



Kunsthau Bregenz

gelitin

Chinese Synthese Leberkäse

April 13 thru May 28, 2006

Press conference: Monday, April 10, 2006, 12 noon

Opening: Tuesday, April 11, 2006, 6.00 p.m.

Fusion Reactor: Starting at 7 p.m.

with Vaginal Davis, Sara Glaxia, Sabine Friesz, Rita Novak, Paola Pivi, Dame Darcy, Mark Aschenbecher, Knut Klaßen, Jochen Knochen, Jean de Lear, gelitin, Günter Gerdes, Gabriel von Loebel, David Jourdan, Hannes Anderle, Christian Günther Bernard, Christoph und Christoph and many others...

Artist breakfast: Wednesday, April 12, 2006, 4 p.m.
with gelitin and Director Eckhard Schneider

Fusion Reactor: Starting at 5.30 p.m.

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gelitin are considered the Good Bad Good Boys of the international art sociotope. Exhibitions in renowned institutions and galleries were followed by performances in sleazy establishments, needless scandals, hybernation, and biennials.

Their method of working is evolutionary. The new arises out of mistakes, accidents, and the feeling of polymorphic loss of orientation. Their exhibitions have an existentialist content. Fresh air, bog bodies, life as such, and an attention to details. The pieces on display are mutations of found objects and exclusive discarded material. References throughout art history. Buster Keaton, James Joyce, Marie Antoinette.

There are legendary works, such as the "Weltwunder" at the EXPO 2000 in Hanover and the great, albeit doomed-to-fail, contribution to the 49th Venice Biennial. The hundreds of elephants big Rabitt in the Italian Alps. Or Sweatwat, the huge, drowned installation at Larry Gagosian's London branch. Quite a stir was their intervention at the World Trade Center in New York City in 2000. On the 92nd floor, gelitin installed one Sunday morning a secret little handmade



balcony. One after another, each of the four artists stepped out onto the rickety wooden construction, kissing the rising sun.

The Kunsthhaus Bregenz presents:

Chinese
Synthese
Leberkäse

A monolithic exhibition by gelitin.

welcome and drop your pants on the ground floor.

A forest of poems surrounds the visitor, lures her into the elephant with its labyrinth of handknitted letters.

Here the little brown sun finally rises.

Down the steps, up the stairs.

Large-format paintings, lemurs, frogs, bakers, farmers, worms, women, hands, eyelashes, wriggle up from the mud that they are.

A whispering in the mud above you, next to you, and beneath you.

Look longer and you get more out of it.

The Movies or How do I Survive the Afternoon
is the theme of the next floor.

The film being shown here tells the story of innocent curiosity, charity, and the loss of all sense of time and compassion.

Third floor: abdominal pregnancy. Behind the navel, small intestine, mother of all elephants.

Sean de Lear, March 2006

At the **Kunsthhaus Bregenz**, gelitin will be building various works with its own hands. On the ground floor, for example, the artists will be constructing a public restroom complete with balcony in the KUB Arena. This zone is open to the public, both locals and out-of-towners, free of charge. While the first floor will house a classic exhibition of large-format paintings by gelitin, the second floor will be converted into a movie theater with several projection rooms: the main attraction will, of course, be a movie by gelitin. Finally, a "Fusion Reactor" will be on display on the third floor. From time to time one



might find a handrail made of hotdogs because as gelitin comments: “We live for surprises in details.”

gelitin brings together all their basic strategies in the exhibition at the **Kunsthhaus Bregenz**, the first large-scale museum exhibition the group has ever done. The interweaving of architectural sculptural elements and the body- and pleasure-oriented Dadaist exchange between artists, art, and audience demonstrates a consistent, anarchistic idealism of what gelitin stands for: art itself. And that in a most perceptible way, in the knowledge that all materials, content, and actions can be transformed and that in doing so the “art place, concept of genius, and traditional positions of artistic creation” (Elisabeth Schweeger) are cancelled out.

KUB Billboards

Nikolaus Walter

Photographies

March 20 through May 28, 2006

Opening: Tuesday, April 4, 2006, 6:00 p.m.

The Vorarlberg artist Nikolaus Walter, born in 1945, is considered one of Austria's most important contemporary photographers. Centering on people, his view traces personal and social living situations in both a tender and critical way. Nikolaus Walter is not a clinical observer; instead, his photographic approach is one of caring interest. His humanity and unmistakable instinct for the most intense moment produce images that afford insight into human existence in a very direct sense. For the KUB Billboards he has selected six photos from a larger series about home care of the sick and elderly. Old age, sickness, nursing, and death are themes that our society tends to repress all too often. His large-format photographs shown at this prominent site reveal everyday scenes that take place in private and which constitute an important, often overlooked part of our lives.

Symposium

Whatever Fuck and hmm... Whatelse

Saturday May 6, 2006

From 10 a.m. at Kunsthaus** Bregenz**

At this one-day symposium, introductory talks and panel discussions will relate various aspects of gelitin's work to phenomena in contemporary artistic production. The focus is on a brand of art in the spirit of Dadaism, Actionism and Situationism that is characterized by a playful approach to the physical.

The main theme of the symposium is the notion of the "informal" in the sense used by Bataille that is a key element in the practice of artists including John Bock, Christoph Büchel, Thomas Hirschhorn and Jonathan Meese. The discussions take their titles from exhibitions gelitin has participated in over recent years.

Aller Anfang ist Merz (Merz is the fount of all things)

10 a.m.

The vocabulary of Dadaism in particular is at the root of a brand of contemporary art that is an effective thorn in the side of socially accepted codes in art and morals.

Introductory talk: Ulrich Krempel (Director, Sprengel Museum, Hanover)

Discussion: Eckhard Schneider (Director, Kunsthaus** Bregenz)**

Gianni Jetzer (Director, Swiss Institute - Contemporary Art, New York)

Doris Krystof (Curator, K21, Düsseldorf)

Auf eigene Gefahr (At your own risk)

2 p.m.

In contrast to the reaction met with by classical Actionism, sections of today's "frivolous society" and popular culture engage with the shock potential of art that emphasizes desire and the body. The talk and panel



discussion will focus on the aesthetic interrelations between reality shows and boy groups and the performance of art entertainers.

Introductory talk: Harald Falckenberg (Art collector, Hamburg)

Discussion: Roland Wäspe (Director, Kunstmuseum St. Gallen) et al.

Dionysiac

4 p.m.

The Dionysian in art stands for links back to life. It symbolizes the material and spiritual flows of the creative process, excess and destruction, but also eroticism and humor. This art deals in direct confrontation with the viewer (as opposed to contemplative viewing in front of the work) and themes that are excluded from discourse in society.

Introductory talk: Christine Macel (Curator, Centre George Pompidou, Paris)

Discussion: Rudolf Sagmeister (Curator, Kunsthhaus Bregenz)

Paola Pivi (Artist)

Les grands spectacles

6 p.m.

The group of European artists who gathered under the banner of Situationism in the 1950s through 1970s stands for an art of lived action and of the everyday. Their call for a political, anti-hierarchical art related to reality had a lasting impact, from Pop Art, Fluxus and performances through the art of today.

Introductory talk: Midori Matsui (Art critic, Yokohama)

Discussion: Alison Gingeras (Curator, Guggenheim Museum, New York)

Cerith Wyn Evans (Artist)

Nicolas Bourriaud (Curator, Paris)

KUB Publication

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Chinese Synthese Leberkäse

The catalogue being published on the occasion of the exhibition presents works and happenings created especially for the KunsthauB Bregenz by gelitin. With her knowledgeable introduction, Iara Boubnova, curator and director of the Institute of Contemporary Art in Sofia, gives readers insight into the willful fantasy and playful genesis of more than just the works shown in Bregenz. Large-format photographs of installations provide an authentic documentation of the exhibition.

gelitin

Chinese Synthese Leberkäse

German/English

Edited by Eckhard Schneider

With an essay by Iara Boubnova

64 pages, approx. 22 × 25,5 cm, cut-flush binding, approx.

50 colorillustrations

Due to be published: April 2006

Price: approx. 22 €

KUB Editions

gelitin

Hase

The first KUB Edition by gelitin is the small stuffed-animal version of a pink bunny “several city blocks in length and as heavy as hundreds of elephants” (gelitin) that was laid by the group in the Piedmont mountains in 2005. The sculpture for the KUB Edition has been knitted by hand using yarn from the original and corresponds to that work in every detail. “There it lies, rotting slowly, its enormous guts spilling out of its belly, until it starts to come alive. Like maggots, the visitors crawl around on its face, in the eye cavities, over the folds of its intestines, and into the decaying, steamy recesses of the wound, turning into flies in the end.” (gelitin)

Hase, 2006

Hand-knitted stuffed animal, 75 cm long

Limited edition of 60 pieces, numbered and signed

Special price during the exhibition: 1,100 €, incl. 10% VAT, plus forwarding expenses; price after the exhibition: 1,400 €, incl. 10% VAT, plus forwarding expenses

Publisher: Kunsthhaus Bregenz

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The second KUB Edition is a digital print of a gelitin poem written in “Kackabet” (font: Vienna), the same font used for the exhibition invitation. The group has invested a lot of time working on this font, using neither tools nor computer to produce it. This edition will be the first work from the “Kackabet” series made for sale.

whatever fuck and hmm... whatelse, 2006

Digital print, 80 x 53 cm

Limited edition of 40 pieces, numbered and signed

Special price during the exhibition: 650 € price after the exhibition: 800 € incl. 10% VAT, plus forwarding expenses

Publisher: Kunsthhaus Bregenz



KunsthauBregenz

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



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Kunsthhaus Bregenz

Kunsthhaus Bregenz

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Karl Tizian Platz
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Opening hours:
Tuesday – Sunday 10 a.m. – 6 p.m.
Thursday 10 a.m. – 9 p.m.