In order to deal with sculpture of the 20th and 21st centuries, it seems important to follow Tatarkiewicz in order to be clear about which kind of form we really mean. In reference to the history and the present-day phenomenon of modern sculpture, 'form' denotes firstly the outward appearance of an object, and secondly, its coherent shape as perceived by a viewer.(2)

Thirdly – and this concerns the medium of sculpture very directly – 'form' denotes the connection between the two, particularly the fact that in both the appearance and the shape, the traces of an artist's decisions or actions can be found.

For the period from the 15th to the 19th century, form was thought about as something objective – valid for all art and artists – but for the Modern period we need to talk about subjective forms. Now the discipline of Art History creates the impression that the emphasis here is on subjectivity, which has occasioned the slow but certain demise of the intuitive sense of form. Every man-made object has an outward appearance, but not every object is perceived as a coherent shape pointing to a certain person as its maker.

It seems important to understand that although artists can search out this form, the perception of it relies upon an active and constructive process within the viewer, and this has to be learnt. The diagrams familiar



from traditional art education, in which simple geometric patterns are overlaid onto world famous paintings, were intended to foster that learning. Similarly, in the case of the three-dimensional arts there is increasing evidence that viewers' perceptions are oriented to simple stereometric bodies, provided that these are familiar from past experience. According to the law of Prägnanz (pithiness) from Gestalt psychology, the perceiver sees the simplest possible relationships and structures and will latch on to basic forms and variants in two or three dimensions, provided that the viewer has learnt to perceive these. Searching for formal connections is thus a cultural accomplishment (3), which – even if fine art is no longer always aimed at the realisation of form – may well merit preservation as a service to perceivers.

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In his studies of comparative cultures, François Jullien pointed out that all levels and variants of European thinking are pervaded by a figure of thought which originated in Greek antiquity. Since Aristotle, thinking has been determined by the concepts of substance and predicate. This culminates in a very European focus on discrete, concrete things that the senses can perceive. In his book 'The Great Image Has No Form', Jullien's detour through Chinese art treatises demonstrates that there are alternatives to this European mode of thought.(4)

For Jullien, 'form' refers to the contour, and indeed it is striking how the distinct outline that was so important to European art played such a minor role in traditional Chinese painting. In the latter, the individual motif has no definitive status, but alludes to a wider continuum and other possible manifestations of the same object. Jullien comments, almost in passing, that painting and sculpture were always considered separate in Chinese art. Both mediums were used, sometimes even by the same artists, but China never witnessed a rivalry between the arts like the European paragon debate about the relative statures of sculpture and painting. This can probably be explained by the absence, in China, of any (Platonic) ideal connecting the arts. Each medium related to its own environment and respective tasks. In this context, Jullien quotes Chinese artists, whose first encounter with a European painting prompted the reaction that 'these figures are not painted but carved in stone'.(5)

Jullien's book reminds us that although every field of our perception is structured by contours and outlines (which is why viewers see trees and mountains in Chinese landscape pictures), in art these can also be signs that convey meaning in their own right. The same is true in sculpture. At first glance, contour and outline define the boundaries of any spatial body. At second glance, even in the case of sculpture, there is no absolute necessity to draw the outlines of a form crisply, since the skin of a sculpture and the perceived pithy outline need not be one and the same.

Alfred Haberpointner is one of those sculptors whose work evinces no difference between the surface of the sculpture and the perceived outline. Here Haberpointner gives an important clue to assist the art historical retrospective of the history of sculpture (although the historical terminology would certainly be different). Since the late 19th century, it was known that the viewer of a sculpture perceives it as a simplified spatial image. The question was only how this spatial image was structured and constructed.(6) Drawing on the different ideas about this imaginary spatial image, artists developed their sculptural practice. The discovery of Prägnanz by Gestalt psychology and the art historical development of formal simplification in the history of European sculpture constitute remarkable parallel developments.

The interesting thing is that – in terms of pure logic – the historically comprehensible process of the simplification of form grinds to a halt at the point where the pithy image and the simple sculptural form become one and the same. If this was so, it would be possible to write a history of sculpture that finished with simple cubes. Of course there would still be sculpture, although it would no longer concentrate on the perceived form but on the contextual framework. This last development seems to have by passed a sculptor like Alfred Haberpointner. His work concentrates on form; and, what is more, not simple form but

form of great Prägnanz. As the above-mentioned reflections of François Jullien suggest, this may well be very European. But turning the tables, it must also be said that Haberpointner's pithy, non-mathematical forms are fundamentally open, and always contain the promise of potential complexity and variation.

Haberpointner talks very openly about the artists who have influenced him in the search for his form: on the one hand, the great names of classical Modernism, Constantin Brancusi (1876–1957), Paul Klee (1879–1940) and Piet Mondrian (1872–1944), and on the other hand certain painters in whose art the theme of 'traces' is central, namely Jean Dubuffet (1901–1985), Antoni Tàpies (b.1923–2012) and Cy Twombly (1928–2011). (7) In his art, Haberpointner thus brings together the great theme of sculpture of the Modern period, and his own interpretation of an aspect that mattered much more to the next generation. Tradition takes shape in retrospect. There is no direct line leading from the mid-20th century via the art of the 'informe' (formless) to Haberpointner; (8) but in the converse direction, a remarkable link is forged between the apparently contradictory aesthetic principles of formal Prägnanz and visible traces in the Austrian sculptor's work. The painters named above developed their conception of 'handwriting' in this confrontation with, and above all, rejection of the large coherent form. In place of the expressive gesture pervading the entire surface, individual movements and shorthand symbols on the canvas became the vehicles of meaning. In Haberpointner's sculptures, however, the traces are not indicative of random or impulsive touches or chance circumstances; on the contrary, their consistency is most redolent of a craftsman at work. The outward message borne by his works is that all this work on the surface has been done for its own sake. And while the traces left by the aforementioned artists carry the connotation of impulsiveness, the connotation of the traces of physical work on the surfaces of Haberpointner's sculptures is that of obsession.

III

Haberpointner's sculptures are radically dualistic. There is a large, coherent, pithy form and a surface covered in traces of persistent and obsessive work. But in this case, natural associations of the material of wood are less important than the stimulation of a feeling for the material in the viewer, who probably/possibly/hopefully sees that a specific surface has been created by repeated blows of an axe; its particular muted quality is due to that alone. This sculpture speculates on attracting viewers with a developed tactile sense. Yet the feeling for the material, which Haberpointner addresses, is oriented more towards the processed than the natural material. The grain that normally dominates the material perception of wood is radically suppressed by the different working techniques.

Looking at the surfaces of Haberpointner's sculptures, it is clear how very much the eyes and the sense of touch complement one another, and how strongly visual perception is influenced by tactile experiences. Sculpture that wants to do more with the material than merely to show which material is used must seduce the viewer into paying attention to this special quality. So-called tactile properties do not impose themselves. (9) But via the traces of his workings, Haberpointner points viewers towards them. Ultimately, Haberpointner's works are not characterised by the individual sculptural categories to which they belong, but by his particular interweaving of all their elements from Prägnanz of form to the appearance of the worked materials.

IV

Form and content are the two concepts from the European academic tradition which have taken their place, via the discipline of Art History, as firm components of all reflection on sculpture. In the middle of the 20th century, however, content had a very different status, which should be recalled in connection with the work of Alfred Haberpointner. A central question is that of the relationship between the artwork and the language.

Today, every human utterance is understood to be embedded in language before all else. Everything is speech. Linguistic contextualisation takes precedence over any action or effect: artworks are made convincing by the

texts that are written or spoken about them. In extreme cases, art is reduced to the function of illustrating textual matter. However, since Charles Sanders Peirce (1839–1914) it has been known that signs – or in our context, artworks – are open in principle to almost any interpretation, and that interpretation therefore says very little about the nature of the sign (or the artwork) itself. Equally, signs and artworks can reject certain interpretations, and it is in this special quality that the sovereignty and resistiveness of the visual are manifested.

For this very reason, however, the connection between language and sculpture can also be thought about quite differently. In 'Modern Plastic Art' (1937), the most influential publication on sculpture of the 20th century, Carola Giedion-Welcker emphasised that sculpture wanted to 'go back to the elementary sources' in search of the simple and universal, from which to 'form symbols of time, the world and nature'. (10) In terms of the history of ideas, this simple notion paved the way for the public acclaim garnered by modern sculpture in Europe and the United States in the 1950s. Abstract art was not merely art of the here and now: it embodied deeper levels of human experience and reality. For Giedion-Welcker, the symbolic content meant that an artwork had a prelinguistic level, and she demonstrated this using the example of prehistoric art. These are works which originate from distant, long lost peoples and cultures, and although we do not understand their meaning, they speak to us. It was this quality of prehistoric art that she recognised in the modern sculpture she adored; in Constantin Brancusi, Hans Arp (1886–1966) or Alberto Giacometti (1901–1966). And this same idea is revitalised in the work of Alfred Haberpointner.

Alfred Haberpointner presents his audience with enormous visual potential, without narrative. His works use several strategies simultaneously to generate attention. In place of a narrative or linguistic framework, Haberpointner contextualises his sculptures through the repetition of motifs. Owing to the slight variations from element to element, within the installations Prägnanz of form and physical traces acquire meaning and weight. But is that their content? The snag with this sculpture may be that it just wants to be sculpture, and nothing more.

- (1) Wladyslaw Tatarkiewicz: *Geschichte der sechs Begriffe: Kunst. Schönheit. Form. Kreativität. Mimesis. Ästhetisches Erlebnis* (Denken und Wissen. Eine polnische Bibliothek), trans. Friedrich Giese, Frankfurt a. M. 2003, pp. 317–355; also published in English as: *A History of Six Ideas: an Essay in Aesthetics*, trans. Christopher Kasparek, The Hague 1980.
- (2) Forms B and E in Tatarkiewicz 2003 (as n. 1).
- (3) Cf. Whitney Davis: *A General Theory of Visual Culture*, Princeton/Oxford 2011.
- (4) François Jullien: *Das große Bild hat keine Form oder vom Nicht-Objekt durch Malerei*, trans. Markus Sedlaczek, Munich 2005; also published in English as: *The Great Image Has No Form, or On the Nonobject through Painting*, trans. Jane Marie Todd, Chicago 2009.
- (5) Jullien 2005 (as n. 4), p. 147 (own trans.).
- (6) Incidentally, this is a question that even recent psychological research is unable to answer definitively. So far, research on human brain activity has only found evidence of two-dimensional images.
- (7) Cf. Carl Aigner: *Verhältnisse und Gewichtungen. Asymmetrische und symmetrische Skulpturalisationen im Werk von Alfred Haberpointner*, in: *Alfred Haberpointner. Konkrete Verwandlungen*, exh. cat. Museum Würth Künzelsau, Karlsruhe 2004, pp. 9–26.
- (8) On the concept of 'l'informe', cf. Yve-Alain Bois, Rosalind Krauss: *Formless. A user's guide*, New York 1997.
- (9) Cf. David Katz: *Der Aufbau der Tastwelt*, Leipzig 1925, p. 260.
- (10) Carola Giedion-Welcker: *Moderne Plastik. Elemente der Wirklichkeit. Masse und Auflockerung*, Zurich 1937, p. 11; first published in English as: *Modern Plastic Art: Elements of Reality, Volume and Disintegration*, trans. Philip Morton Shand (1937). New enlarged editions were published in Stuttgart and New York (under the new title: *Contemporary Sculpture: An Evolution in Volume and Space*) in 1955.



INTERVIEW

Could you tell us about your technique? How has wood carving become pivotal in your works?

I grew up in a region where wood is an important material. In the Alps, when I step outside of the house I find myself in the middle of trees and surrounded by the woods. The material was available everywhere around me. Once, when I was a child, I got a few carving knives... and that was the beginning!

Do you consider your creations as a feat of craftsmanship?

Actually, no. Technique is important in order to bring works and projects to life – but also for producing ideas and gaining knowledge on what is possible and physically achievable. Concerning my work, I am more interested in art and composition, and less interested in craftsmanship.

Your works appear as intricate circular or exploded compositions, evoking either the annual rings of trees or an original blast: are these compositions metaphorical in a way?

I am interested in simple and basic things. My work is, in a way, minimal – the forms are reduced and simple. They originate from light and shadow – from texture and structure. The structure of wood consists of annual growth rings. Creating my objects is a cultural act, and very different to the natural development of wood in rural areas. Many of the wall works have a centre in their composition. The centre is darker or lighter so that the work gains more depth – and looks rather spatial.

Could you explain your complex titles – combining capital letters as a kind of code?

The letters are no titles. It is only a code for myself to recognize the pieces.

The titles of the works are 'centralisation' or 'black centre' but many of my objects are still untitled.

The connection with nature is pervasive in your works, through sculptural compositions of vegetal and liquid elements. Could you tell us about this influence, and why do you focus your work on spruce wood in particular?

The structure of wood does not really influence my projects – more the opposite I'd say. Through working with this material, I try to set aside its structure during the creative process, to find pure artistic interpretation. spruce wood is the ideal material due to its texture, because it is soft. That's important for hacking. I aim for artistic results that demonstrate a certain level of depth.

Nevertheless, in your work the spruce wood seems extremely elaborate in its composition, meticulously carved, stained with artificial colours and often split into diptychs or triptychs. How do you consider these interactions between the artist's work and a very primary and raw natural material?

Before starting to create an artwork, I decide on the composition and have a rough picture in my mind – e.g. if and where will be the centre and I might draft lines to give me a kind of direction about where to chop. It's a long and during process and takes time to form a panel. The panels are glued together from little pieces. Large objects consist of more single panels and will be displayed next to each other.

The volume, surface and depth are crucial to your works. How do you deal with the question of three-dimensionality in your artworks? Are they the starting point of your compositions, or do you rather compose with it as you go along?

When I start creating an object, the composition needs to be clear, and so does the three-dimensionality, which is not only shaped by volume, but also by colours and shades.





Your works exude a strong sensuality, a materiality urging the viewer to get a physical feel of their surface and really interact with the material. How do you tackle and introduce this relationship with the viewer into your creative process?

During the creative process I only think of space, texture and structure. I do not tend to think of initiating any relationship to the viewer while working.

Your creations oscillate between a very earthly component and an almost meditative abstraction. What are your reflections on that duality, and what is your connection with formal abstraction?

I grew up on the countryside, thus the omnipresence of nature. During my studies I came across formalising abstractions and this was a fascinating new world to me.

Your work meticulously represents all the ramifications and asperity of the wood, evoking the passing of time and the slow-paced life inhabiting the trees. How would you describe the relation with time in your work? Finishing my work is surely a lengthy process. I would describe it as actions over a certain period. This kind of consistent interaction with the wood, when reshaping it, has a certain result. You can find similar processes in nature, like the effect of water on stones – after a certain time the water is actually forming the shape of the stones. So the time of the action – in my case the time to do carvings – determines the outcome. The life cycle of trees can be compared with those of us humans – slow and lasting.

A convergent point resembling a vortex or a black hole is pervasive in your body of works. Could you tell about this recurring and seemingly centripetal force?

My early wall works have no centre but during the creation of these series I have decided to give these pieces an optical centre. It is some sort of inward compaction. Giving the outer parts stronger, darker colours, the picture reflects a sensation of spatial depth: embossed heights and depths form shades that follow the perspective direction.

To what extent have the plain and essential forms of Constantin Brancusi influenced you?

I love the story of the little river from Brancusi. "It describes a little creek that grew up and wanted to become a great personality. During this story lots of other rivers and lakes merged into it. It got faster and larger and even ships rode on its waves. Finally, the little river became a huge river, but without the personality and individuality it always dreamt of. He lost his way due to the speed and all influences."

This was a very beautiful story at the time, which conveys the message that everything needs sufficient time to grow and mature.

What are your artistic influences?

Early influences came from artists such as Alberto Giacometti, Constantin Brancusi, Ernst Barlach or Käthe Kollwitz. Starting with my studies and the beginning of my abstract cubism, artists like Paul Klee, Joan Miró and Pablo Picasso became extremely significant to me. Once my designs became more minimal and strict, Bauhaus, Piet Mondrian and the Russian Constructivists were pivotal. Moving in the opposite direction, I was then influenced and inspired by the CoBrA movement – design out of intuition.

Later on, I drew inspiration from artists such as Antoni Tàpies, Louise Bourgeois, Bruce Nauman, just to name a few...

What inspires you?

For my projects I need peace and time.

I find further creative inspiration in galleries and exhibitions.

What are you moving towards? Are you working on anything new?

I am currently working on large format outdoor steel sculptures. The planning and manufacturing of these objects is very demanding. It takes several specialists to bring such sculptures to life.

How did you decide to become an artist?

I never really decided to become an artist.

Many small decisions that were made in my life, coincidentally, guided me towards that direction.

I always had the intrinsic passion to create something outside the norm.

Is there a type of art medium you've always wanted to try, but haven't yet?

I am interested in experimenting with mediums such as film or photography.

Do you have a process or specific ritual when you work?

While working, I have a daily routine: to sit down and share a meal with my wife. This leads to talks and helps distance myself from the everyday life in the studio.

Do you prefer working with a specific colour scheme?

I coloured a lot of objects in stain. Recently, I have been using coloured pigments more and more.



REBECCA ANNE PROCTOR

Editor in chief, Harper's Bazaar Art

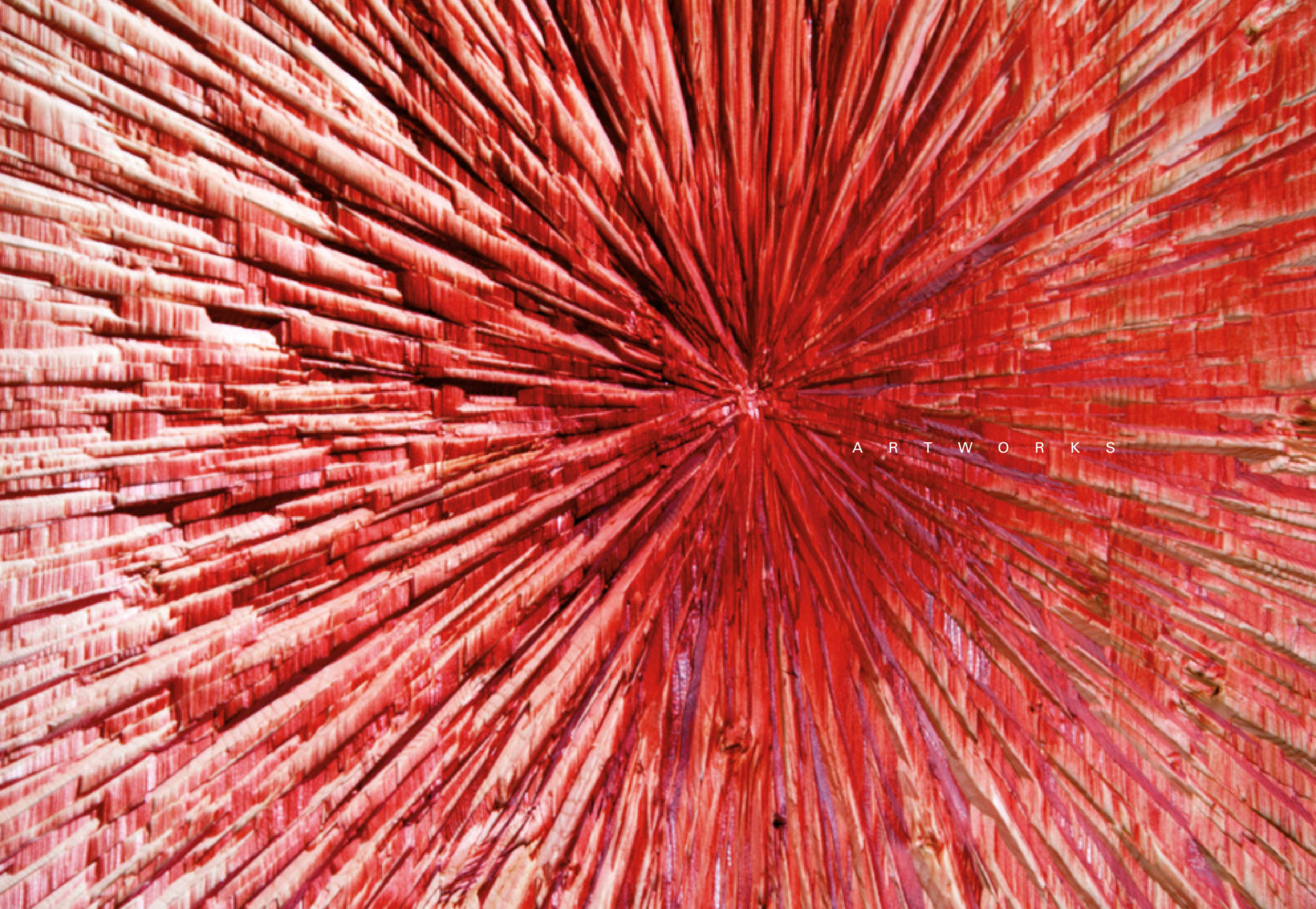
Imagine being alone in a forest and surrounded by trees. Imagine the silence – no human voices are here – there is just the wind as it gently emanates through the elongated branches of endless spruce trees. It's a moment of solitude, reflection and oneness with nature. All is still except for the movements of the wilderness.

This is a scene from the childhood of artist Alfred Haberpointner – a memory that he encapsulates into his 'wall sculptures'. The resulting artwork evokes dreamy abstract shapes which are Zen-like in their ability to transfix the viewer – an experience far from the strenuous activity that Haberpointner undertakes to create his lyrical wall objects. His base material usually consists of three centimetres of thick glue-laminated spruce wood – 250 centimetres in height by 123 centimetres in breadth. The larger of such objects are assembled from up to six such panels. The artist will work on the 'wall sculptures' for hours, days and even weeks until the resulting artwork is created.

Yet it's the precision of Haberpointner's axe blows that endows each artwork with its exacting lines and meditative allure. "The hacking of those panels takes quite a while to do. Basically it is a process of meditative hardworking, where a lot of feeling for the cuts themselves is required, because they mustn't be too deep and also not too shallow," says the artist. "The goal is to get a product with the right depth of the incisions and a certain regularity of the overall surface." Into the panels, Haberpointner makes regular incisions that come together to create the evocative forms that we see – all of which are concentrated around a central perspective point.

"Into the panels I usually make regular incisions, which seem to be lines in the material," says the artist. "All of those cuts together create a form, which is centred around a precise focal point." Mostly, the centre is coloured darker than the outer parts, but it is not uncommon for me to do the exact opposite too, creating a lighter inner part and a darker outer part. The colour finishes are afterwards applied using wood stain, which the artist either brushes on or sprays. All is dependent on the wood's texture.

Structure, texture and space are the fields that define Haberpointner's poignant *oeuvre*. "The colour subdivides the surface in light and shadow segments," he muses. "The structure of the wood enables us to see the forms of limbs and controversial lines." The concluding forms have the trance-like quality of a Rothko painting – pulling the viewer in a bit closer and asking him or her to stop, pause and contemplate – just like the experience of being surrounded by spruce trees amidst the solitude of mother nature. Through such abstraction we are asked again to think about our environment, its beauty and freedom. After their painstaking craftsmanship Haberpointner's artworks are free in their aesthetic form. They dance before us – abstract gems – uniting nature, man and visual art.

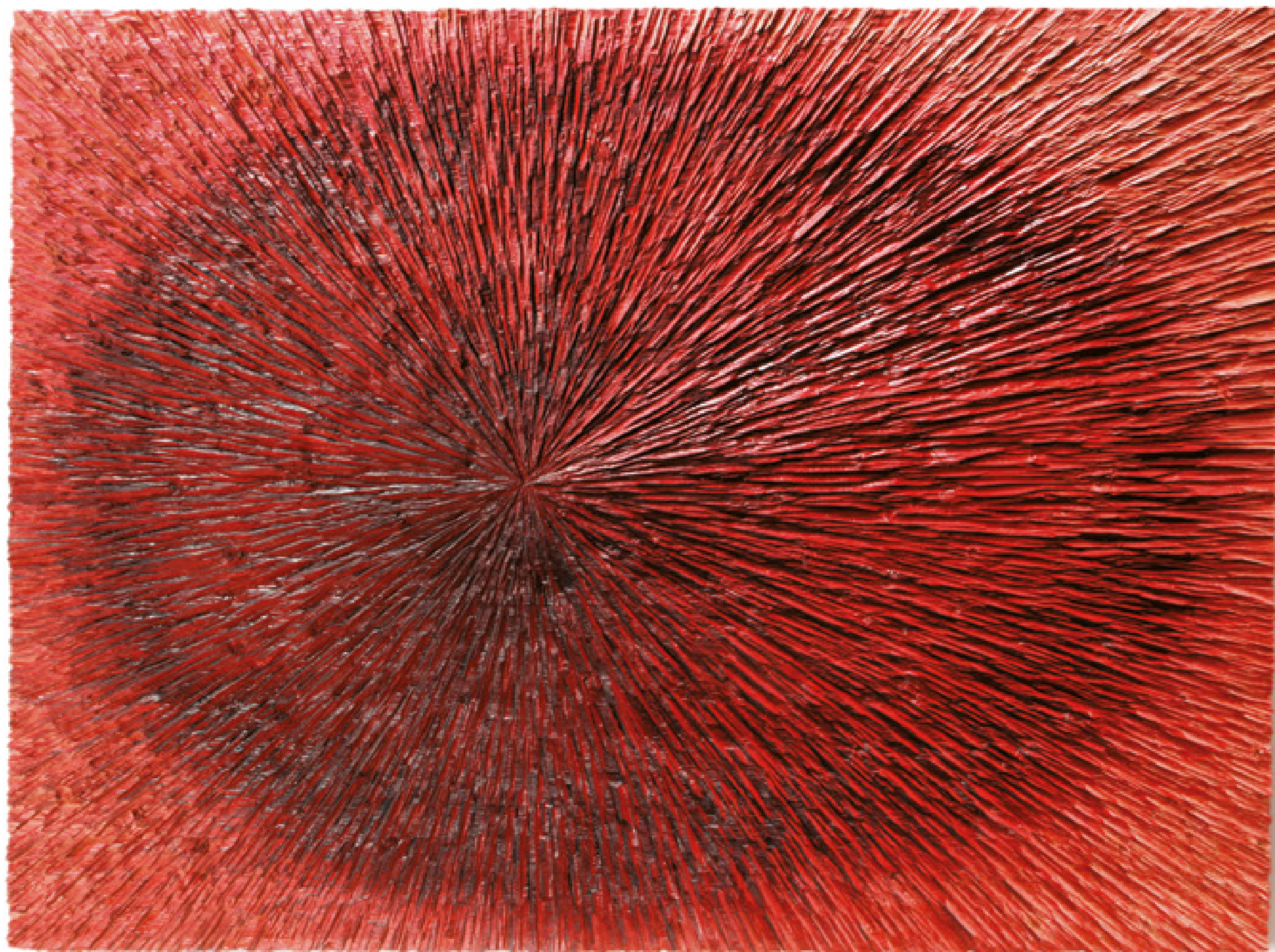


A R T W O R K S

W - RRYZ, 2015
Spruce wood stained
200 x 151 x 20 cm | 78.7 x 59.4 x 7.8 in

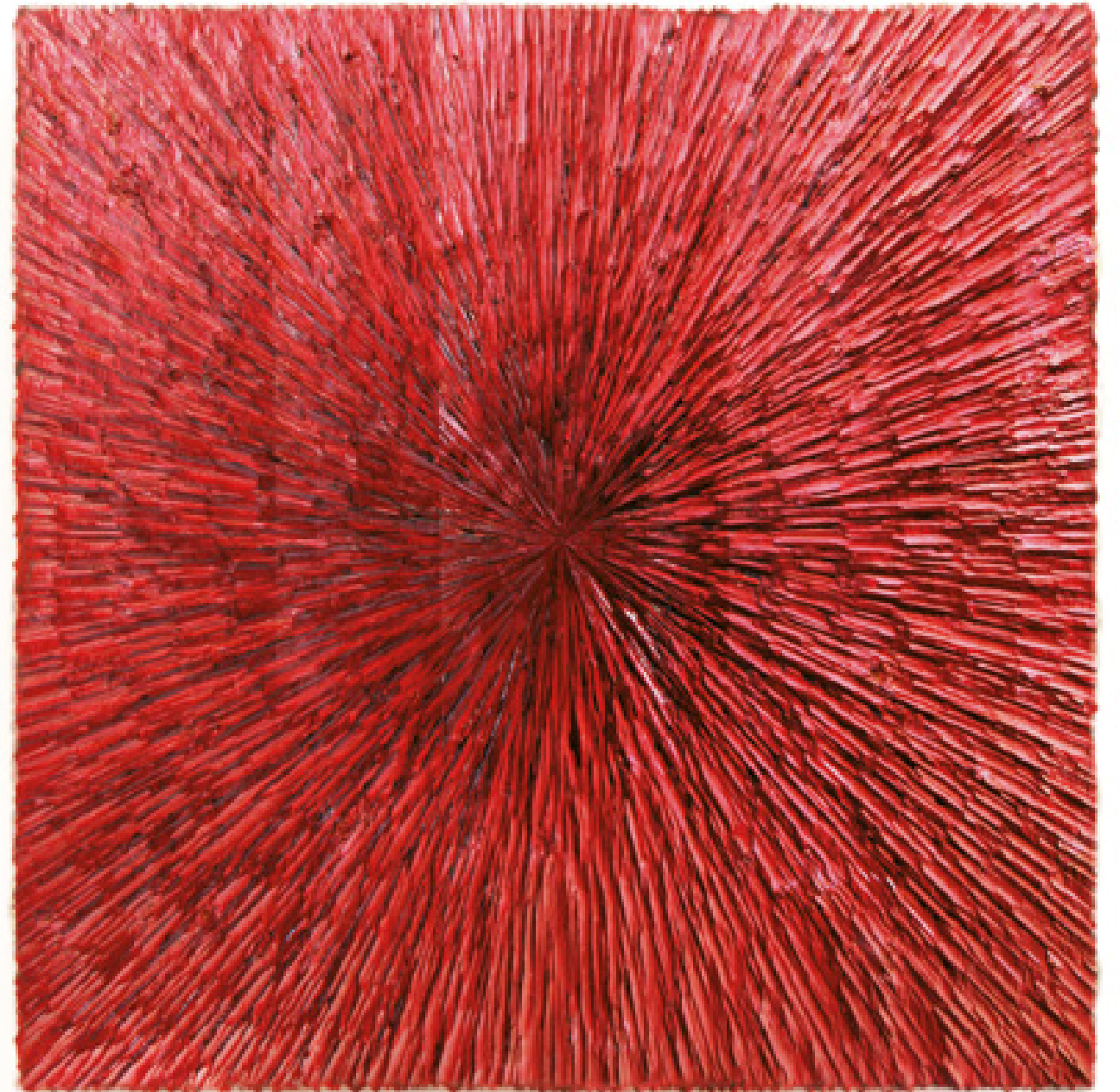


W - XATN, 2016
Spruce wood stained
123 x 166 cm | 48.5 x 65.3 in



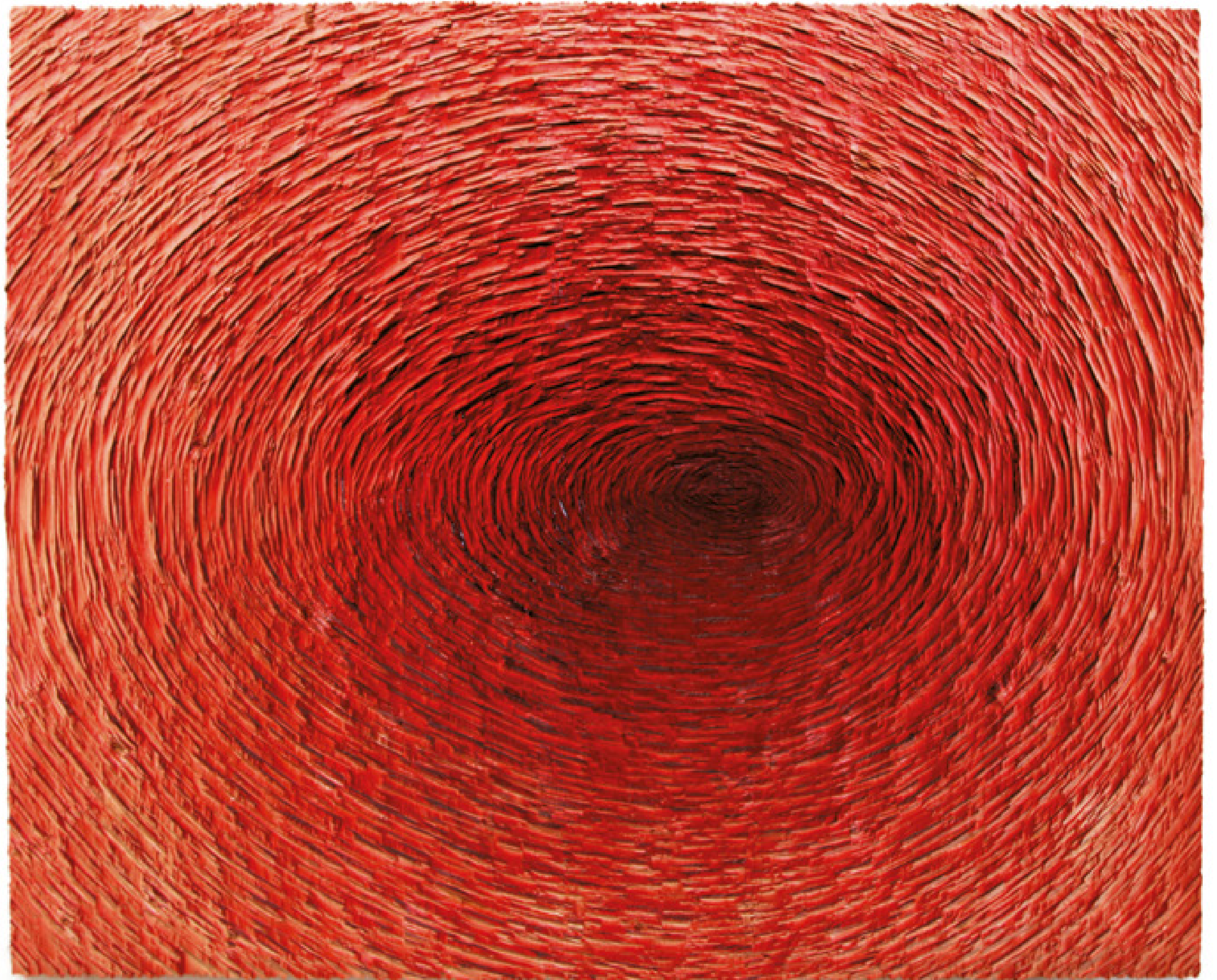


W - NNOX, 2015
Spruce wood stained
60 x 60 cm | 23.6 x 23.6 in



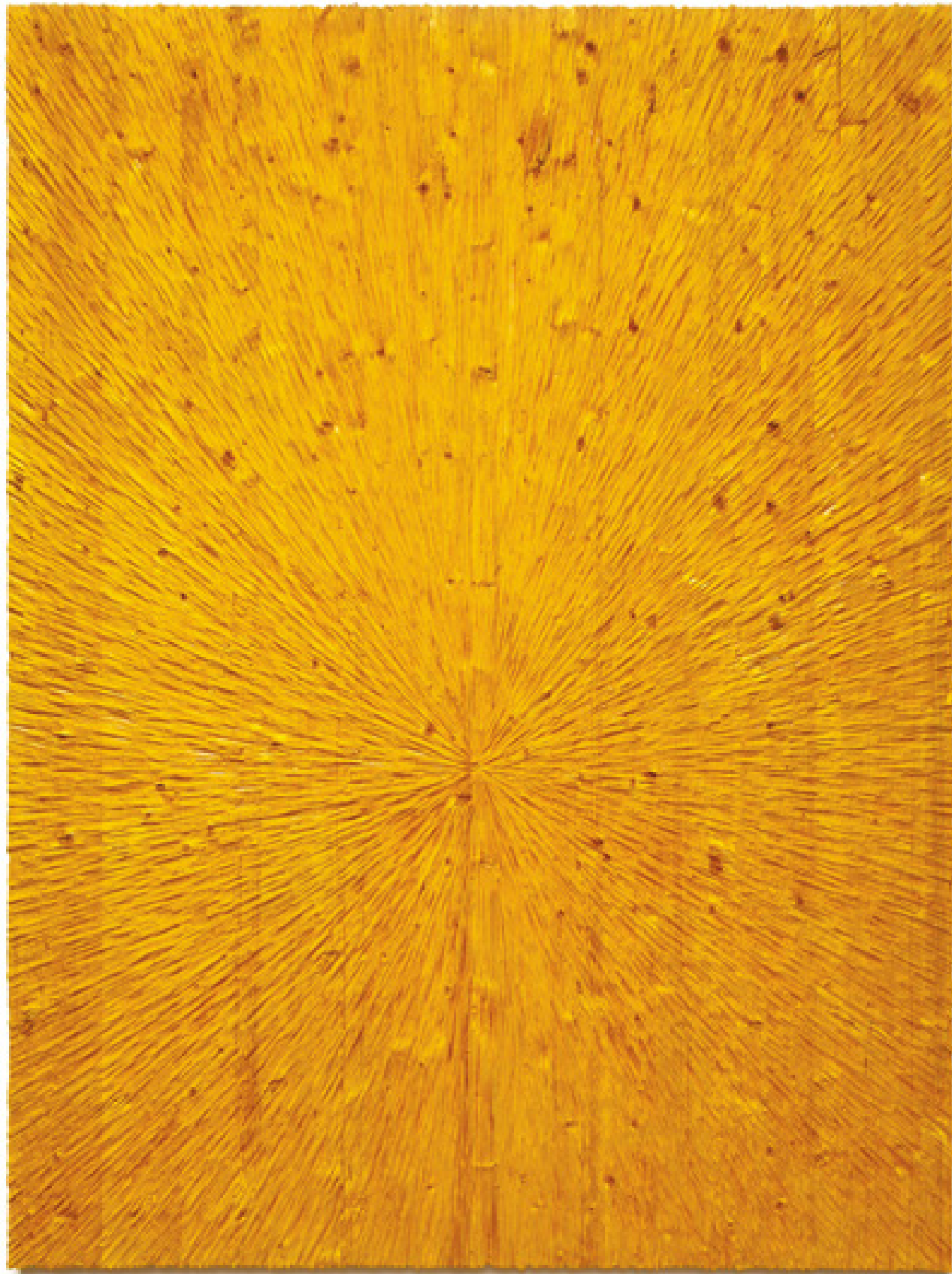
W - XLUZ, 2016
Spruce wood stained
120 x 120 cm | 47.2 x 47.2 in

W - FFZY, 2015
Spruce wood stained
100 x 122 cm | 39.4 x 48 in



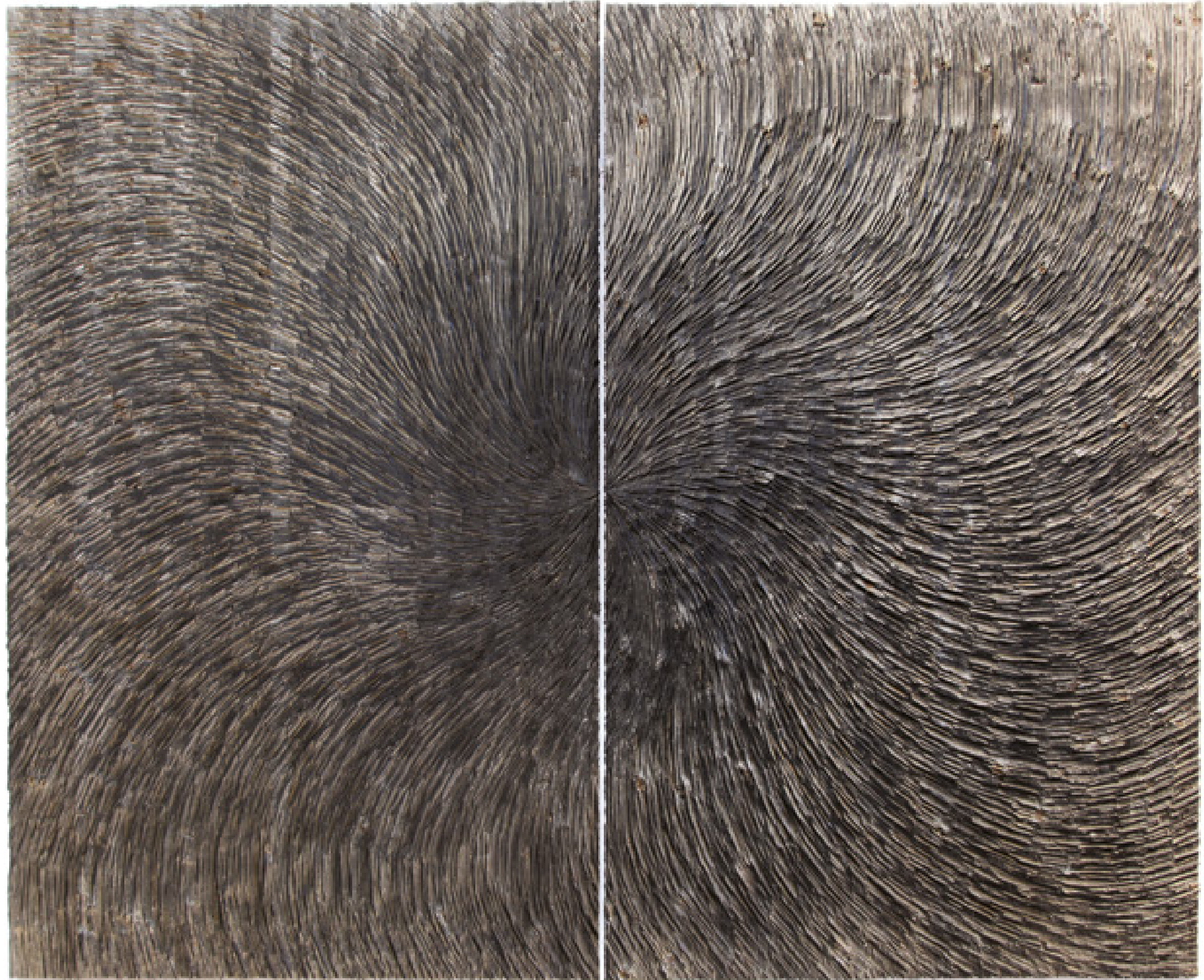
W - AXRN, 2015

Spruce wood stained
200 x 151 cm | 78.7 x 59.4 in



W - TTNI, 2017

Spruce wood, India ink
200 x 244 cm | 78.7 x 96 in

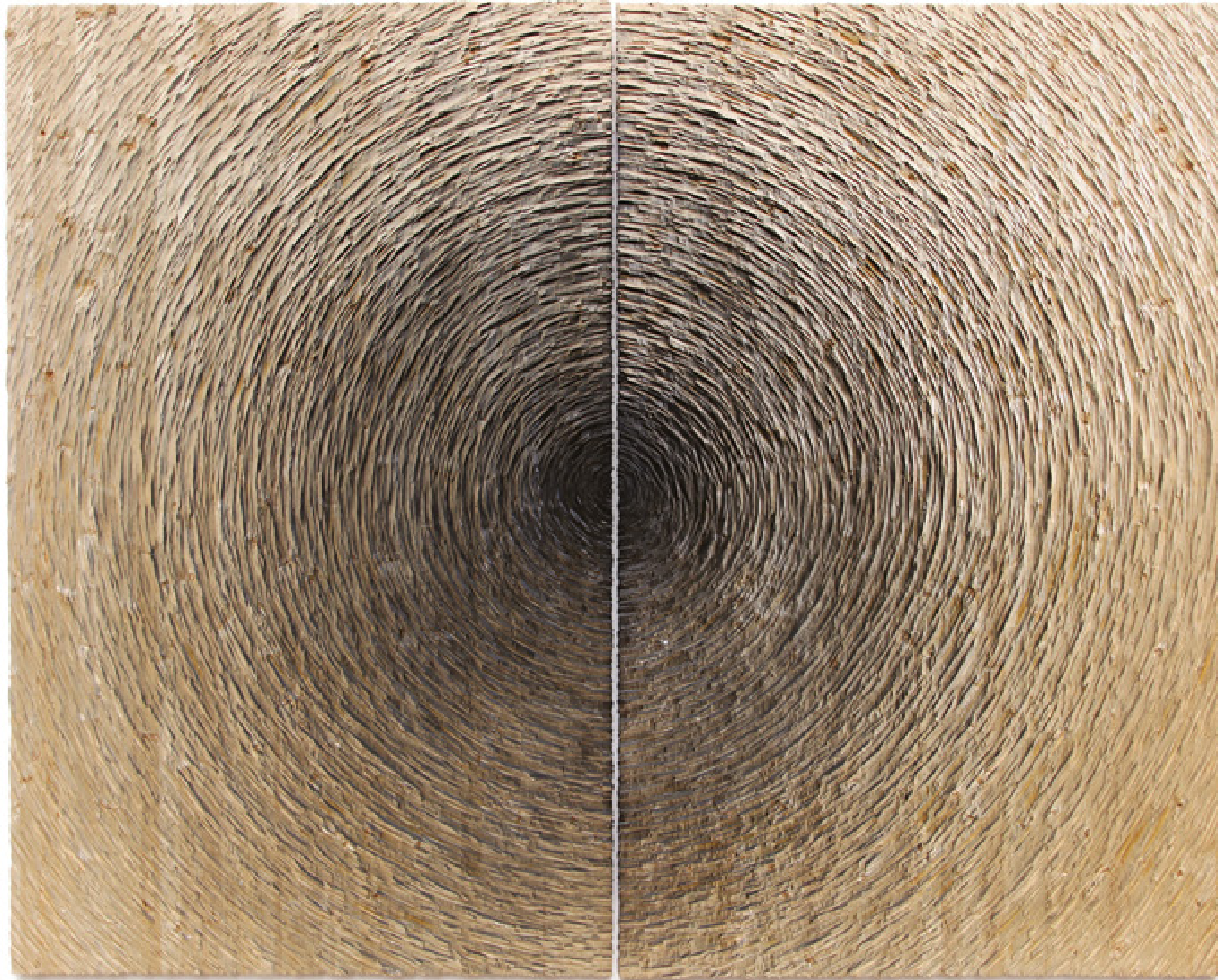




W - ZZIT, 2014
Spruce wood stained
61 x 61 cm | 23.6 x 23.6 in



W - ZUIT, 2017
Spruce wood stained
100 x 124 x 21 cm | 39.3 x 48.8 x 8.2 in



W - IIOS, 2017
Spruce wood stained
200 x 244 cm | 78.7 x 96 in



W - FATO, 2015
Spruce wood stained
87 x 70 cm | 34.2 x 27.5 in



W - FFUS, 2017
Spruce wood, acrylic
200 x 151 x 22 cm | 78.7 x 59.4 x 8.6 in

W - XYXL, 2017
Spruce wood, acrylic
200 x 244 cm | 78.7 x 96 in

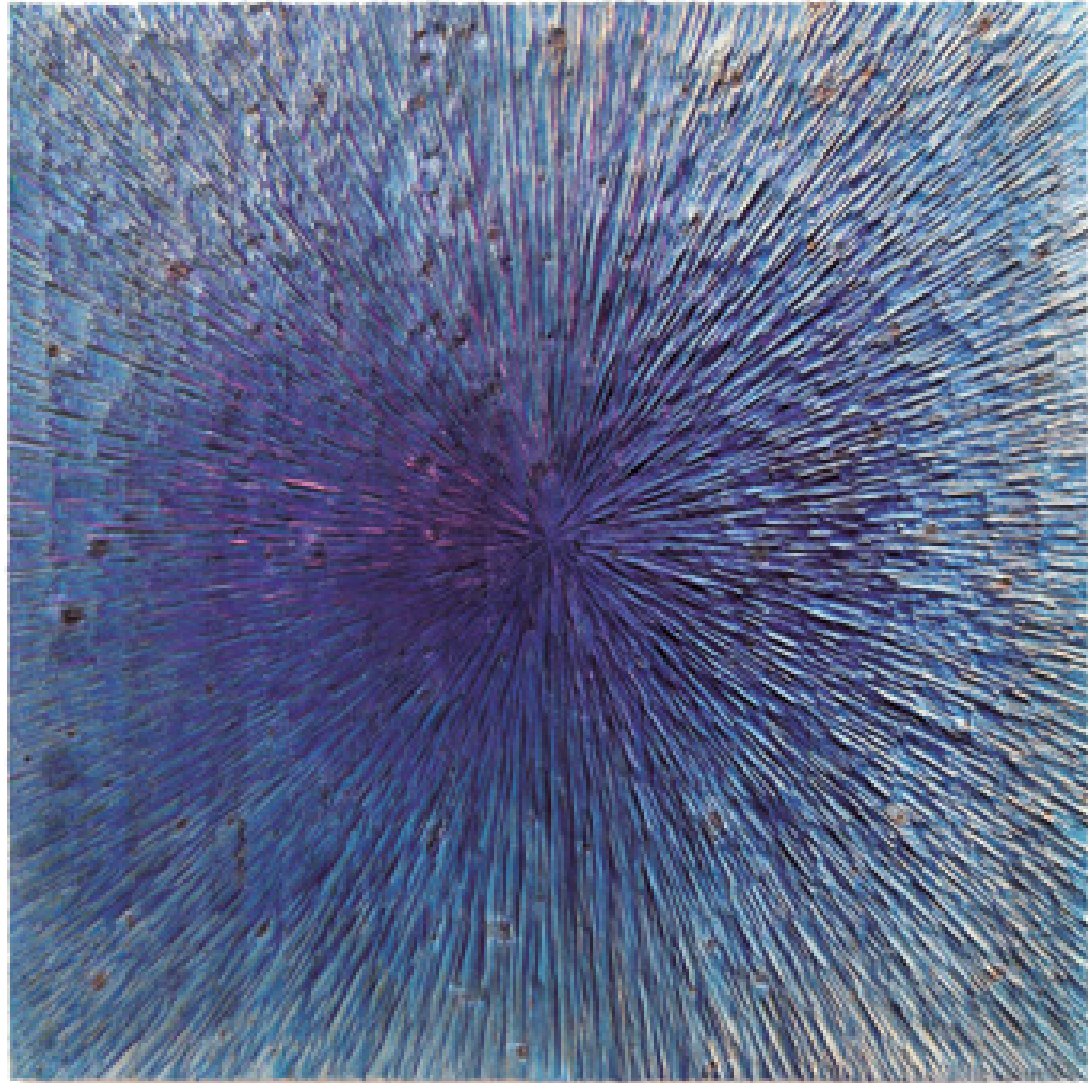




W - DDIM, 2017
Spruce wood, acrylic
122 x 122 x 22 cm | 48 x 48 x 8.6 in



W - DONP, 2017
Spruce wood, pigment
122 x 122 x 22 cm | 48 x 48 x 8.6 in

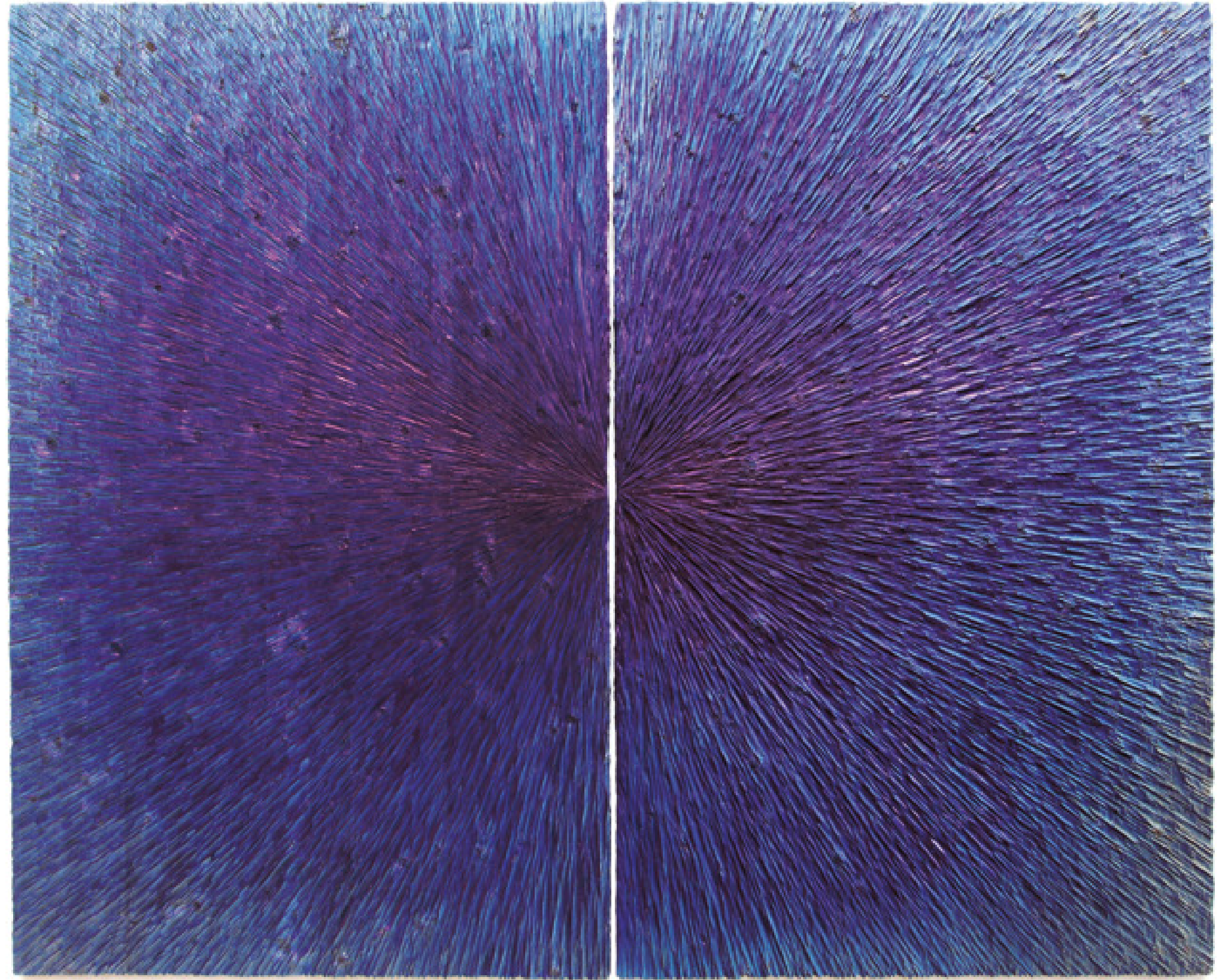


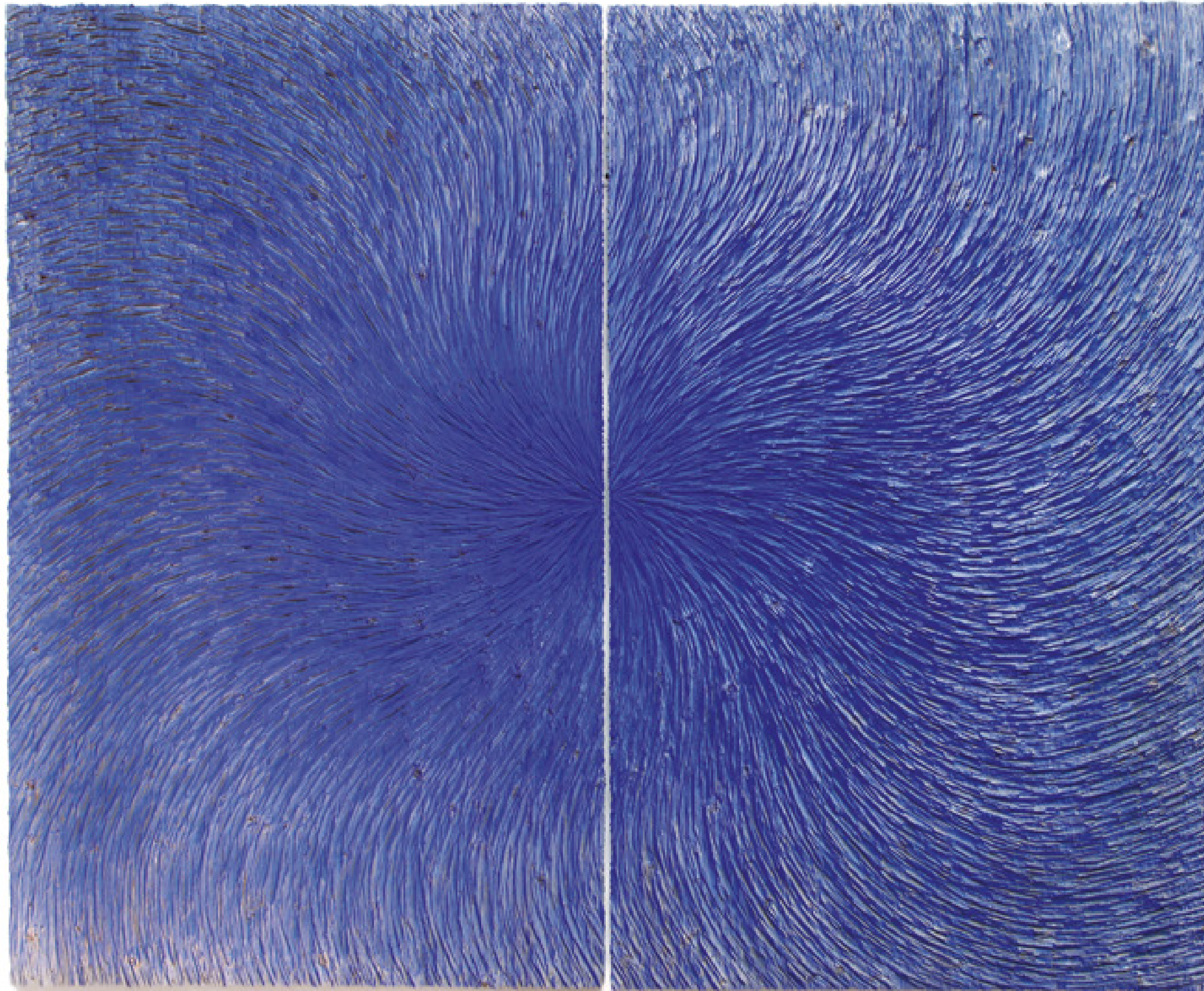
W - NRPE, 2014
Spruce wood stained
125 x 125 cm | 49.2 x 49.2 in



W - DUUN, 2017
Spruce wood stained
200 x 151 x 22 cm | 78.7 x 59.4 x 8.6 in

W - PNOL, 2016
Spruce wood stained
200 x 244 cm | 78.7 x 96 in





W - SUIM, 2017
Spruce wood, pigment
200 x 244 cm | 78.7 x 96 in



B I O G R A P H Y

BIOGRAPHY

- 1966 Born in Ebenau near Salzburg, Austria
- 1980 – 1984 Technical College for Sculpture, Hallein, Austria
- 1985 – 1991 University of Art and Design, Linz, Austria
- 1992 Regular journeys to Italy
- 1993 Several stays in Cologne, Germany
- Since 2000 Lives and works in Leonding near Linz and Ebenau, Austria

AWARDS & PRIZES

- 2001 Award of the County of Upper Austria prize
- 2000 Award to work in New York, County of Salzburg
- 1998 Award to work in New York, State Government of Austria
- 1997 Theodor Körner prize
- 1995 Award to work in Paris, County of Salzburg

SOLO EXHIBITIONS

- 2017 Galerie Schmidt, Reith, Austria
Helene Bailly Gallery, Paris, France
Opera Gallery, Dubai, UAE
Mario Mauroner Contemporary Art, Salzburg, Austria
- 2016 Mario Mauroner Contemporary Art, Salzburg, Austria
- 2015 Gallery in the Firehouse, Fügen, Austria
Galerie Quintessens, Utrecht, The Netherlands
Galerie Chobot, Vienna, Austria
Helene Bailly Gallery, Paris, France
- 2014 'Reliefs', Mario Mauroner Contemporary Art, Vienna, Austria
Galerie 422, Gmunden, Austria
Galerie Von & Von, Nuremberg, Germany
- 2013 Galerie Chobot, Vienna, Austria
Galerie Gölles, Fürstenfeld, Austria
- 2012 'The snag with sculpture', State Gallery Upper Austria, Austria
'Structure – Texture – Space', Mario Mauroner Contemporary Art, Vienna, Austria
- 2011 Galerie C-Art, Dornbirn, Austria
'Alfred Haberpointner – Köpfe / Heads, Sculptures and Drawings', Museum Beelden aan Zee, Scheveningen, The Hague, The Netherlands
- 2010 MAM Galerie Mario Mauroner Contemporary Art, Salzburg, Austria
Galerie Chobot, Vienna, Austria
'Alfred Haberpointner – Skulpturen', Fritz Fröhlich Collection, Schloss Wilhering, Linz, Austria
- 2008 'Alfred Haberpointner – Træsformationer', Würth Kulturforum, Kolding, Denmark
Galerie Schmidt, Reith, Austria
Galerie Gölles, Fürstenfeld, Austria
- 2007 'Herkules friends', Kollegienkirche, Salzburg & Kunstraum St. Virgil, Salzburg, Austria
- 2006 Alfred Haberpointner', Würth Art Room, Böheimkirchen, Austria
Galerie Renate Bender, Munich, Germany



- 2005 Galerie Eugen Lendl, Graz, Austria
- 2004 'Konkrete Verwandlungen', Museum Würth, Künzelsau, Germany
MAM Galerie Mario Mauroner Contemporary Art, Salzburg, Austria
Galerie Chobot, Vienna, Austria
- 2002 Galerie Reckermann, Cologne, Germany
'Arsenal der Köpfe', Kunstraum Fuhrwerkswaage, Cologne, Germany
Galerie Chobot, Vienna, Austria
- 2000 Oskar Kokoschka Galerie, Prague, Czech Republic
Galerie Chobot, Vienna, Austria
- 1999 Galerie Reckermann, Cologne, Germany
Galerie Academia, Salzburg, Austria
- 1998 Galerie Chobot, Vienna, Austria
- 1997 'Alfred Haberpointner – Skulpturen', Museum Moderner Kunst, Wörlen Passau, Germany
Galerie Figl, Linz, Austria
Galerie Serge Ziegler, Zurich, Switzerland
- 1996 Galerie Chobot, Vienna, Austria
'Haberpointner – Bilder und Skulpturen', Kunstverein Kärnten, Klagenfurt, Austria
- 1995 Galerie Academia, Salzburg, Austria
'Alfred Haberpointner', Künstlerhaus – Palais Thurn und Taxis, Bregenz, Austria
- 1994 Galerie Reckermann, Cologne, Germany
Galerie Figl, Linz, Austria
- 1992 Galerie Academia, Salzburg, Austria

SELECTED GROUP EXHIBITIONS

- 2017 Blickachsen 11, Frankfurt, Germany
'AEIOU-Austrian Art in the collection Würth', Würth Forum Capena, Italy
'Paintings and sculptures', Gallery Walker, Liverpool, England
Gallery Walker, Castle Ebenau, Austria
Artspace Walker, Klagenfurt, Austria
'One original from', Galerie Gölles, Fürstenfeld, Austria
- 2016 Alexandre Skinas Gallery, Athens, Greece
Galerie Gölles, Fürstenfeld, Austria
'Heads', DIE GALLERIE Frankfurt, Germany
Winterreigen, Galerie Schmidt, Reith, Austria
'One original from', Galerie Gölles, Fürstenfeld, Austria
- 2015 'Waldeslust', Forum Würth, Rohrschach, Switzerland
'Parcours d'Art', Mario Mauroner Contemporary Art, Salzburg, Austria
'Andante Ciocoso', Mario Mauroner Contemporary Art, Vienna, Austria
'First Act', Alexandre Skinas Gallery, Athens, Greece
'Improvisation and abstraction', Helene Bailly Gallery, Paris, France
- 2014 'The symbiosis of physicality and spiritual', Mario Mauroner Contemporary Art, Salzburg, Austria
'Faszination Color', Arthouse Fürstenfeldbruck, Germany
'L'ART EN BLEU', Helene Bailly Gallery, Paris, France
'Pictorial World of Reduction', RLB Artbridge, Innsbruck, Austria
- 2013 'Schöpferische Dichte', Würth Artroom, Böheimkirchen, Austria
'AEIOU', Museum Würth, Künzelsau, Germany
Gallery Renate Bender, Munich, Germany
'From Surface to Space', Museum Liaunig, Neuhaus, Austria
'Sampling – Chapter, Ossiach, Austria
- 2012 'Primavera', Mario Mauroner Contemporary Art, Salzburg, Austria
'Winterreigen', Galerie Schmidt, Reith, Austria
- 2011 'Heads', Museum Beelden aan Zee, The Hague, The Netherlands
Galerie Schmidt, Reith, Austria

- 'Reality and Abstraction', Museum Liaunig, Neuhaus, Kärnten, Austria
I do not trust my eyes – Karikaturmuseum, Krems, Austria
Great – Mario Mauroner Contemporary Art, Salzburg, Austria
Waldeslust – Kunsthalle Würth, Schwäbisch Hall, Germany
Blickachsen, Bad Homburg, Germany
- 2010 'Surface', Oberfläche als Prinzip Oberösterreich, Linz, Germany
'You never know what will happen next', Lentos Kunstmuseum, Linz, Germany
'Dreams', Mario Mauroner Contemporary Art, Salzburg, Austria
'Space and body', MUSA, Vienna, Austria
'Crossover', Welti Modern Art, Zurich, Switzerland
- 2009 'Essential heads', Gallery Reckermann, Cologne, Germany
'One night stand', Oberösterreichische Landesgalerie, Linz, Germany
'We', Mario Mauroner contemporary art, Salzburg, Austria
'The collection Monauni', Artmuseum Liechtenstein, Vaduz, Liechtenstein
'Winterreigen', Galerie Schmidt, Reith, Austria
'Eating in art', Galerie Traklhaus, Salzburg, Austria
- 2008 Schaurausch OK – Center for Contemporary Art, Linz, Germany
35th anniversary exhibition – MAM Contemporary Art, Salzburg, Austria
- 2007 Gallery of the Town Rosenheim, Rosenheim, Germany
- 2006 Center for Contemporary Art, Sankt Pölten, Austria
'The shoe in Art', Galerie Traklhaus, Salzburg, Austria
'A common place – sculptures and objects', Museum Lentos, Linz, Germany
Galerie Goldener Engel, Hall in Tyrol, Austria
'Paradiso et Inferno', Mario Mauroner contemporary art, Salzburg, Austria
'Spitze Verführung from Manets Nana to Alfred Haberpointners Leaddessous', Oskar Reinhard Museum am Stadtgarten, Winterthur, Switzerland
- 2003 '30 years', Galerie Traklhaus, Salzburg, Austria
Galerie am Stein, Schärding, Austria
Addison Fine Arts, San Francisco, USA
- 2002 Heintz's Wonderland – Aspekts de la sculpture contemporaine, Galerie l'Indépendance, International Bank, Luxembourg
- 2001 Connecting Worlds, J.F. Kennedy Center, Washington D.C., USA
Insight – Prospekt – Overview – Kunsthalle Würth, Schwäbisch Hall, Germany
'The color black', Berösterreichisches Landesmuseum, Linz, Germany
From Degas to Gerhard Richter, Museum Rupertinum, Salzburg, Austria
- 2000 Time – Timeless, Egon Schiele Art Centrum, Krumau, Czech Republic
The Nature of Things – Artspace, Dornbirn, Austria
Approach to Konstruktion – Kunsthalle, Erfurt, Germany
- 1999 Zeitschnitt 1900 – 2000, 100 years 100 works, Wolfgang Gurlitt Museum, Linz, Austria
The collection of the town of Vienna, Kunsthalle, Vienna, Austria
- 1998 Schöpferische Dichte – Austrian Art in the Collection Würth, Museum Würth, Künzelsau, Germany
- 1997 The Huberte Goote Gallery, Zug, Switzerland
- 1996 Austrian Art from 1896 till 1996, Bundeskunsthalle, Bonn, Germany
- 1995 Salzburg – Trento, Museo Civico, Trento, Italy
- 1994 Wotruba and the Consequences – Austrian sculpture since 1945, Museum Würth, Künzelsau and Rupertinum, Salzburg, Austria
BAWAG Foundation, Vienna, Austria
Poesie and Suggestion, Galerie Academia, Salzburg, Austria
- 1993 Art Découvert 1993, Grand Palais, Paris, France
Modern Austrian Art, Museum Würth, Künzelsau, Germany
Jung art from Austria, Gallery Mario Mauroner, Salzburg, Austria
Abstrakt Tendency, Museum Würth, Künzelsau, Germany
Painting from Austria, Trans Art, Cologne, Germany
- 1992 Austrian Contemporary Art of the 20th Century, Galerie Academia, Salzburg, Austria

Thanks

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