

English

Program 06

KUB

*Kunsthau**s** Bregenz*



KUB 06

Inside the Work

Program 06

"Kunsthau Bregenz is an open platform for the work and for the public, a place for deceleration where the real presence of new series of works takes center stage and where artists can radically reclaim for these works what is rightfully theirs. The Kunsthau is a temporary studio, a place to research and develop new works whose validity lies in their uncompromising artistic intensity." **Eckhard Schneider**

On the basis of this idea, the KUB has established itself within just a few years as one of Europe's leading international institutions. The artists, the audience, and the media agree that the museum "currently has the most convincing program of exhibitions in the German-speaking world" (*Monopol*, issue 3/2005).

The "KUB in NYC" project made it possible to communicate and confirm the museum's caliber in an international context, proving that a big-city program can be realized far from the big cities with a distinctive profile. The New York Times wrote: "This heady, high-tech exhibition reveals a new museum devoting its heart, soul, infrastructure, and outer skin to new art. [...] Those who spend time thinking about the role of the museum in contemporary life should add this show to their memory bank."

Exhibition view "KUB IN NYC,"
Austrian Cultural Forum New York, 12-30 Nov 2005, © Photo: Iris Klein

KUB 06



Among artists in particular, KUB is considered a signature institution. This appreciation is a response to the overall concept of a coherent whole comprising architecture, exhibition program, curatorial practice, publications, and education – a whole oriented towards the core concerns of art. This special platform with its radical claims for the artwork is unique in Europe: in 2006, it will continue to set standards and pose a challenge to artists and visitors alike.

Between the launch of a new program in 2001 and the end of 2005, KUB realized a total of 25 exhibitions and over 30 projects. All of these exhibitions were produced by the museum itself, most of them as premieres for Germany, Austria, and Europe. In addition to external projects for KUB-Plaza and the KUB façade, six exhibitions are planned for 2006. The successful KUB billboards series will be continued, including work by local artists. With the exception of Cindy Sherman and Gottfried Bechtold, the exhibitions are all Austrian premieres, and, again with the exception of Cindy Sherman, are being produced by KUB with works and architectural installations some of which are being shown for the first time.

Overall, this year's program of events aims at a differentiation of the terrain explored to date, examining the role and significance of materials in art and the tension between deliberately rough and extremely refined artistic strategies, as well as offering, in Tino Seghal's work, a radical new material-free definition of art.

Jean-Marc Bustamante (© Foto: Mark Lyon),
gellitin (© Foto: Lucien Samaha), Michael Craig-Martin,
Tino Seghal (© Foto: David Weightman),
Gottfried Bechtold (© Foto: Rudolf Sagmeister), Cindy Sherman



KUB 06.01

Jean-Marc Bustamante

29/01.–19/03/2006

Jean-Marc Bustamante (*1952 in Toulouse, France) counts among the most important European artists of his generation. His work has been shown at “documenta” several times, and he was invited to represent France at the Venice Biennial 2003. Bustamante first became known for his photographs of urban landscapes which he simply calls “Tableaux” (paintings). In 1987, he began to make abstract sculpture and objects, mainly out of steel, glass, metal, and red lead, continuing his reflections on the relationship between sculpture, furniture, image, and space. One key theme in his oeuvre is connecting abstract conceptual space and the real space of nature and architecture.

In the artist’s first major solo exhibition in Austria, Kunsthaus Bregenz presents a show of new groups of works: room-filling sculptures, large-format wall-mounted works in perspex, picture objects situated between sculpture and painting (“Trophées”), and a light choreography for the facade. For the first time, Bustamante will not show photographs, concentrating instead on the interplay of sculpture, object, painting, space, light, and the museum’s architecture.

Jean-Marc Bustamante, “Panorama Perroquets (Parrot Panorama),” 2003, Ink on perspex, 373 x 262 x 4 cm, exhibition view, French Pavilion, Venice Biennial 2003



KUB 06.02

gelitin

13|04|–28|05|2006

The artists operating under the gelitin brand – Ali Janka (*1970), Wolfgang Gantner (*1968), Tobias Urban (*1971), and Florian Reiter (*1970) – are considered the “bad good boys” of the international art scene. They are famous for their spectacular actions and installations, as at the Expo 2000 world’s fair in Hanover and at the Venice Biennial in 2001. They often build their objects out of found or exclusive waste materials. Their daring constructions always serve the purpose of allowing gelitin themselves and their audience to experience new forms of physical pleasure. Their elaborate projects – combining installation and rock’n’roll, film and performance, action and happening, deejaying and trance – often culminate in events lasting several days.

The group’s first major museum show at Kunsthaus Bregenz brings together all of gelitin’s principle strategies. The interplay of architectural-cum-sculptural elements, film, painting, and – not least – mind-expanding Dadaistic exchange between the artists, their work, and the audience bears witness to an unbroken anarchic idealism for the four artists’ true cause: art.

gelitin, “Sweatwat,” 2005, Gagosian Gallery, London,
© Photo: A. Ainsworth



KUB 06.03

Michael Craig-Martin

10.06.–13.08.2006

For his exhibition at Kunsthau Bregenz, Michael Craig-Martin (*1941 in Dublin) has created a gesamtkunstwerk combining paintings, drawings, space, and light with new pictures, large-format “Wall Drawings,” and a project for the museum’s facade. The artist’s first solo show in Austria centers on the notion of a universal pictorial language of everyday and art objects whose immediacy draws on the beauty of modern designs. This is based on a renaissance-like idealistic worldview aimed at broad communication. Since his early conceptual work in the 1960s, Craig-Martin has counted among the most important exponents of an art in which American and European traditions flow into one another.

For the glass facade of the Kunsthau, Michael Craig-Martin has designed a neon light object in the form of a gigantic light bulb. During the summer months, it will be visible from afar, standing as a symbol of Michael Craig-Martin’s art and for the idea of light that is a central aspect of the museum’s architecture.

Michael Craig-Martin, “Climate Change,” 2006, MAGASIN – Centre National d’Art Contemporain de Grenoble, 22 Jan – 3 Sept 2006, Courtesy MAGASIN, Grenoble, © Photo: André Morin



Michael Craig-Martin, "Reconstructing Seurat (purple)," 2004
Acrylic on aluminum panel, 187 x 280 cm, Courtesy Gagosian Gallery

Tino Sehgal

17|08|-24|09|2006

Tino Sehgal (*1976 in London) has developed a specific form of art that only comes into being when it is encountered. Performed by actors (e.g. museum attendants), the works exist only as situations and in an exchange with the visitors. In this way, Tino Sehgal replaces the production of material objects with temporary works consisting of bodies, space, and time. This also means that there is no filmed or photographic documentation of the works; as a consequence, the page in the program that would usually feature a photograph of a work by the artist remains empty.

For his first solo show in Austria, Tino Sehgal uses the four exhibition levels of the Kunsthau for three sculptural situations, two of which are new works developed specially for Bregenz. Because his work operates with existing museum conventions, the precisely designed pieces using language, bodies, and movement turn direct experience itself into an art product, thus radically redefining the conditions for the making and for the reception of art.



KUB 06.05

Gottfried Bechtold

01|10.–19|11|2006

This major solo exhibition by the Austrian artist Gottfried Bechtold (*1947 in Bregenz) brings together five new groups of works including a monumental sculptural ensemble of eleven Porsches cast in concrete to be shown on the KUB-Plaza. This rounds off Bechtold's work on the myth of the automobile and the idea of speed as a part of sculpture begun in 1971 with "Betonporsche" (Concrete Porsche).

The selection of works on show brings together central ideas of his oeuvre from the early influence of artistic strategies of the 1960s. What becomes especially apparent is the exploratory and experimental character of his works, which often resemble test set-ups, and the artist's interest in an extended definition of sculpture. In this context, one might recall "100 Tage Anwesenheit in Kassel" (100 Days of Being Present in Kassel) for "documenta 5" in 1972 and Bechtold's piece entitled "Signatur 02," in which he declared a dam to be a work of art.

Gottfried Bechtold, "Crash-Porsche," 2001, concrete, 150 x 450 x 180 cm,
© Photo: Rudolf Sagmeister

Cindy Sherman

25|11|2006–14|01|2007



The work of the American artist Cindy Sherman (*1954 in Glen Ridge, New Jersey) numbers among the most important examples of staged photography. In her early black-and-white “Untitled Film Stills,” Sherman herself plays a range of female roles, concealing her own identity behind striking make-up. None of her works is to be understood as a self-portrait; she rather paraphrases gender-specific conventions in front of the camera. In the color series that followed from 1980 on, sexual themes occupy a more dominant position, the sets and costumes become more theatrical, the character of the work more fantastic. In often aggressive arrangements, from centerfolds to fragmentary fetish objects with inflated sex organs, Sherman reflects the image of woman that prevails in a male-dominated society.

In this retrospective featuring over 160 works, organized and selected by Jeu de Paume, Paris, Kunsthhaus Bregenz presents the artist’s first major solo exhibition in Austria. The show covers all periods of Sherman’s work from the early photographs of the 1960s through to the current clown series.

Cindy Sherman, “Untitled #225,” 1990, color photograph, edition of 6, 121,9 x 83,8 cm, The Broad Art Foundation, Santa Monica, © Cindy Sherman

KUB Arena

2006

As an interface between the artist's work and the public, the KUB Arena is both an art space and a communication platform. Its specific location is the entrance hall of the Kunsthaus, an intermediary space between the public domain of the city and the closure of the galleries. The specific form of the KUB Arena is shaped by the artists on show.

The KUB Arena is made possible by our long-standing partnerships with Montfort Advertising and DMG. To them and to artists such as Franz West, Anish Kapoor, Thomas Demand, Hans Schabus, and, most recently, Janet Cardiff and George Bures Miller, Kunsthaus Bregenz owes this original platform for debate on artistic oeuvres and for dialogues with the public.

For the 2006 exhibition series, arenas are planned to accompany the shows by Jean-Marc Bustamante, Gelitin, Michael Craig-Martin, and Gottfried Bechtold.

KUB Arena on the exhibition "KUB IN NYC": "Architecture as a Platform," Peter Zumthor in conversation with Olafur Eliasson, The Cooper Union, NYC, 21 Nov 2005, © Photo: Iris Klein



Educational Programs

2006

The educational programs at Kunsthaus Bregenz aim to facilitate the transfer of artistic content and ideas and to bridge the gap between artists, their work, and the viewer. Depending on the artistic position in question, the many-faceted program can be part of the artist's work, a basis for discourse, or a communicative instrument for engagement with art. Visitors are offered diverse approaches and points of entry to the work. The guided tours on Saturdays at 2 p.m., Sundays at 4 p.m., and Thursdays at 7 p.m. are regular fixtures on the museum's calendar. Specially designed tours can be arranged at any time. Particular highlights include tours with the director or curator, studio visits and discussion tours with artists, as well as architecture and backstage tours. Events like "KUB+Kaffee" or the "Subjektiv" tours are designed to promote increased sensitivity in individual perception. The special tours for teachers focus on various ways of giving students age-specific access to the work of the artists on show. Besides the "Art Dragon" tours and the weekly Saturday workshops, the program for children includes a several-day course for each exhibition based on the Munari method.

TOP: guided tour of the exhibition "Tu Felix Austria...." with Director Eckhard Schneider, © Photo: Kirsten Helfrich

BOTTOM: children's art on the Roy Lichtenstein show, © Photo: Melanie Büchel



KUB *Billboards*

2006

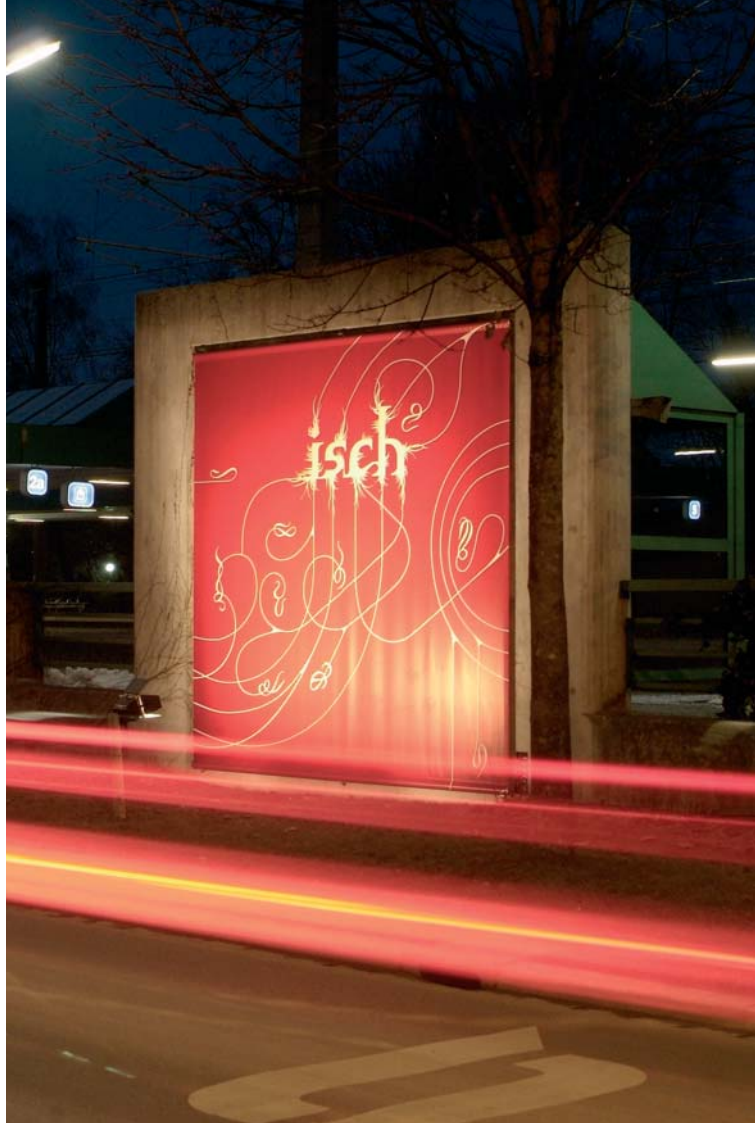
Since the Kunsthaus opened in 1997, the seven 342 x 342 cm KUB billboards along Seestrasse have been used to display projects developed specifically for this site by artists from Austria and abroad. Due to their prominent location on a busy street in the center of Bregenz, the billboards are eye-catching and controversial artistic interventions in the public domain.

For Kunsthaus Bregenz and the featured artists, the KUB billboards constitute an important instrument for communicating with a broad audience. The billboards also reach people who shy away from the Kunsthaus as an institution, opening up a platform for the discussion of contemporary art and topical issues.

The program consists, on the one hand, of work by artists who are showing at the Kunsthaus, giving them the additional opportunity of presenting their work outside. On the other hand, artists from the Vorarlberg region in particular are invited to put their work up for discussion at this prominent location. For 2006, those invited are the graphic designer Stefan Sagmeister, the photographer Nikolaus Walter, and the artists Gottfried Bechtold and Cindy Sherman.

The KUB billboards are sponsored by ÖBB and Typico Megaprints, Lochau.

KUB Billboards: Stefan Sagmeister, "Jömmara isch blöd. I söt eppas tua odr's vergessa" (Complaining is silly. Either act or forget), 26 Jan – 19 Mar 2006, © Sagmeister Inc., NYC, typography: Marian Bantjes



Publications

2006



The exhibitions at Kunsthaus Bregenz are accompanied by catalogues in book form that are produced in close cooperation with the artists and with leading graphic designers including Walter Nikkels, Stefan Sagmeister, Martina Goldner, Bruce Mau, Mark Diaper, and Monomer. The graphic design matches the artist's theme and visual idiom, giving each catalogue its own distinctive character and making it part of the exhibition and of the artist's work.

Produced in German and English, the catalogues are intended both for in-house sales and for worldwide distribution.

Exhibitions in 2006 will also be accompanied by high quality catalogues: Jean-Marc Bustamante, Gelitin, Michael Craig-Martin, Gottfried Bechtold, Cindy Sherman.



KUB 06

Artist Editions

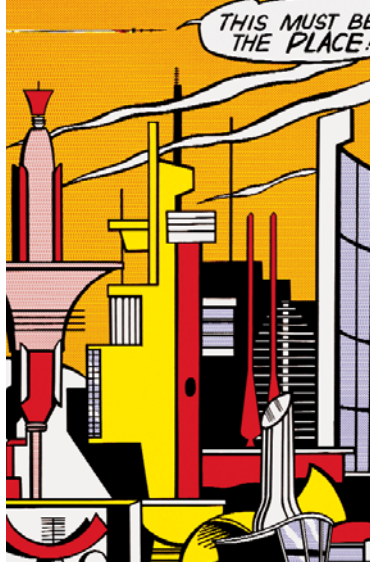
2006

The exclusive artist editions realized by Kunsthau Bregenz are based on its close links with the artists and their work. In 2005, such editions were developed with Jake and Dinos Chapman, Rachel Whiteread, Janet Cardiff and George Bures Miller, and for the “Roy Lichtenstein” and “Tu Felix Austria” shows.

As the first edition of 2006, the French artist Jean-Marc Bustamante is creating a work entitled “Trophée.” In characteristic style, it features an animal motif that walks the fine line between an identifiable naturalistic form and a purely abstract autonomous mark.

Appearing in limited numbers, the KUB editions are of special interest to collectors of contemporary art. During the exhibition, they can be acquired at subscription prices.

Editions can be ordered online at c.schneider@kunsthau-bregenz.at
or by telephone (+43-5574) 4 85 94-44.



Friends and Partners

2006

Society of Friends of the Kunsthauus Bregenz | The Society of Friends of the Kunsthauus Bregenz founded in 1996 has made it its goal to support the Kunsthauus in implementing its concepts and to provide the project in public with the backing necessary for it to be able to develop into a vital and widely accepted part of cultural life, both in Vorarlberg and abroad.

For information on becoming a member please contact Margit Müller-Schwab, e-mail: m.mueller-schwab@kunsthauus-bregenz.at, tel. (+ 43-55 74) 4 85 94-9.

Partners | The Kunsthauus Bregenz thanks all the sponsors and patrons who have greatly supported its programming in past years, especially the State of Vorarlberg for its generous contributions, and its long-term partners:

MONTFORT WERBUNG | **DMG – Gildemeister** |
HYPO LANDESBANK | **ZUMTOBEL STAFF** | **HUGO BOSS** |
VKW – Vorarlberger Kraftwerke | **typico-megaprints.**

Excursion with "Friends of the KUB" and the Vorarlberg delegation on the occasion of "KUB IN NYC"

TOP: visiting Chelsea galleries

BOTTOM: visiting the Metropolitan Museum, New York

© Photos: Christian Hinz



KUB 06

Architecture KUB Café

2006

The Kunsthau Bregenz was planned by the renowned Swiss architect Peter Zumthor, who also designed the famous spa facilities of Therme Vals. The building, which has received numerous awards for its architecture, is considered one of the finest examples of contemporary museum architecture worldwide. As a museum conceived to make good use of daylight, the building stands out for its striking outward appearance and the uncompromising implementation of its spatial concept. The ground floor and the three levels stacked above it create, by virtue of their sublime material and formal aesthetics, a closed unit with enormous artistic potential.

For the artists, the architecture becomes a real standard and the conceptual impetus for producing new work. Such works and work series, often with radical consequences, can be found nowhere else in the current international art scene but at the Kunsthau Bregenz.

Located in the administration building, the KUB Café, which was also designed by Peter Zumthor, and the KUB Plaza, an urban oasis, have become meeting places for artists, architects, and art lovers from all over the world.

TOP: KUB Café

BOTTOM: administration building with KUB Café

© Photos: Markus Tretter



www.kunsthau-bregenz.at | Go to our home page for an up-to-date schedule of events, detailed information about exhibitions, or instructions on ordering from our online shop.

Mailing List | To receive information about upcoming events on a regular basis, please send your e-mail address to Birgit Albers: b.albers@kunsthau-bregenz.at.

Newsletter | To receive our newsletter about upcoming events on a regular basis, please send your postal address to Margit Müller-Schwab: m.mueller-schwab@kunsthau-bregenz.at.

Administration building | The elegant black administration building in front of the Kunsthau is not just for offices; it also houses the KUB Café and KUB Shop.

KUB Café | Tel./fax (+43-55 74) 5 41 37

Daily open from 10 a.m., closed on Mondays.

During the day a café and restaurant, the KUB Café is transformed into a classic cocktail bar in the evening.

KUB Shop | Tel. (+43-55 74) 5 41 86

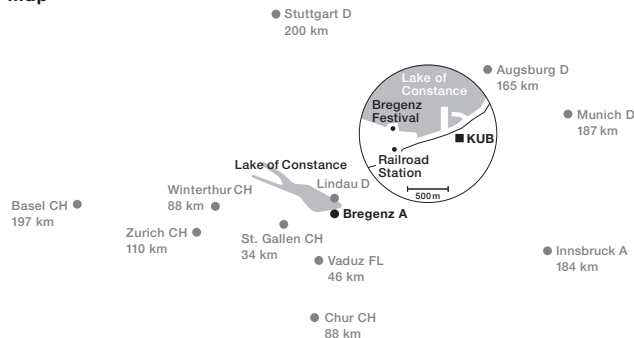
Opening hours: Tuesday–Sunday 11 a.m.–6 p.m.

In addition to designer products by Alessi, Martin Hardt, Radius, or Tommy Larsen, the main items available at the KUB Shop are artist editions commissioned by the Kunsthau, e.g. blankets or silk scarves, KUB's fine line of publications, and selected architecture and design books.

Booklet Binder | The Binder is a collection of the program booklets on all the exhibitions that have taken place at the Kunsthau since 2001. It is a piece of exhibition history and is available for purchase at the ticket counter and in the KUB Shop.

Parking facilities | The Parkhaus am Hafen, Reichsstrasse 1, 6900 Bregenz, is located right next to the Kunsthau. It is open 24 hours. Parking fees: 0,70 Euro/30 min on working days (up to a maximum of 9 Euro); 0,70 Euro/hour on Sundays and holidays (up to a maximum of 3 Euro). Telephone: +43-(0)664 / 8 34 30 81. The line is open around the clock.

Map



Program is subject
to change

Program 2006



Kunsthaus** Bregenz**

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Thursday 10 a.m. – 9 p.m.
During the Bregenz festival
daily from 10 a.m. till 9 p.m.

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