

# Jean-Marc Bustamante

## -beautifuldays-

January 29 thru March 19, 2006



Kunsthaus Bregenz

### Press conference:

Thursday, January 26, 2006, 12 a.m.

### Opening:

Saturday, January 28, 2006, 8.00 p.m.

Karl-Tizian-Platz  
Postfach 371  
A-6901 Bregenz

#### Telefon

(+43-55 74) 4 85 94-0

#### Fax

(+43-55 74) 4 85 94-8

#### E-Mail

kub@kunsthau-bregenz.at

#### Web

www.kunsthau-bregenz.at

In close cooperation with the renowned French artist Jean-Marc Bustamante (born in 1952 in Toulouse), Kunsthaus Bregenz is realizing a long-planned exhibition featuring a specially created series of works. After Daniel Buren and Pierre Huyghe, Jean-Marc Bustamante is the third outstanding French artist to show at Kunsthaus Bregenz.

Over the past twenty years, Jean-Marc Bustamante has established his reputation with numerous major exhibitions at institutions including Kunsthalle Bern, Kunstmuseum Wolfsburg, Stedelijk Museum in Eindhoven, Kunstmuseum Luzern, and the Deichtorhallen in Hamburg. He drew attention in particular with his contribution to the French pavilion at the Venice Biennial in 2003. A key theme in his work is a linking of what Uta Grosenick has called the "abstract space" of the mind with the real space of nature and architecture. From 1983 through 1987, Bustamante worked with sculptor Bernhard Bazile as the artist identity BAZILEBUSTAMANTE. Their joint work focused on visual codes and symbolic systems.

From 1987, Bustamante developed sculptures, reliefs, and installations devoted to the same subject as his photography-landscapes and places that find themselves in a state of transition. The photos, taken with a professional large-format camera, show landscapes that bear the marks of human civilization such as construction sites, ditches, fences at the perimeter of settlements. They are places and views not usually considered worthy of portrayal. The extreme depth of focus merges foreground, background and everything in between into a pattern of details with no hierarchy of value, so that shapes and outlines are perceived as almost abstract. He titled his extensive series of photographs of Spanish landscapes from 1978 through



Kunsthau Bregenz

1982 “tableaux” (paintings), his mural reliefs “paysages” (landscapes), and his drawings screen-printed onto perspex either “panorama” or “trophée.”

The exhibition at the **Kunsthau Bregenz** is the first in which Bustamante is not including the “tableaux” that established his reputation, concentrating instead on new works in metal, perspex, glass, and colored ink.

In a balanced Parcours including wall and floor pieces, the artist emphasizes vertical and horizontal perception, bringing together sculpture, relief, and painting, as well as transparency, reflection, pattern, and technical structures.

On the **ground floor**, visitors encounter a table-like 6 x 6 meter sculpture entitled *Constellation* (2006). A large square glass surface painted with colored ink rests on a sparse framework of sharp-edged steel feet. On the surface of the glass, the steel nuts holding the bolts of the underlying steel supports form an irregular pattern. The transparency and color of the glass lead into two large-format works in perspex on the walls.

Based on details from his photographs, but also free-hand elements, Bustamante makes sketch-like drawings on graph paper which he then transfers to large perspex panels by screen-printing. The transparent perspex is fastened to the wall by specially designed metal distancing mounts so that the wall behind and the shadow cast on it by the drawing enhance the effect of the picture.

On the **first floor**, the space is dominated by a huge floor sculpture measuring nearly 16x6 meters entitled *Lava II*. An irregular surface formed by a trapezoid and a rhombus of zinc-coated steel grid lies over orange-red perspex. The large, shimmering expanse of color is largely obscured and distorted by the metal grid; only in the middle is the perspex openly visible through an irregularly cut gap in the grid. Walking around the piece, the view of the sculpture alters with every change of position.

On the **second floor**, 19 smaller wall-mounted works in perspex are presented, the *Trophées* (2005, 128x107x4 cm each). In some cases, steel plates are mounted over the perspex, their cut-out forms defining the underlying screen-printed color surface of the perspex.

On the **third and uppermost floor**, concluding the show, three large-format color perspex works are given space to develop their floating and nimble effect. These works titled *Panorama* include a diptych and a triptych whose partly naturalistic forms recall flowers and landscapes.



Kunsthhaus Bregenz

With his show at **Kunsthhaus Bregenz**, Jean-Marc Bustamante successfully uses new technical materials to create a *mise-en-scène* of great poetry, lightness, and naturalness. Looking back at the exhibition history of **Kunsthhaus Bregenz**, and for all the differences between their work, interesting similarities can be seen between the solutions found by Adrian Schiess, Daniel Buren, Günther Förg, Gary Hume, Gerhard Merz, and Jean-Marc Bustamante.

About his work at Kunsthaus Bregenz, the artist writes:

“The exhibition -beautifuldays- at Kunsthaus Bregenz appears as a quintessence, a perspective view of the world and its reversals. The suspended works play with the space of the building and the walls that mark its boundaries. Aesthetic traps that impact on the viewer’s psychological receptors. But very gently. The elements cut out of the material also form obstacles or passages for the obstructed gaze that collides with the grainy concrete surface or the colorful photographic plate, with printing inks on perspex, that throws light back at us like a delicious pain.

The paradox of the reflecting materials, the sand-blasted steel, perspexy with its transparency and curved highlights. Mental images, derived from perfect dreams, flowers, wild animals, a jungle, come together to form a radiant, changing world. Geographies, constellations, horizontal or vertical on the glass walls, where the stars sparkle and race.”

### **Light-installation**

Apart from the extensive new series of works developed for all four floors of the KUB, the show includes a light installation by Bustamante and Gilles Conan covering all four sides of the facade. A total of 200 lights, 50 per side, arranged in a pattern behind the etched glass panels, transform the facade into an abstract picture with a constantly changing pattern at night. As an illuminated envelope around the exhibition, the facade lends the work on show a significant outward expression.

## **KUB-Publication**

### **Jean-Marc Bustamante**

The publication in conjunction with the exhibition is an artist's edition. Its sketchbook character and the graphic design take a sensitive approach to Bustamante's new artistic processes, to his interplay between materials, forms, colors, and light. The core of the publication consists of large-format color illustrations of the works and generously presented installation photographs by Nic Tenwiggenhorn. An interview by Eckhard Schneider provides an introduction to the artist's new formats, techniques, and themes; a literary essay by Christine Montalbetti accompanies the creation process of the exhibited works. Finally, the volume is rounded off by Bustamante's own handwritten notes and sketches.

#### **Artist's Book**

##### **Jean-Marc Bustamante**

German/English

With an interview with Jean-Marc Bustamante by Eckhard Schneider.

Essay by Christine Montalbetti.

128 pages, 32 x 27 cm, approx. 80 color illustrations.

Edited by Eckhard Schneider.

Due to be published: February/March 2006.

Price: approx. 84 Euro

## **KUB-Edition**

### **Jean-Marc Bustamante**

Jean-Marc Bustamante calls his edition “Trophée.” Under this title he has united a number of items in which he used silk-screen printing to transfer drawings to sheets of perspex. Each sheet is framed with galvanized sheet iron. For the Bregenz edition, he has chosen an animal motif that oscillates in a characteristic way between recognizable, naturalistic forms and independent, purely abstract colored shapes.

#### **Jean-Marc Bustamante**

##### **Trophée, 2006**

Galvanized sheet iron and perspex (silkscreen printed on the reverse).

Limited edition, 25 numbered and signed items.

Special price during the exhibition: 1,500 Euro, incl. 10%VAT, plus forwarding expenses. Purchase price after the exhibition: 1,800 Euro, incl. 10% VAT, plus forwarding expenses.

Publisher: Kunsthhaus Bregenz



## Partners and Sponsors

The Kunsthaus Bregenz would like to thank its partners for their generous financial support and the cultural commitment that goes along with it.



Sponsor of the  
KUB Arena



Main sponsor  
of the Kunsthaus Bregenz



Hypo Landesbank

ZUMTOBEL STAFF

Sponsored by





**Kunsthhaus Bregenz**

**Kunsthhaus Bregenz**

Venue/Organizer:

**Kunsthhaus Bregenz**  
**Karl Tizian Platz**  
**A-6900 Bregenz**

Exhibition:

**Eckhard Schneider,**  
**Jean-Marc Bustamante**

Director:

**Eckhard Schneider**

Curator:

**Rudolf Sagmeister**

Press and public relations:

**Birgit Albers**

Press queries:

Phone: (+43-55 74) 4 85 94-13

Fax: (+43-55 74) 4 85 94-8

b.albers@kunsthhaus-bregenz.at

**Press photos to download:**

**[www.kunsthhaus-bregenz.at](http://www.kunsthhaus-bregenz.at)**

Art Education:

**Winfried Nußbaumüller**

Phone: (+43-55 74) 4 85 94-17

Fax: (+43-55 74) 4 85 94-8

w.nussbaumueller@kunsthhaus-  
bregenz.at

Publications:

**Katrin Wiethege**

Phone: (+43-55 74) 4 85 94-16

Fax: (+43-55 74) 4 85 94-8

k.wiethege@kunsthhaus-bregenz.at

Opening hours:

**Tuesday – Sunday 10 a.m. – 6 p.m.**

**Thursday 10 a.m. – 9 p.m.**