

NINO MIER GALLERY



LOS ANGELES | BRUSSELS | NEW YORK | MARFA

HUBERT SCHMALIX

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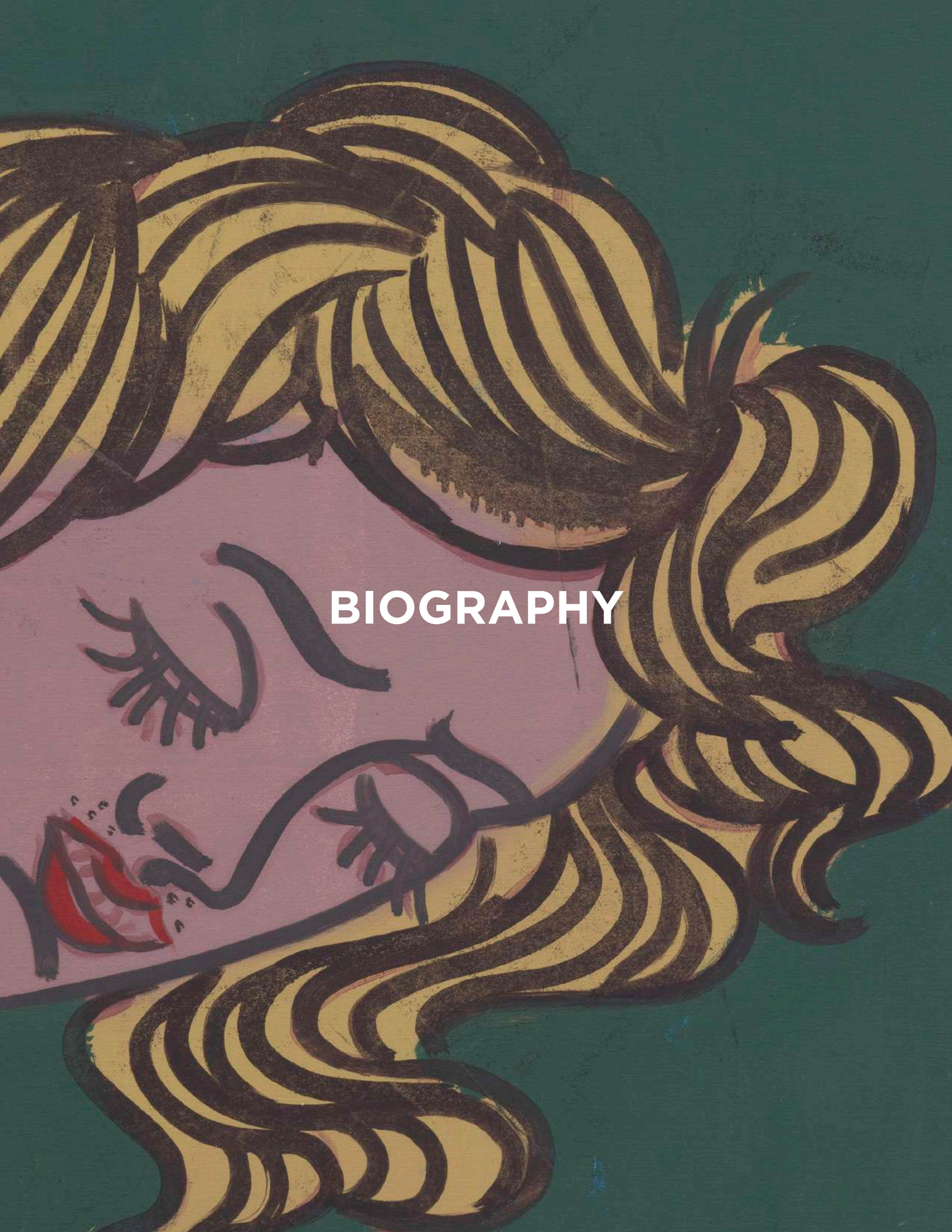
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BIOGRAPHY

HUBERT SCHMALIX

b. 1952, Graz, AT

Lives and works in Vienna, AT and Los Angeles, CA, US



Hubert Schmalix was part of the group of artists that became known under the label “Junge Wilde” in the 1980s, among them Herbert Brandl, Siegfried Anzinger and Erwin Bohatsch. For Schmalix, who studied, amongst others, under Max Melcher at the Academy of Fine Arts Vienna, figuration has always been a crucial element of his work, but his focus lies less on the image content than on color, form and surface.

Over the decades, and due to his move to the Philippines and Los Angeles, a transition from an expressive-gestic towards a contemplative, reduced form vocabulary is discernible. Besides numerous female nudes, his luminescent landscapes and Californian rows of houses captured from a bird’s-eye view in contrasting color fields are the most impressive examples of his mature work. His motifs merge set pieces of bucolic scenes such as mountains, alpine cabins, waterfalls, gushing streams and driftwood into painted idylls. It is the permanent search for a locus amoenus which, while it doesn’t function as an existential perspective, is indeed a metaphor for the right life within the wrong one.

“I’m not a painter who paints the light. I create light through color. This is what defines painting,” says Hubert Schmalix about his art. “One could also say I produce a light that does not exist in reality.”

Hubert Schmalix (b. 1952, Graz, AT; lives and works in Los Angeles, CA, US). He studied under Max Melcher at the Academy of Fine Arts, Vienna. His solo exhibitions include Dunkles Licht, helles Licht at Smolka Contemporary, Vienna (2021); Eine Wanderung at Galerie Trapp, Salzburg (2016); Casa Tesoro at 1355 MABINI Gallery, Manila (2015); Winter Journey, Reinisch Contemporary, Graz (2012). He lives and works in Vienna and Los Angeles.

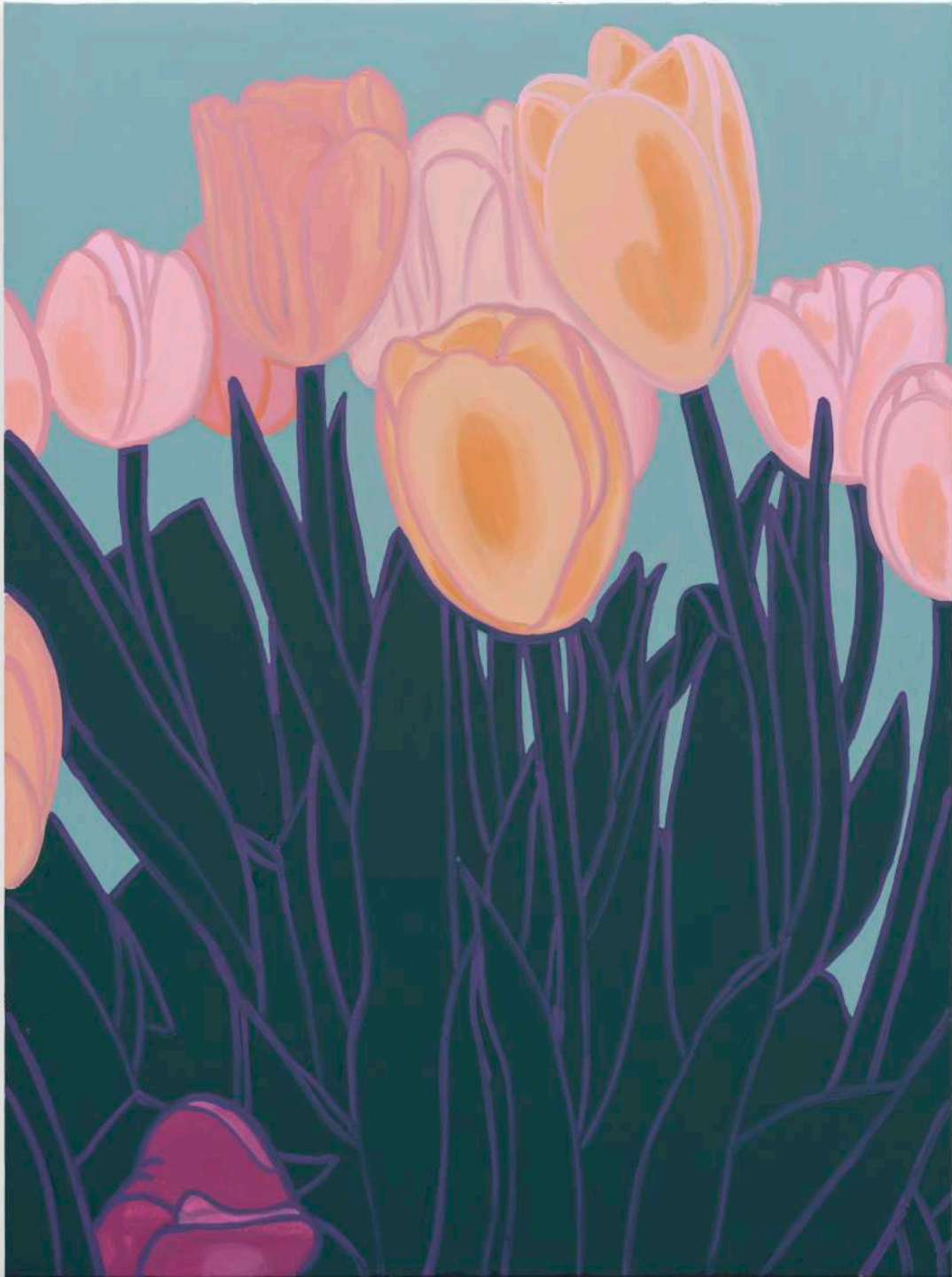
An abstract artwork featuring a textured background with a palette of muted red, dark blue, and beige. The composition is dominated by thick, expressive brushstrokes that create a sense of movement and depth. The red areas are interspersed with blue and beige, forming a complex, layered pattern. The overall effect is one of organic, hand-painted energy.

SAMPLE WORKS

**sample selection does not reflect current availability*

Figure, Cute Soldier 2, 2021
Oil on linen
27 1/2 x 21 5/8 in
70 x 55 cm
(HSC22.003)



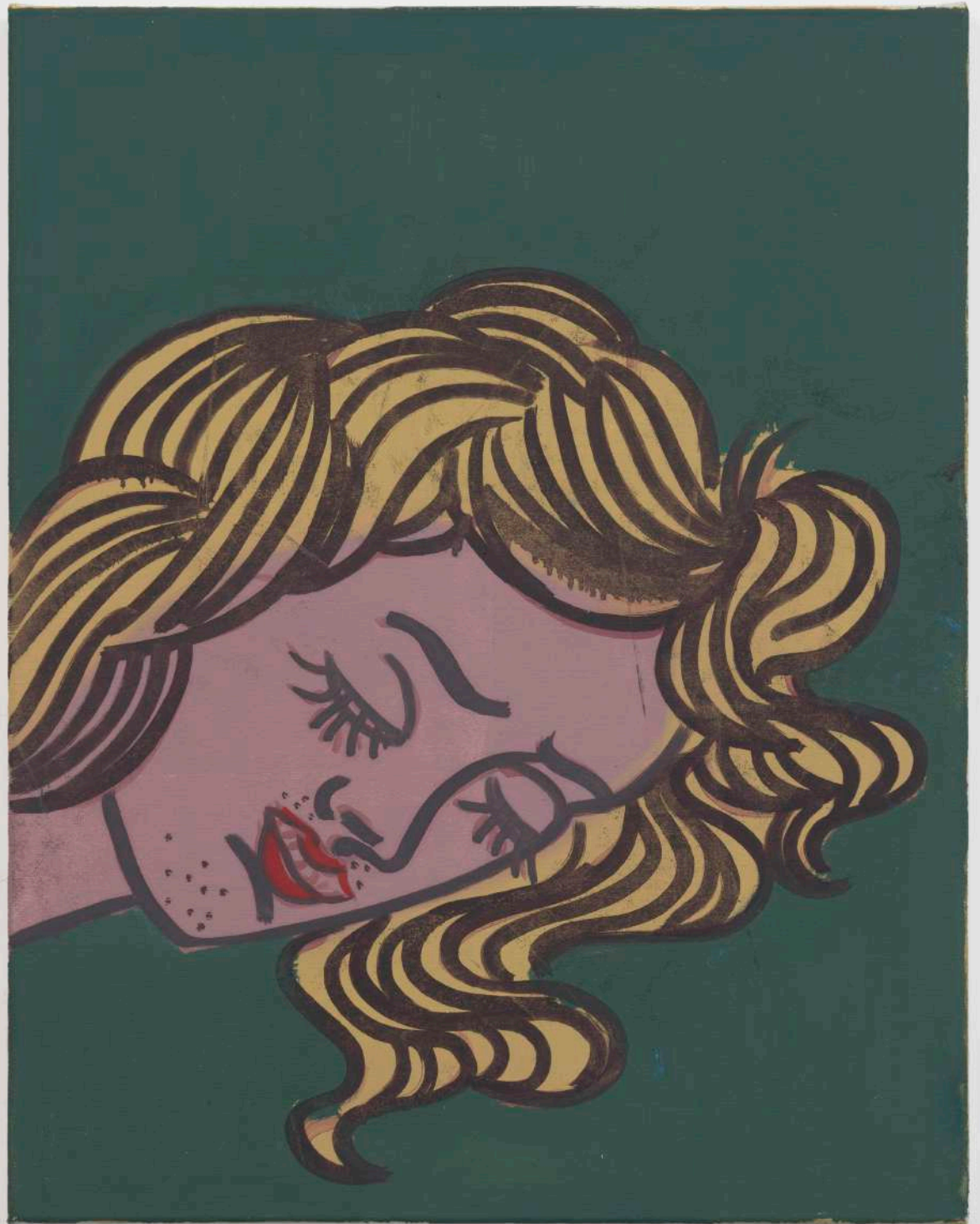


Landscape, 2022
Oil on linen
68 7/8 x 51 1/8 in
175 x 130 cm
(HSC23.028)



Eyes Upon..., 2023
Oil on linen
97 x 197 in
246.4 x 500.4 cm
(HSC23.001)

Figure, Cute Soldier 2, 2021
Oil on linen
27 1/2 x 21 5/8 in
70 x 55 cm
(HSC22.003)







Flowers, "To The Right, Big", 2022
Oil on linen
68 7/8 x 51 1/8 in
175 x 130 cm
(HSC23.023)

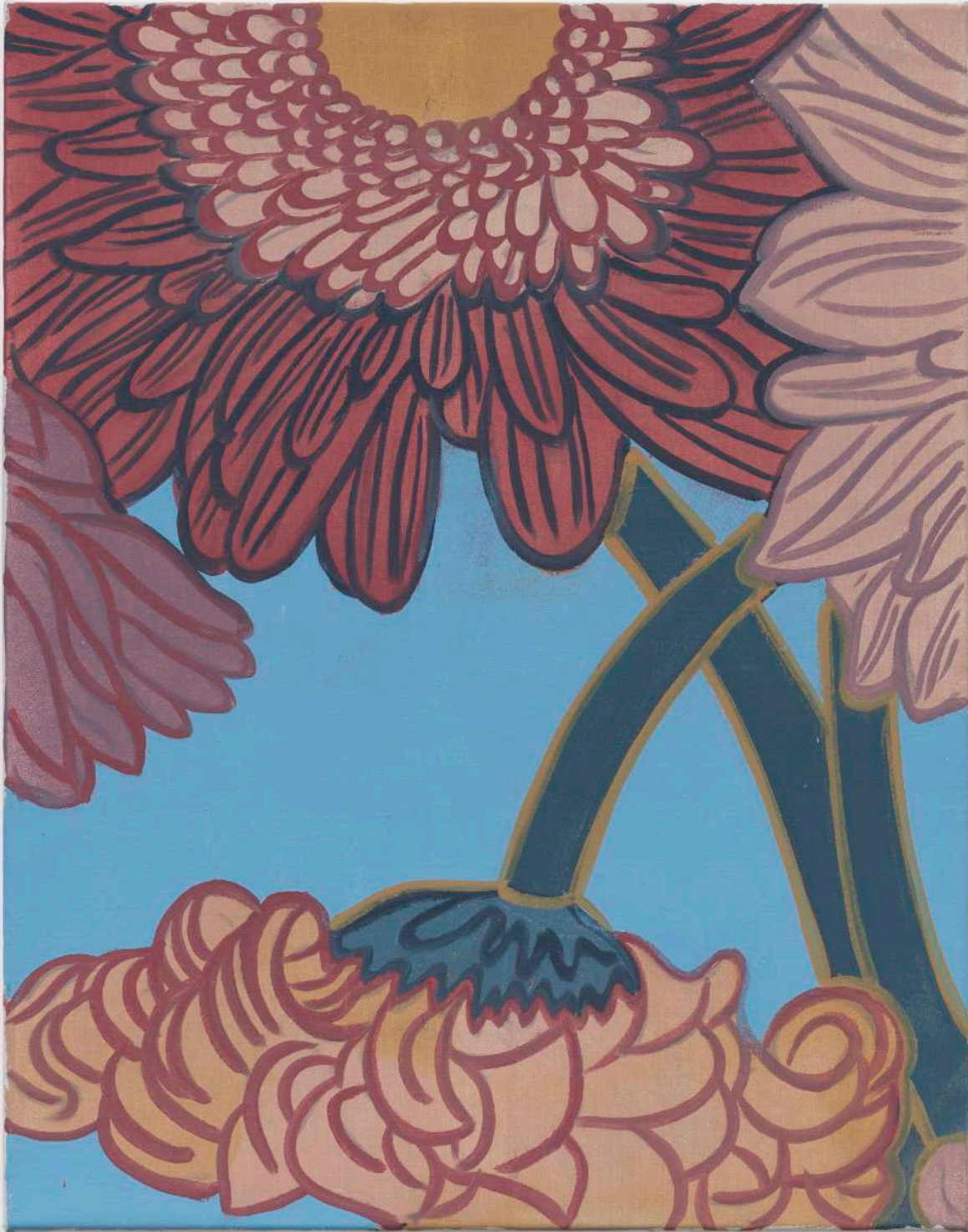
Flowers, 2022
Oil on linen
68 7/8 x 51 1/8 in
175 x 130 cm
(HSC22.007)



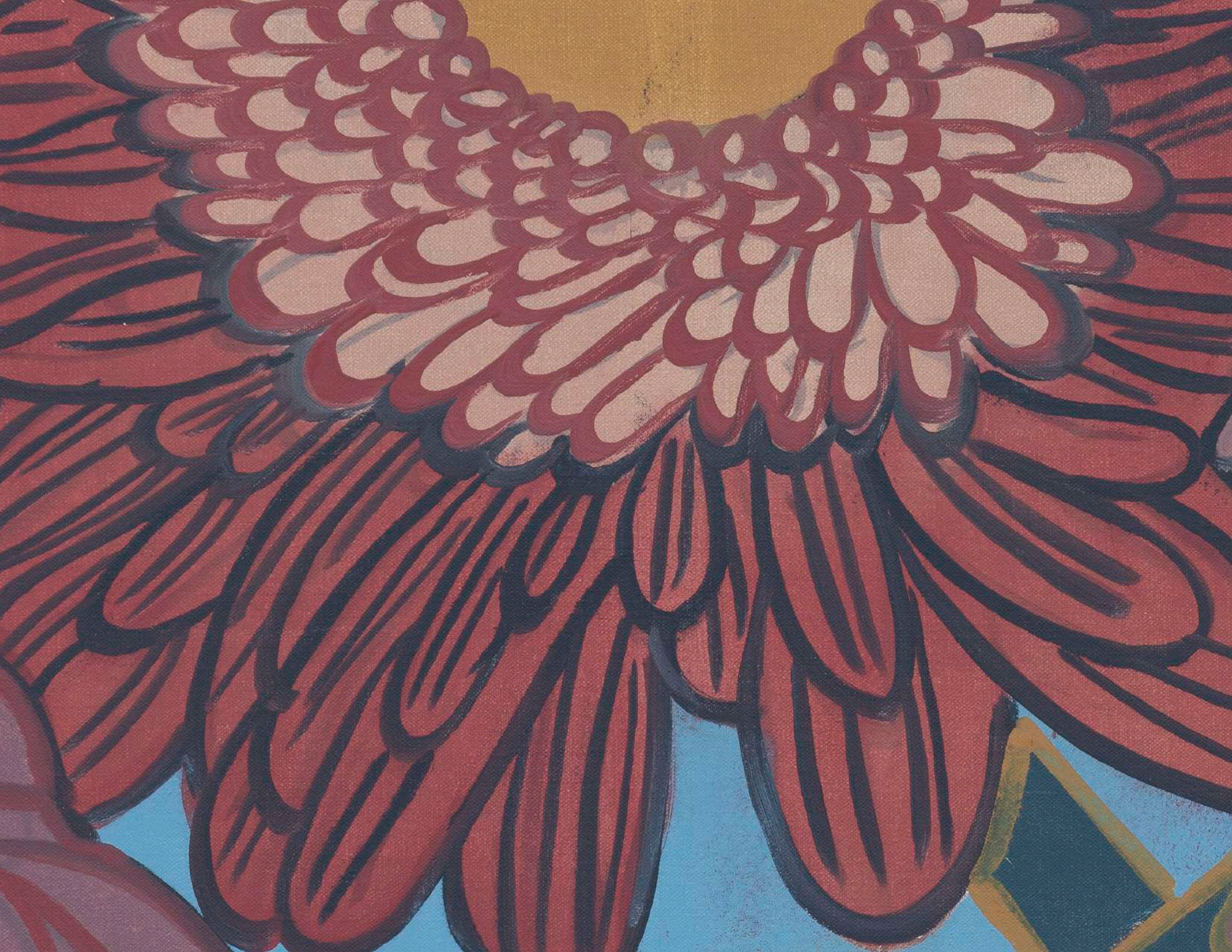


Figure, Fallen, 2021
Oil on linen
27 1/2 x 68 7/8 in
70 x 175 cm
(HSC22.004)





Flowers, "Bending, Small", 2022
Oil on linen
27 1/2 x 21 5/8 in
70 x 55 cm
(HSC23.015)



Landscape "Damage", 2015
Oil on linen
68 7/8 x 51 1/8 in
175 x 130 cm
(HSC23.007)





The background is an abstract composition. A central vertical band of light blue with darker blue vertical streaks runs through the middle. On either side of this band, there are large, stylized, purple and brown shapes that resemble leaves or petals, outlined in a darker purple. The overall color palette is muted, with earthy tones and soft blues.

**SELECTED EXHIBITONS
AND PROJECTS**

SELECTED EXHIBITIONS AND PROJECTS

EYES UPON....

2023

NINO MIER GALLERY
LOS ANGELES, CA, US

PASTICCIO

2019

GALLERIE JOHANN WIDAUER
INNSBRUCK, DE

EYES UPON....

2023

**NINO MIER GALLERY
LOS ANGELES, CA, US**

Nino Mier Gallery is pleased to present *Eyes Upon....*, an exhibition of paintings by Austrian born and Los Angeles based artist Hubert Schmalix. A series of new figurative, landscape, and still life paintings comprise the exhibition. The artist's first solo exhibition with the gallery, *Eyes Upon....* will be on view in West Hollywood from February 11 – March 11, with an opening reception on Saturday, February 11 from 5-8pm.

The works in *Eyes Upon....* are charged with an emotional ambivalence between the paradisaical and the melancholy. In *Eyes Upon....*, Schmalix situates the viewer in an off-kilter Arcadia. Experimenting with traditional subjects of painting, his figures recall the robed men of classical antiquity, while his landscapes conjure the darker side of once-bucolic scenes.

Common motifs in Schmalix's landscapes include: wood cabins, rock-lined rivers, undulating waves, abundant foliage, and dense arrangements of flowers. The constituent parts of an alpine utopia are in place, but are rendered in color schemes that shoot the scenes through with enigma. A devout colorist, Schmalix favors deep, heavy colors like royal purple, russet, navy—tones that converse on the canvases with authority. Furthermore, Schmalix's figures tend towards the isolated, forlorn, and aging. They emerge with minimal adornments before abstract fields of pure color.

In Schmalix's paintings, the human remains largely isolated from the natural world. Large-scale paintings depict bearded men before opaque color fields, amplifying their emotional tenor. Save for a stray leaf or branch within the figurative paintings, humanity and the landscape are relegated to their own compositions. Division becomes not only a thematic, but also a formal motif in *Eyes Upon....*: figural and natural forms alike are contoured with stark, exacting outlines that separate mostly monochromatic sections of color.

Color is a prime subject of Schmalix's practice, occupying a status as central form and content. Despite the many deeper, darker hues present in the works in *Eyes Upon....*, the paintings teem with light. "I'm not a painter who paints the light. I create light through color. This is what defines painting," describes Schmalix, "One could also say I produce a light that does not exist in reality."















All images courtesy of Galerie Johann Widauer

PASTICCIO

2019
GALERIE JOHANN WIDAUER
INNSBRUCK, DE

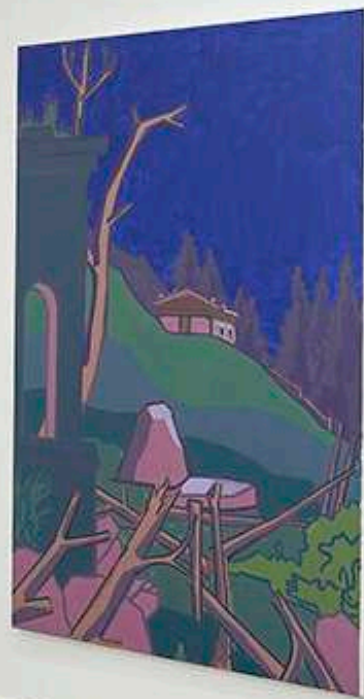
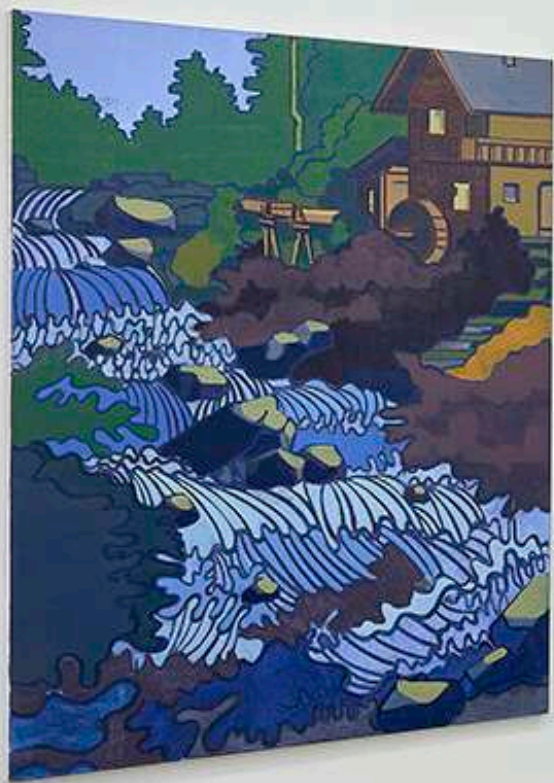
In der Ausstellung bei Johann Widauer zeigt Hubert Schmalix neuere Landschaftsbilder, die in den letzten vier Jahren entstanden. Der seit 1987 in Los Angeles lebende Künstler thematisiert in seinen Ölbildern die Natur als Sehnsuchtsort, mit kaskadenhaften Flussläufen, alten Mühlen, Häuschen inmitten verwunschener Baumgruppen, romantischen Bergketten oder satten Weiden. Es ist gleichsam eine Hommage an die Landschaft als uralter Topos der Kunstgeschichte. Die Natur erscheint als intensiv üppige, menschenleere Farb- und Formenwelt, oszillierend zwischen vitalen, ja fast physiognomisch intensiven Konturen, wie etwa Steine im Flussbett, Geröll an Berghängen oder expressiv verdichtete Baumgruppen und pastosen, romantisierenden, fast schmerzlich schönen Farbflächen in Altrosa, tiefem Blau oder Grün- und Brauntönen. Ein „Pasticcio“, wie der Titel zur Ausstellung suggeriert, ein Kosmos aus scheinbar disparaten Versatzstücken. Flächenhaft

abstrakt anmutende Farbflächen treffen auf expressive, gegenständliche Elemente wie Astwerk, Wege oder Häuser. Die Intensität komplementärer Farben, die Farbwelt jenes fast schmerzlich romantischen, märchenhaften Kosmos spiegelt die Atmosphäre jener unberührten Natur wider, wie wir sie aus antiken Darstellungen kennen. Der ideale Ort, jener „locus amoenus“, ist bei Schmalix die Natur, die in ihrer formalen Intensität und In-Sich-Gekehrtheit aus sich selbst entsteht. Die Nebel zwischen den Gebirgsketten, die ruhig dahinziehen, das Altrosa der Berge, das intensive Blau des Himmels, das Sprudeln des kaskadenhaften Flusslaufes, das uralte anmutende Mühlenrad oder das einfache, idealtypische kleine Häuschen im Walde sind unabdingbare Elemente der Orte der Sehnsucht. Man glaubt fast, das Plätschern des Wassers oder den Lauf des Mühlrades hören zu können.











SELECTED PRESS

SELECTED PRESS

HYPERALLERGIC
FEBRUARY 2023
BY MATT STROMBERG

PARNASS
JANUARY 2017
BY SILVIE AIGNER

ARTFORUM
OCTOBER 1986
BY HELMUT DRAXLET

ARTFORUM
NOVEMBER 1984
BY DONALD KUSPIT

HYPERALLERGIC

FEBRUARY 2023

10 Art Shows to See in LA This March

By Matt Stromberg

Now that the fairs are over, it may seem like the Los Angeles art world is settling down and getting back to normal, but the art on view this month is still volatile and boundary-pushing. Sculpture is packing a punch, whether it's Alison Saar's radical, revisionist take on racist, colonial imagery, or Kathleen Ryan's fabulously fetid depictions of American exceptionalism, rot and all. Two-dimensional work kicks back just as fiercely, from Luis Garza's documentation of Chicano activism of the late 1960s and early 1970s to an exhibition of art as activism at Subliminal Projects. Korakrit Arunanondchai uses fire and ash as creative elements, while Gaetano Pesce proves that his delightfully unrestrained designs still offer a welcome rejoinder to staid Modernism after more than five decades.

Hubert Schmalix: Eyes Upon... / Roger Herman: Keramik

Twenty-five years ago, four friends opened the Black Dragon Society in LA's Chinatown, a gallery, performance space, and gathering spot for artists. It operated from 1998 to 2008, a period that saw the emergence of Chinatown as a vibrant contemporary art community. Nino Mier Gallery honors the legacy of the Black Dragon Society with solo shows of new work by two of the venue's founders: Hubert Schmalix and Roger Herman. Schmalix engages with the traditional painting genres of landscape, still life, and portraiture, updating them with a graphic simplicity and discordant color schemes. Herman intervenes in his wheel-thrown ceramic vessels, cutting and stacking them to produce a tension between polish and imperfection, enlivened by rough geometric compositions of vibrant glaze.

JUXTAPOZ

JANUARY 2017

AUSSTELLUNGEN WIEN

HUBERT SCHMALIX

WHAT A DAY!

Elisabeth Melichar eröffnet ihre demnächst erweiterten Räume mit neuen Landschaftsmalereien von Hubert Schmalix. Der Künstler schließt damit an jene großformatigen Landschaftsbilder an, die er für seine Einzelausstellung im Bank Austria Kunstforum malte. Klar strukturierte Bildkonzeptionen, menschenleere, idyllische Orte, in denen auch das Schöne erlaubt ist, die jedoch auch eine gewisse Dramatik beinhalten.

SILVIE AIGNER

HUBERT SCHMALIX

linke Seite
Early Morning, 2015
Öl auf Leinwand, 175 x 130 cm

rechte Seite
Pine Tree, 2016
Öl auf Leinwand, 130 x 100 cm
beide | Courtesy Galerie elisabethzeitg
Foto: © Nick Shake



Es ist alles da, was klischeehaft eine Landschaft auszeichnet, Berge, Almhütten, Flüsse, schroffe Felsen und tosende Wasserfälle, aber auch angeschwemmtes Holz, zerbrochene Äste, und das alles in der für den Künstler typischen Farbigkeit – selbstredend abseits jeder mimetischen und narrativen Darstellung. Im Gegenteil: Nicht der Bildinhalt, so erzählt Schmalix im Gespräch in seinem Wiener Atelier, interessiert ihn, sondern der abstrakte Gehalt der Landschaft, das Zueinander der Farben. „Die Landschaft bildet die Ausgangsbasis, von der aus ich abstrahieren kann“, so Schmalix. Diese Landschaften sind flächig in ihnen zugeordneten Feldern, doch bleibt der Duktus sichtbar und spielt sich zuweilen sogar in den Vordergrund, weil es, so der Künstler, „mir nie um den perfekten flächigen Farbauftrag geht“. Wenn der Duktus allerdings zu vordergründig wird, kann es sein, dass er

ihn wieder übermalt. Den Bildern ist zudem eine gewisse Dramatik eigen, die sich sowohl durch das Motiv, aber auch die gekonnten Farbsetzungen des Malers aufbaut und in diesem Kontext an die Dramatik der österreichischen Landschaftsmalerei des 19. Jahrhunderts denken lässt. Für seine Landschaften wurden viele Vergleiche gezogen, von David Hockney bis hin zur Pop Art Andy Warhols. Dabei, so Schmalix, haben seine Landschaften tatsächlich etwas mit seinem Interesse für die Malerei des 19. Jahrhunderts zu tun, insbesondere für Jakob Gauer mann. „Ich hole mir viele Impulse aus dieser Malerei, aber natürlich auch von fotografierten Landschaften. Wobei ich zumeist Dinge in den Landschaften sehe, die ich schon gemalt habe und die dann wieder als Motiv für mich interessant werden. Doch in dem Moment, wo ich das Motiv gewählt habe, abstrahiere ich es.“ Sie werden von

AUSSTELLUNGEN WIEN

Schmalix durchaus öfter verwendet und modulhaft für mehrere Bilder eingesetzt, was zu variantenreichen Bildkonzeptionen führt, da durch Farbe und Zusammenstellung stets neue Kompositionen generiert werden. Seine Farben wählt Schmalix nicht nach einem System und es sind oft Farbzusammenstellungen, so der Künstler, „an die ich mich auch oft erst gewöhnen muss“. Zur Landschaftsmalerei kam Schmalix, der seit 1987 in Los Angeles lebt, über die figurativen Bilder, da er die Frauenfiguren zunächst vor einen neutralen Hintergrund und später in die Landschaft stellte. In der Folge ließ er die Figuren weg und entwickelte die Landschaft als Bildsujet weiter. Zuweilen versieht der Künstler seine Bilder mit besonderen Rahmen, oft auch aus Papier, deren Vorlage aus dem Fundus an Mustern aus der Rahmenmanufaktur Smolka stammt – jedoch wie auch die Landschaftsmalerei übersetzt in die prägnante Formsprache von Hubert Schmalix.

HUBERT SCHMALIX
WHAT A DAY!
17. März bis 29. April 2017
GALERIE ELISABETHZEIGT
LOBKOWITZPLATZ 3 / SPIEGELGASSE 25
1010 WIEN
ELISABETHZEIGT.AT



PARNASS 01/2017

MARIO DALPRA



G A L E R I E
G A N S

www.galerie-gans.at
1070 Wien, Kirchberggasse 4
Art Austria im Palais Liechtenstein
24.–26. März 2017, Stand Nr. 21

ARTFORUM

OCTOBER 1986

HUBERT SCHMALIX GALERIE KRINZINGER

By Helmut Draxler

For extreme colorists among painters, form is always the crucial problem: where and how does the area or trace of color end? How are the transitions between forms made clear? Hubert Schmalix has found a simple method for dealing with such questions: he uses Polaroid photographs to set the outlines of a model, outlines that may appear somewhat distorted through the effects of foreshortening but that are nevertheless exact. The filling in of the background areas and the fashioning of the body are carried out through pure color, resulting in a kind of simple figuration in an "abstract" field. In the interpenetration of the two, it seems to me, Schmalix has found an original and new basis for painting. The work renounces the mythology and the sense of corporeality that have burdened the medium in recent years, in favor of a cultivation of painting itself.

These paintings are full of light, at times seemingly carried by cushions of it. The vertical relation of the human body to the earth is extinguished and replaced by a horizontal axis of color, delicate lines, and eroticism. (If one wanted to identify predecessors, one might look to David Hockney, Paul Gauguin, and Yves Klein.) Schmalix's model is his wife, a Filipino. Seen nude, in simple poses, given few individualizing attributes and irradiated by light tones of yellow, saffron, pink, and blue, she sits, stands, lies, towers, or stoops into a field of color. Often, she elevates herself to a monumental presence, but in relationship to the area of color she always remains small, even diminutive. Her intimate gestures and the cosmic color relationships set up an abrupt dialogue. This confrontation is responsible for the special attraction of these paintings; here, orientalism finds release in a kind of global euphoria.

The view to which Schmalix's wife exposes herself is never inconsiderate or exploitative. Perhaps, on some level, the idea of the Madonna may have been in Schmalix's mind during the making of these works. Their erotic, explosive power, however, lies in their approximation of a sense of touch through the act of vision. The viewer almost feels the vibrations of the skin. Yet much about this figure is untouchable, foreign, distant. She shows herself as desirable, but also as an autonomous being—indeed, a hermetic one.

ARTFORUM

NOVEMBER 1984

Title of Article HOLLY SOLOMON GALLERY

By Donald Kuspit

"Abstract" expressionism can be conceived of as a kind of psychological *trompe l'oeil*. An erratic range of visual stimuli are converted before one's eyes into psychic forces. One is deceived into believing one is watching the play of feelings, or, in the case of Hubert Schmalix's work, their slow, grinding, precarious expression. A certain turgidity helps, suggesting the impenetrable psychic fabric. It is important to generate a sense of this overall fabric and its aggressive motion, whether fast or slow, for out of it various images may materialize as symptoms of the general emotive condition, the tone of the psyche as a whole at the particular moment described. These images should retain something inchoate to suggest their profound embeddedness in the psyche. They should function preconsciously, as stepping stones between unconscious and conscious. The whole effect can be ingratiating if the images turn out after all to be familiar (this is part of one's disappointment with the mature Adolph Gottlieb); or it can be offensively irritating if they turn out to be too enigmatic. They must be rhetorically judicious, persuading us that they do indeed speak for the depths. They must be subtly oratorical, speaking to crowds in whispers that draw them closer to hear what is being said rather than bore them with a sense of inconsequential mystery. The best symbolist-expressionist type is the Delphic oracle: pictures of this sort must seem to possess a similar riddle, a similar promise of profound understanding. Schmalix, I think, is a master of this rhetoric of enigma.

With romantic titles like *Africa* and *The Tent of Sorrows*, *Moonshine* and *In Love*, and even the risky *Dull Feelings* (my favorite), all 1984, Schmalix generates a sense of simmering enigma through "suggestive" and sometimes fairly explicit images. As with John Walker, the images are up front; Schmalix often poses them not even in a shallow space but simultaneous with the turgidly painted surface. This oneness, and the effect of unusual density it gives the works, contributes no small part to their rhetorical success. Thick and heavy, as if the sediment of an involitional process, Schmalix's pictures have a certain labored lyricism. His expressionism is not as raucous or as high in energy as that of most of the current Germans, but it is far from placid. Again, the secret is in the stimulating color, seemingly on the verge of becoming descriptive yet never quite knowing what to describe—the muddy yellow of *Africa* seems particularly to be in this condition. And while the shapes are not so definitively those of symbols, as in Walker's works, they have as much disruptive indeterminacy as his color. The tension between these untranslatable images and the translations carried out by their titles adds to their sense of overburdened, illusory immediacy, which is crucial to our reading of them as psychologically immanent and unmediated. It is as though they have come, however slowly, out of the blue. They are suddenly in front of us, although we were already watching them out of the corner of our eye when they were incoherent in the distance. That is the way the illusion of the depths turned inside out should appear, like a strange natural growth of which we have just become aware, and which threatens to break down the distance between us and the depths.



CURRICULUM VITAE

HUBERT SCHMALIX

b. 1952, in Graz, AT
Lives and works in Los Angeles, California, US and Vienna, AT

EDUCATION

- 2005 Professor at the International Summer Academy of Fine Arts, Salzburg, AT
- 1999–2006 Professor at the Academy of Fine Arts Vienna, AT
Visiting professor at UCLA, Los Angeles, CA, US
- 1986–1987 Visiting professor at the University of Applied Arts Vienna
- 1971–1976 Studies at the Academy of Fine Arts Vienna, AT

SOLO EXHIBITIONS

- 2024 Nino Mier Gallery, Brussels, BE (*forthcoming*)
- 2023 *Eyes Upon...*, Nino Mier Gallery, Los Angeles, CA, US
- 2021 *Dunkles Licht, helles Licht*, Smolka Contemporary, Vienna, AT
Galerie Golestani, Düsseldorf, DE
- 2020 *Originalentwürfe zum Plakat und Fächer des Viennaer Opernballs 2020*, Smolka Contemporary, Vienna, AT
Vienna Contemporary, Smolka Contemporary, Vienna, AT
- 2019 Galerie Widauer, Innsbruck, AT
Galerie Marenzi, Leibnitz, AT
Smolka Contemporary, Vienna, AT
Galerie Trapp, Salzburg, AT
- 2018 Galerie Golestani, Düsseldorf, DE
Smolka Contemporary, Vienna, AT
Galerie Schloss Parz, Grieskirchen, AT
Galerie Trapp, Salzburg, AT
- 2017 Smolka Contemporary, Vienna, AT
Galerie Golestani, Düsseldorf, DE
- 2016 ARTELIER, Graz, AT
Galerie in der Schmiede, Linz, AT
Eine Wanderung | Galerie Trapp, Salzburg, AT
Smolka Contemporary, Vienna, AT
Galerie Markhof, Vienna, AT
Galerie in der Schmiede, Linz, AT
- 2015 *SCHMALIX*, Bank Austria, Kunstforum, Vienna, AT
Reinisch Contemporary, Ilz, Steiermark, AT
Galerie Gölles, Fürstenfeld, AT
Galerie in der Schmiede, Linz, AT
- 2014 *Casa Tesoro*, 1355 MABINI Gallery, Manila, PH
Galerie 422, Gmunden, AT
Galerie ArtHouse, Bregenz, AT

- 2013 Galerie Schmidt, Reith im Alpbachtal, AT
- 2012 *Winter Journey*, Reinisch Contemporary, Graz, AT
Farbregen im Bambuswald, Reinisch Contemporary, Graz, AT
- 2009 *Red Room*, Galerie Widauer, Innsbruck, AT
- 2008 Galerie Gerersdorfer, Vienna, AT
- 2007 Galerie Hilger, Vienna, AT
- 2006 Neue Galerie Graz am Landesmuseum Joanneum, Graz, AT (Cat.)
Daniel Hug Gallery, Los Angeles, CA, US (with Bart Exposito and Roger Herman)
St. Georg Galerie, Istanbul, TR
Galerie Hilger, Vienna, AT
Galerie Gölles, Fürstenfeld, AT
Hubert Schmalix, Galerie tazl, Graz, AT (with Adalbert Wazek)
- 2005 *Hubert Schmalix. Die ersten Bilder einer kurzen Serie*, Galerie im Traklhaus, Salzburg, AT (Cat.)
Marc Moore Gallery, Los Angeles, CA, US (with Scott Anderson)
- 2004 Guggenheim Gallery at Chapman University, Orange, CA, US
Galerie Arthouse, Bregenz, AT
Galerie Goldener Engel, Hall in Tirol, AT
- 2003 Galerie Krinzinger, Vienna, AT
Galerie Lendl, Graz, AT
Galerie Bleich-Rossi, Graz, AT
Gallery C, Los Angeles, CA, US
Galerie-halle, Linz, AT
- 2002 Black Dragon Society, Los Angeles, CA, US
Julian Opie und Hubert Schmalix, Atelier Augarten, Zentrum für zeitgenössische Kunst der Österreichischen
Galerie Belvedere, Vienna, AT (Cat.)
Hubert Schmalix – Eine Ausstellung anlässlich des 50. Geburtstages, Galerie Krinzinger, Vienna, AT
- 2001 *Grandes Pasiones*, Museum Küppersmühle, Sammlung Grothe, Duisburg, DE (Cat.)
Grand Hotel, Galerie Schmidt, Alpbach, AT
- 2000 Black Dragon Society, Los Angeles, LA, US; Salzburg, Vienna, AT
- 1999 Galerie Bleich-Rossi, Graz, AT
Thomas Erben Gallery, New York, NY, US
- 1998 Galerie 3, Klagenfurt, AT
Galerie Krinzinger, Vienna, AT (with Roger Hermann)
- 1997 Gallery Thomas Erben, New York, NY, US
- 1996 Galerie der Stadt Wels, AT (with Thomas Stimm)
Dommuseum, Salzburg, AT
Galerie Bleich-Rossi, Graz, AT
Galerie Academia, Salzburg, AT (Cat.)
Galerie Krinzinger, Vienna, AT
- 1995 Galerie Bleich-Rossi, Graz, AT
- 1994 MUMOK, Vienna, AT (Cat.)
Österreichisches Kulturinstitut, Paris, FR

- 1993 *AlphaOmega*, Shoshana Wayne Gallery, Los Angeles, CA, US
Christus x 7, Galerie Krinzinger, Vienna, AT
Szene Salzburg, Salzburg, AT
- 1991 Ölbilder, Galerie Bleich-Rossi, Graz, AT (Cat.)
- 1990 Galerie Krinzinger, Vienna, AT (Cat.)
Galerie Turske & Turkse, Zürich, CH
- 1989 Galerie Pfefferle, München, DE
- 1988 Whitney & Turske Gallery, Los Angeles, CA, US
- 1987 *In Liebe H.S.*, Frankfurter Kunstverein, Frankfurt, DE (Cat.)
- 1986 Kunstmuseum Luzern, Luzern, CH
Rheinisches Landesmuseum, Bonn, DE
Yasmin und Iris, Neue Galerie Graz am Landesmuseum Joanneum, AT (Cat.)
Galerie Krinzinger, Vienna, AT
- 1985 Burnett Miller Gallery, Los Angeles, CA, US (with Anzinger)
Montescudaio, Galerie Krinzinger, Innsbruck, AT (Cat.)
- 1984 Galeria Leyendecker, Tenerife, ES
Galerie Pfefferle, München Holly Solomon Gallery, New York, NY, US (with Anzinger) (Cat.)
Galerie Farideh Cadot, Paris, FR (with Anzinger und Mosbacher)
- 1983 Galeria Heinrich Erhardt, Madrid, ES (with Anzinger)
Hubert Schmalix – Malerei 1983, Galerie Bleich Rossi, Graz, AT (Cat.)
Hubert Schmalix. Thirteen Paintings, Fisher Fine Art, London, UK (Cat.)
- 1982 Galerie Krinzinger, Innsbruck, AT (Cat.)
Siegfried Anzinger. Hubert Schmalix | Galerie Buchmann, St. Gallen, CH (Cat.)
Galerie Six Friedrich, München, DE
- 1981 Galerie Kubinsky, Stuttgart, DE
Galerie nächst St. Stephan, Vienna, AT (Cat.)
- 1980 Galerie Krinzinger, Innsbruck, AT
- 1978 Galerie Ariadne, Vienna, AT
Hubert Schmalix. Stilleben, Neue Galerie Graz am Landesmuseum Joanneum, Graz, AT (Cat.)
- 1976 Künstlerhaus, Vienna, AT

GROUP EXHIBITIONS

- 2019 *I'm Made of Water*, with Georg Baselitz, André Butzer, Henry Taylor et al., Rental Gallery,
East Hampton, NY, US
- 2018 Art Toronto, Golestani, Toronto, Ontario, CA
- 2007 *Von Klimt bis Krystufek*, Museum der Moderne, Salzburg, AT
- 2005 *Die sinnliche Linie*, Museum der Moderne, Salzburg, AT (Cat.)
Figur und Wirklichkeit. Wie österreichische Maler die Welt verwandeln, Kunstforum Vienna, Tiroler Landes-
museum Ferdinandeum, Innsbruck, AT
ARS PIGENDI. Meisterwerke österreichischer Malerei seit 1900 aus der Sammlung der Neuen Galerie Graz,

- Graz, AT (Cat.)
Steindruck. Chavanne.Pechmann: Bohatsch, Brankl, Kern, Mosbacher, Schmalix, Galerie Altnöder, Salzburg, AT
 Präsentation Galerie Krinzinger, ViennAffair, Vienna, AT
 Galerie Schmidt, Reith im Alpbachthal, AT
hot needle (graphic works of the 1980s), City Gallery, Prague, CZ
Spannweite, Galerie Gerersdorfer, Vienna, AT
Lithografie, Radierung, Siebdruck, Hochdruck, Galerie Wolfgang Exner, Vienna, AT
- 2004 *Il Nudo*, Galleria d'Arte Moderna, Bologna, IT
 1-33-33, Atelier & Gallery AREA 53, Vienna, AT
Neue Wilde, Sammlung Essl, Klosterneuburg/Vienna, AT (Cat.)
Support 2 – Die Neue Galerie als Sammlung, Neue Galerie Graz, Graz, AT
Die Welt der stillen Dinge, Stillebendarstellungen aus der Sammlung der Neuen Galerie Graz in Schloss Herberstein, St. Johann/Herberstein, DE (Cat.)
 50 Jahre grafische Werkstatt im Traklhaus, Salzburg, AT
Verstanden – Missverstanden, Niederösterreichisches Dokumentationszentrum für Moderne Kunst, St. Pölten
 Jubiläumsausstellung Galerie Figl, Linz, AT
 Galerie Krinzinger, Vienna, AT
 Akte 04 | Galerie Gerersdorfer, Vienna, AT
Expressive Malerei der 80er Jahre – Ein Querschnitt, Galerie Henze – Ketterer – Triebold, Riehen, CH
- 2003 *Drunken Masters*, Gallery C, Hermosa Beach, California, US
Herbst- / Winterkollektion 2003. Kunterbunte Arbeiten, Galerie Altnöder, Salzburg, AT
10 Jahre Galerie Schmidt, Reith im Alpbachthal, AT
Zeitgenossen, Galerie Richard Ruberl, Vienna, AT
Fuß mit Bein, Galerie Lang, Vienna, AT
Meisterwerke der Steirischen Moderne, Burg Rabenstein, Frohnleiten, AT
Auf Papier, 111 Arbeiten aus der Sammlung Volpinum, Vienna, AT
 Überwasser, Museum auf Abruf, Vienna, AT (Cat.)
Andreas Stalzer - Spuren im Schnee – Werkstatt für Kunstsiebdruck, Galerie Exner, Vienna, AT
 EXGRAZ, Galerie CC und Kulturzentrum bei den Minoriten, Graz, AT
Support 1, Die Neue Galerie als Sammlung, Graz, AT
Figur und Landschaft, Burg Hohenwerfen, Werfen, AT
Stiftung Maria und Gerald Fischer-Colbrrie, Lentos Kunstmuseum, Linz, AT
- 2002 Hayworth Gallery, Los Angeles, CA, US
 Black Dragon Society, Los Angeles, CA, US
Desire, Galleria d'Arte Moderna, Bologna, IT
Eva Schlegel – Connected, Galerie 422, Gmunden, AT
- 2001 Galerie Hummel, Vienna, AT
Ausgesucht von Eva Schlegel und Erwin Wurm, Galerie Krinzinger, Vienna, AT
Desire, Ursula Blickle Stiftung, Kraichtal, DE
- 2000 Black Dragon Society, Los Angeles, CA, US; Salzburg, Vienna, AT
Maibowle, Galerie Ariadne, Vienna, AT
Adventsplitter, Galerie Ariadne, Kunsthandel Thomas Netusil, Vienna, AT
 Galerie Krinzinger, Vienna, AT (with Anzinger, Lebschik, Mosbacher)
Milch vom ultrablauen Strom, Kunsthalle Krems, AT (Cat.)
Sammlung Essl. the first view, Sammlung Essl, Klosterneuburg, AT (Cat.)
- 1999 *Figuration*, Ursula Blickle Stiftung, Kraichtal und MUSEION, Bozen Rupertinum, Salzburg, AT
Aspekte/Positionen 50 Jahre Kunst aus Mitteleuropa 1949-1999, MUMOK, Vienna, AT (Cat.)
Art in Central Europe. 1949-1999 | MUMOK, Vienna, AT
Schöpferische Dichte. Österreichische Kunst in der Sammlung Würth, Museum Würth, Künzelsau- Gaisbach, DE
Kunst ohne UniCat. Edition Artelier 1985-1998, Neue Galerie Graz (Cat.)
Franz Graf, Renee Green, Peter Kogler, Eva Schlegel, Hubert Schmalix, Sue Williams, Kunsthalle Krems

(Cat.)

A Visao Austríaca. Posicoes da Arte Austríaca Contemporanea, Centro de Arte Moderna José de Azeredo Perdigão - Fundação Calouste Gulbenkian, Lissabon, PT

- 1997 *KünstlerInnen*, Kunsthhaus Bregenz, AT
- 1996 *Artisti Austriaci a Roma*, Museo di Roma-Palazzo Braschi, Roma, IT
Schatz und Schicksal, Mariazell, Austria, AT
Jahresmuseum 1996, Kunsthhaus Mürzzuschlag (Cat.)
Sammlerparadies, Galerie Krinzinger, Vienna, AT
Elements, Austrian Paintings since 1980, Hugh Lane Municipal Gallery, Dublin, IE
Malerei in Österreich 1945-1995, Sammlung Essl, Künstlerhaus, Vienna, AT
Kunst auf Österreich 1896-1996, Bundeskunsthalle Bonn, DE
- 1995 *Una Vision Del Arte Austriaco*, La Caixa, Barcelona, ES
- 1994 La Caixa, Madrid, ES
Menschenbild, Österreichische Galerie, Belvedere im Schloss Halbturn, AT
- 1993 *Der zerbrochene Spiegel*, Viennaer Festwochen, Vienna, AT
Die Reise. Bilder 1983 – 1992, Forum Alpbach, AT (Cat.)
La coesistenza dell' arte, Biennale Venezia, Venice, IT (Cat.)
Die Arena des Privaten, Kunstverein München, Munich, DE
Játék határok nélkül. Spiel ohne Grenzen, Galerie Knoll, Vienna, AT (Cat.)
- 1990/91 *Querdurch | Neue Galerie*, Bratislava, SK
Vienna auf der Suche nach Eden, Musee d'art et d'histoire, Freiburg, DE
Vienne aujourd'hui, Musée Toulon, FR
Un musée en voyage, Lyon, FR
- 1988/89 *Malermacht*, Palais Thurn und Taxis, Bregenz, AT
Land in Sicht, Museum Mucsarnok, Budapest, HU
Die Optik der Objekte, Kulturhaus, Graz, AT
Kunst der letzten zehn Jahre, Museum Moderner Kunst, Vienna, AT
International Biennale, Istanbul, TR
- 1986/87 *Foundation Cartier*, Paris, FR
Kunsthalle Budapest, HU
Aug um Aug, Galerie Krinzinger, Vienna, AT
Skulpturen von Malern, Mannheimer Kunstverein, Mannheim, DE
- 1985 *Austria Ferix*, Galeria Trobandena, Trieste, IT
Österreichische Avantgarde seit 1945, Milano, IT
Anniottanta, Imola, Bologna, IT
Visitors, Municipal Art Gallery, Los Angeles, California, US (Cat.)
Un regard sur Vienne, Pavillon Josephine Strassbourg, FR
W.A. Mozart. Neue Bilder, Galerie Thaddaeus Ropac, Salzburg, AT
- 1984 *Neue Wege plastischen Gestaltens in Österreich*, Künstlerhaus und Neue Galerie Graz, AT (Cat.)
Kometen, Folge, Lawinen, Orte, Kutscherhaus Berlin, DE (Cat.)
Biennale Sydney, Sydney, AU
An International Survey of Recent Painting & Sculpture, Museum of Modern Art, New York, NY, US
Arte Austriaca, 1960-84, Galeria Communale D'Arte Moderna, Bologna, IT
- 1983 *Tema Celeste*, Ghibellina, Sicilia, IT
Einfach gute Malerei | Museum des 20. Jahrhundert, Vienna (Cat.)
Junge Künstler aus der Steiermark | Neue Galerie Graz (Cat.)
Aktuell 83 | Lenbachhaus, München Zeitschnitt Österreich; Galerie Ropac, Salzburg, AT x(Cat.)
Neue Malerei in Österreich '83, Neue Galerie der Stadt Linz, AT (Cat.)

New Art, Tate Gallery London Folkwang Museum, Essen, DE
Triumph-Skulpturen, Galerie Ricke, Köln, DE
Österreichische Skulpturen, Galerie Hummel, Vienna, AT
Junge Künstler aus Österreich, Kunstmuseum Luzern, CH
Rheinisches Landesmuseum, Bonn, DE
Österreichische Szene, Kunstmuseum Winterthur, CH

SELECTED PUBLIC COLLECTIONS

Neue Galerie Graz, Universalmuseum Joanneum, Graz, AT
Österreichische Galerie, Belvedere, Vienna, AT
Museum Moderner Kunst Stiftung Ludwig, Vienna, AT
Sammlung Essl, Albertina Modern, Vienna, AT
Museum der Moderne Salzburg Rupertinum, AT
Kunsthaus Bregenz, AT
Lentos Kunstmuseum Linz, AT
Herbert Liaunig, Privatstiftung, Neuhaus
Museum Angerlehner, Upper Austria
Sammlung Krinzinger, Vienna, AT
Privatstiftung Vaduz, LI
Kunstmuseum Bern, CH



NINO MIER GALLERY

LOS ANGELES

info@miergallery.com
+1 323 498 5957

BRUSSELS

brussels@miergallery.com
+32 2 414 86 00

NEW YORK

newyork@miergallery.com
SoHo | +1 212 343 4317
TriBeCA | +1 212 268 9055

MARFA

marfa@miergallery.com