

Carsten Höller

Carrousel



Kunsthaus Bregenz

April 12 to June 1, 2008

Press conference:

Thursday, April 10, 2008, 12 noon

Opening: Friday, April 11, 2008, 8.00 p.m.

Carrousel is an exhibition of rotations and endless repetitions. Though works of the most differing types of construction and effects by artist Carsten Höller are assembled on the various floors and the roof, all retain rotation and repetition in common. In the similarity of their movements, the works echo the building's architecture, which repeats itself throughout every floor, but they simultaneously defy it by their erratic, unsteady character and their almost antithetic formal languages.

On the ground floor, visitors are welcomed by the huge 17 m diameter carrousel, the *R B Ride*, originally designed for an outside space. 12 gondolas each for 2 people revolve very slowly in a circle, rising extremely lethargically almost to the 6 m high ceiling of the Kunsthaus and thereafter returning to their starting point below. The passengers require 15 minutes for such a ride, a quarter of an hour stolen, rather like a 15 minute diversion of time, in which trapped by height none of the thrill will be experienced for which the machine was originally designed.

On the floor above, the Kunsthaus itself revolves, or at least appears to. A frieze consisting of tens of thousands of white flashing diodes is installed all around the walls, programmed so that the four walls blink sequentially. The frequency at which the lights flash leads to viewers experiencing hallucinatory after-images and above all amazing perceptions of color in red, blue, and green. However, the probable effects of *Light Space* can, at this point in time, only be discerned from one of the artist's earlier works, *Light Wall*. What will really happen remains to be seen after the completion of the installation, as such a space has never been created before.

The second floor is divided along its diagonal; one half of the room is completely covered in mirrors over its walls. The other half, its proportional equivalent, remains unaltered. The mirrored half of the space reflects the unmirrored other half. The element of rotation here comes about through the

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Kunsthhaus Bregenz

deployment of a right angle in two corners of the mirrored area, so that its unmirrored opposite, as well as the viewers, are reflected as a mirror-inversion as well as (by double reflection) the “right way” round. Depending on the viewer’s position, the same object can appear either the “right” or the “wrong” way round. From most viewpoints both variations can be seen simultaneously. The same mirrors have already been part of an installation by Daniel Buren mounted in the Kunsthhaus in the past; their reuse perfectly corresponds with this exhibition’s leitmotif of rotation.

On the top floor, the *Revolving Hotel Room* can be found – 4 partly overlapping glass disks, slowly moving in counter-rotations and arranged vertically above one another over a similarly revolving supporting disk of the same material. The disks are furnished with objects which fulfill the basic requirements of an ordinary hotel room: reclining/sleeping, sitting/working, dressing/undressing. Through the furniture and the glass disks the rotating steel support is visible, rather like a large transparent clock. For the duration of the exhibition, the *Revolving Hotel Room* can be booked every Friday and Saturday night either as a single or double room, so that from 6.30 pm until 8.30 am hotel guests can enjoy the luxury of having the Kunsthhaus and exhibition completely to themselves.

On a projection screen on the same floor, like a view from the hotel room window, the *Flying City* can be seen, which is apparently positioned directly above the viewer, who is able to recognize Lake Constance, the city of Bregenz, and the surrounding mountains in the background of the live transmission from a camera revolving once an hour on its own axis. The *Flying City* in the foreground of the projection is a circular construction with seven rotating towers, completely built from transparent material, which derives from Russian architect Georgi Krutikow’s 1928 design, when he envisaged a flying city in which people could live and work, while the earth was reserved solely for recreational and social purposes.

Carsten Höller describes his exhibition *Carrousel* as a self-portrait for all and everybody and an attempt not only to describe, but above all to disturb and disrupt our inner “auto pilot,” to wrest us away from our zombie-like blindness, or to at least confront the necessary failure of such an undertaking, to deliver oneself up to oneself.



Overnight Stays in Carsten Höller's "Revolving Hotel Room" at the Kunsthaus Bregenz

During the exhibition "Carrousel," people interested in being guests can book a single or double room in the "Drehendes Hotelzimmer" (Revolving Hotel Room) for every Friday or Saturday from 6.30 p.m. to 8.30 a.m. the following morning for € 250 and enjoy the unique experience of having the exhibition and Kunsthaus Bregenz completely to themselves for a whole night.

The "Drehendes Hotelzimmer" on the third floor of the Kunsthaus consists of four glass disks arranged one above the other, revolving in slow motion counter-rotations which are hardly perceptible to the guests. It is equipped with all the comforts of an ordinary hotel room, with sleeping and working areas. The furniture has been constructed to Carsten Höller's specifications by the Bregenz Forest carpenters Bereuter and Mohr.

Reservations via Hotel Weisses Kreuz, Römerstraße 5, A-6900 Bregenz,
phone: +43 5574 4988-215, fax: +43 5574 4988-915,
hotelweisseskreuz@kinz.at, www.hotelweisseskreuz.at.
Booking confirmation will be made from March 27 on.

KUB-Publications

Carsten Höller Carrousel

The exhibition related catalogue presents the five works shown in Bregenz, some of which have been especially created for Kunsthhaus Bregenz. Central to the exhibition is the motif of circular movement and the distortion of perception, an unfulfilled play on speed and expectations.

In his essay Carl Roitmeister undertakes an in-depth analysis of "Carrousel".

Carsten Höller Carrousel

German/English

Published by Eckhard Schneider

Graphic design: Christoph Steinegger, Interkool, Hamburg

Text by Carl Roitmeister

approx. 128 pages, 24 x 24 cm

approx. 30 color illustrations

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KUB-Editions

Carsten Höller Gardenland Street

Carsten Höller Gardaland Street

C-print on aluminum

Size: 58.75 x 74.5 cm

Acrylic glass frame

Limited edition of 40 pieces, numbered and signed

Subscription price during the exhibition: € 1,200

Price after the exhibition: € 1,500; price incl. 10% VAT, plus postage and packaging

KUB-Billboards

Miroslav Tichý

March 25, - June 1, 2008

Seestraße Bregenz



For more than 30 years the now 81-year-old Czech artist Miroslav Tichý has taken photographs almost exclusively of people in his hometown of Kyjov in Southern Moravia. His self-built cameras, telephoto lenses and self-constructed developing facilities have produced mostly blurred, mysteriously lit black and white pictures of bathing women, the shop assistant next door, children playing at school and girls dancing, which are often altered in hindsight with pencils and scissors. Frequently he has dramatized particular photos by adding self-painted frames.

“Taking photographs is painting with light” and “You have to do something badly in order for it to be noticed” are two of Miroslav Tichý’s statements, which encapsulate his artistic standpoint. He went long unnoticed by the art world, and he himself avoided almost any contact with the outside world. Hence a totally self-sustaining artist has created an insulated oeuvre full of beauty and poetry.



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The Light Room was realized as a project of trainees at the Zumtobel Ausbildungszentrum in collaboration with the Landesberufsschule 2 Bregenz.



Kunsthau Bregenz

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