



Kunsthhaus Bregenz

KUB 07

Annual Press Conference 2007

10 Years Kunsthaus Bregenz



KunsthauB BregenZ

“KunsthauB BregenZ is an open platform for the work and for the public.”
Eckhard Schneider

In the ten years since its creation, KunsthauB BregenZ has established itself as one of Europe’s leading exhibition venues. In the press we read: “Zumthor’s semitransparent glass cube shines out over the idyll of Lake Constance, and the exhibition program is among the best in Europe.” (Monopol, 3/2006)

Elsewhere, the basic idea of a coherent whole focused on art and forged out of architecture, program, curatorial practice, publications, and education is described as follows: “High standards of communication and education are [...] as important as the work on show itself. [...] Dialog is thus part of the overall work, giving KUB a depth rarely achieved by the shows at major big city museums.” (Ingrid Grohe, Allgäuer Zeitung, 27.06.2006)

This established platform with its radical approach to the work will continue to act as a model and a challenge for both artists and the public beyond its anniversary year of 2007.

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Michael Craig-Martin
Lighthouse – Houselight, 2006
Installation view
KunsthauB BregenZ



KUB 07

Program 2007

10 Years **Kunsthhaus Bregenz**



Principles

In 2007, Kunsthaus Bregenz celebrates its tenth anniversary. This decade has consisted of two development phases. The first, from 1992 through 2001, saw the creation of an outstanding standard-setting exhibition platform in the form of the architecture and, in the years following its inauguration, an initial period of programmatic orientation. The second phase, since 2001, saw architecture, program, curatorial practice, publications, and education forged into a coherent whole in which dialog with the audience and society at large is driven by the work as the key element. Between the end of 2001 and the end of 2006, under the title “Inside the Work,” KUB realized a total of 31 exhibitions, all but one self-produced, and more than 20 new works were produced in conjunction with the architecture. As a special area of competence, this established platform with its radical approach to the work and its open educational concept remains the basis for future developments. Consequently, the focus in this anniversary year of 2007 will be less on looking back than on tackling future developments and new challenges in exemplary projects. The original founding leitmotiv established in 2001—depth, identity, scope, dynamism—will remain the key challenges for the years to come.

Among other things, this means:

- Further development of the “Inside the Work” concept by expanding its programmatic fields and by improving and deepening communications. In addition, one of the main tasks for the next five years will be the development and implementation of a new acquisitions concept.
- Underscoring and building on the reputation established by KUB both nationally and internationally. In addition, we will aim for a broad-based development of the museum’s important role for contemporary art in the region, thus making a lasting cultural contribution for the audience and for society as a whole in the Vorarlberg region and beyond.
- Besides the great commitment of the KUB staff, a key factor for success to date has been the unequivocal appreciation and economic support received from politics and society in the Vorarlberg region. In order to continue meaningfully facilitating an expanded sense of seeing and thinking through art as an indispensable part of a societal process involving participation, emancipation, and transformation, this support must be consolidated and expanded.

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Kunsthaus Bregenz
(Detail)

Hans Schabus
Das Rendezvousproblem,
Nov. 20, 2004 – Jan. 16, 2005
Cosmos and Demos, 2004
Exhibition view, Kunsthaus Bregenz
(Detail)

Roy Lichtenstein
Classic of the New,
June 13–Sept. 4, 2005
Nude in Kitchen, 1995
Exhibition view, Kunsthaus Bregenz, 2005
(Detail)

Marcel **Duchamp**

Damien **Hirst**

Jeff **Koons**

Gerhard **Merz**

Re-Object

Joseph **Beuys**

Matthew **Barney**

Douglas **Gordon**

Cy **Twombly**

Mythos

KUB-Platz

KUB-Musik

KUB-Kooperation

KUB-Cafe

KUB-Billboards

KUB-Kino

KUB-Sammlung

Renner

KUB-Fassade

KUB-Lounge

KUB-Diskurs

Zumthor

Exhibitions in 2007

With the major exhibitions **Re-Object**, **Mythos**, and **Peter Zumthor**, the pace of KUB programming slows down drastically. At the same time, it will extend its core profile to include two new program fields, while developing its peripheral program with numerous projects. In the future, this will give KUB further scope for programming, as well as offering greater depth both in terms of content and in historical terms. This projected development will give new groups of visitors access to art and culture, thus strengthening ties with the region.

With the two large-scale themed exhibitions **Re-Object** and **Mythos**, KUB is developing on the model of the Lichtenstein show, with paradigmatic historical oeuvres shown in new ways. On the historical figures of Duchamp and Beuys, three artists each will present specially developed or selected series of works as comprehensive statements. With the first retrospective on Swiss architect Peter Zumthor, KUB's designer will enjoy a major international show in his own building, so to speak. For KUB, this is the first show focusing purely on architecture and the first in a trilogy of exhibitions on radical formal and conceptual models in the architecture of the twentieth century at the interface between art and architecture. This series will continue with Friedrich Kiesler in 2009 and Mies van der Rohe in 2011. All three shows will be realized in cooperation with artists.

Alongside these exhibitions, a large number of projects will take place throughout the year in quick succession. In the summer, the **KUB-Arena** in front of the museum offers a platform for new projects with Vorarlberg artists. **KUB-Lounge** gives insights into the history of the institution and the curatorial practice of recent years, as well as showing outstanding works acquired for the **KUB-Collection** over the past fifteen years.

The "**Werkarchitekturen**" project presents a pioneering collecting concept for Vorarlberg. The **KUB-Festival** on July 7, 2007, offers an opportunity to join with figures from politics, the arts, and society, as well as the architect and key sponsors and patrons, to acknowledge and celebrate their cooperation on the development of KUB together with the local population.



Re-Object
February 18 – May 15, 2007

- Marcel Duchamp
- Damien Hirst
- Jeff Koons
- Gerhard Merz



Mythos
June 2 – September 9, 2007

- Joseph Beuys
- Matthew Barney
- Douglas Gordon
- Cy Twombly

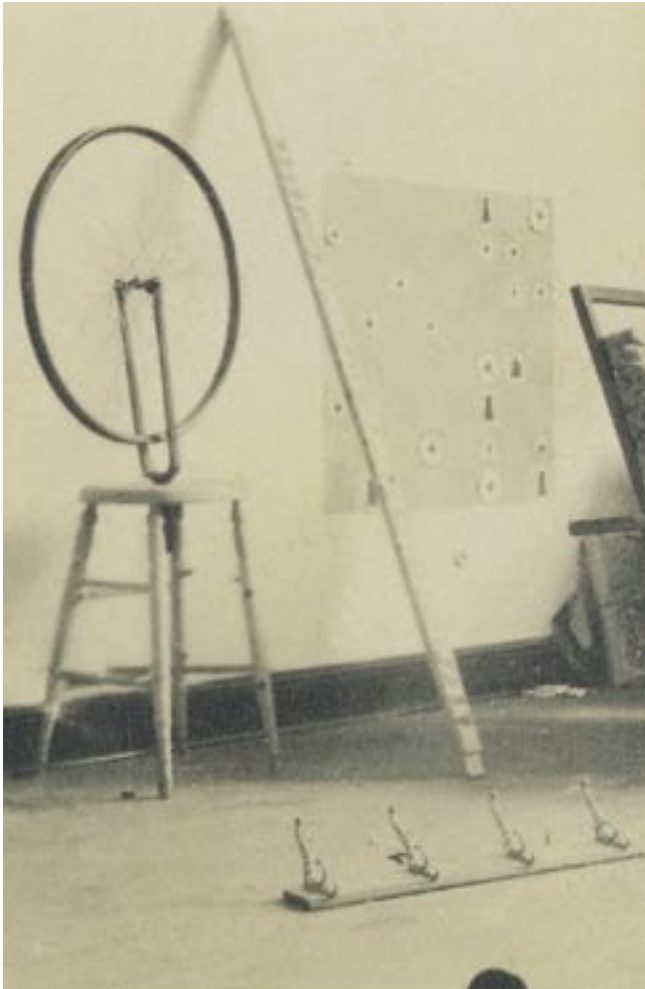


Re-Object

Mythos

The exhibitions **Re-Object** and **Mythos** are both devoted to key sources of artistic inspiration in the twentieth century. Each exhibition, featuring one central artist and three contemporary positions, is a separate show in its own right. But due to their themes and the works selected, and especially on account of their shared history, they function as two sides of the same coin. For **Re-Object**, the thematic base consists of selected works by **Marcel Duchamp**. As the father of the readymade, he provided the stimulus and frame of reference for the artistic strategies of **Damien Hirst**, **Jeff Koons**, and **Gerhard Merz**. For **Mythos**, the oeuvre of **Joseph Beuys** plays the same role for statements by **Matthew Barney**, **Douglas Gordon**, and **Cy Twombly**.

The work by each of the contemporary artists represents a striking approach to the theme in question. Damien Hirst uses his object vitrines as cold, shiny traps for destruction and death. With his canonization of the profane, Jeff Koons elevates mundane items to objects of desire. And Gerhard Merz works on sublimating the art object using agnostic emptiness and deliberate impoverishment of aesthetic patterns. Matthew Barney works on merging personal and popular mythologies into a visionary Gesamtkunstwerk. Douglas Gordon uses the myth of death and its reflection in his own ego, while Cy Twombly uses classical European myths to develop a scriptural cosmos of human self-assertion.



Re-Object

February 18 – May 13, 2007

Marcel Duchamp

1887 (Blainville) – 1968 (Neuilly-sur-Seine)
A selection of ready-mades

Gerhard Merz

born in Mammendorf in 1947, lives and works in Munich and Pescia, Italy
Installation of a new group of large-format paintings and light works

Damien Hirst

born in Bristol in 1965, lives and works in London
Sculptures, object display cases, paintings – a selection of key works from the 1990s, including the famous “renewed” shark (The Physical Impossibility of Death in the Mind of Someone Living, 1991)
This new version will be shown in Europe for the first time at the Kunsthaus Bregenz, before it ultimately ends up in the USA

Jeff Koons

born in York, Pennsylvania in 1955, lives and works in New York
Sculptures, paintings – a selection of key works from the 1980s and '90s including “Rabbit” and “Balloon Dog” and new productions

3. OG Jeff Koons
2. OG Damien Hirst
1. OG Gerhard Merz
EG Marcel Duchamp

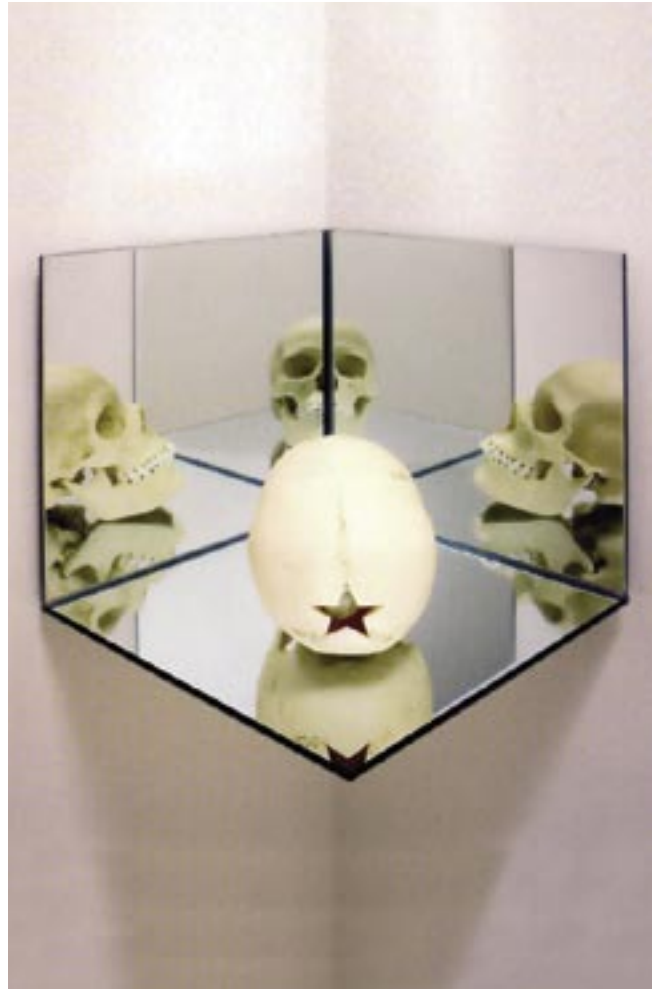
With his concept of the readymade, **Marcel Duchamp** made everyday objects worthy of art, thus turning them into new instruments for artistic action. The selection of works for KUB will therefore concentrate on key works such as the “urinal,” the “snow shovel,” and the “bicycle wheel.” In an exhibition curated by Herbert Molderings, one of the most prominent experts on Duchamp, objects will be shown in the context of Duchamp’s studio – not as objects of provocation, then, but as instruments of artistic thought and action. This also constitutes the special link to the other works on show, as it is thanks to the artists and their ongoing use of the idea of the readymade that Duchamp’s artistic strategy has retained its virulence.

Damien Hirst is doubtless the outstanding figure in the British art scene of the early 1990s. In his early works, such as the famous shark, the central theme of his work was already formulated: the fragility of existence and the proximity of death which is pushed out of human consciousness: Duchamp’s readymades have been transferred from the mortuary and the operating theater to the gallery on the basis of the cold cargo of fear and terror they convey.” The selection of key works from the mid-nineties focuses on this idea.

From the outset, the work of **Jeff Koons** was linked to the idea of Duchamp’s readymades, when he uses material transformation and the theatricality of perfect surfaces to elevate found items from American consumer culture to the status of art or “objects of desire.” The selection of works for KUB brings together the icons from his sculptural oeuvre of the last twenty years and shows how American and European art traditions are conceptually linked – in a “marriage” of the artistic and intellectual potential of someone like Duchamp with the cool rhetoric of the Minimalism of Donald Judd. This combinatory aspect also characterizes the work of Damien Hirst, although here, the real presence of terror makes for an entirely different impact.

Gerhard Merz has used sublimation via agnostic emptiness and the reduction of familiar aesthetic patterns to take the idea of the art object in painting to extremes. His series of pictures and objects created specially for the show thus finalizes painting as demonstration objects for the extinction of aesthetic conventions.

- ◀
- Marcel Duchamp
Studio in New York, 1917
- Gerhard Merz
Satans liebstes Spiel, 2006
- Damien Hirst
The Physical Impossibility of Death
in the Mind of Someone Living, 1991
- Jeff Koons
Balloon Dog (Red)
1994–2000



Mythos

June 2 – September 9, 2007

Joseph Beuys

1921 (Krefeld) – 1986 (Düsseldorf)

A selection of various works

Douglas Gordon

born in Glasgow in 1966, lives and works in New York and Glasgow

A site-specific installation of a new group of works created specially for the exhibition

Matthew Barney

born in San Francisco in 1967, lives and works in New York

Sculpture, film – installation with a room-filling sculpture from the new “Drawing Restraint 9” series and the accompanying epic film

Cy Twombly

born in Lexington, Virginia, in 1928, lives and works in Rome

The 12-part cycle of paintings “Lepanto”

Joseph Beuys, in whom the combined force of the man and his work represents the greatest personal mythology since Marcel Duchamp, left behind a sculptural oeuvre in which the transformation of materials, forces, and energies turns the ideal of a universal and spiritual human being into an (unfulfilled) myth. The representative felt piece on show features a material that is among the principle substances used by Joseph Beuys, and on which much of the legend of his existence as an artist is based.

Running through the work of **Douglas Gordon** there is a mythical-tragic undertone of human doubt over the existence of a second, alternative self. Realized in various media as film, video, text, and sculpture, Douglas Gordon has often created large-scale installations on the theme of the fragility of human existence, as for his exhibition at KUB in 2002. For the “Mythos” show, he will create a room-filling installation designed specially for KUB, in which encountering death appears as another side of life.

All of the elements in **Matthew Barney**’s oeuvre, such as drawings, films, and objects, function together as large-scale sculptural systems. Their encrypted narrative structure is based on the linking together of different mythical sources from different cultures. In “Restraint 9,” his latest cycle of works and the basis for the sculptural installation on show at KUB, it is encounters and intermingling between foreigners in far eastern cultures as “Occidental Guests.”

Using large gestures, the work of **Cy Twombly** has brought together mythology, literature, and history in the poetic style of scriptural, painterly action. Initially applying only to his painting and drawing, he has now successfully transferred this to his sculpture, where a central role is played by the idea of passage, the image of the ship and the journey as a transforming transition between life and death. It is planned to show a selection of his pictures and sculptures on this theme.

3. OG Cy Twombly
2. OG Matthew Barney
1. OG Douglas Gordon
EG Joseph Beuys

Joseph Beuys
Honey Pump At The Workplace, 1974–1977
documenta 6, Kassel, 1977

Douglas Gordon
2005

Matthew Barney
Drawing Restraint 9, 2005
Production still

Cy Twombly
Bacchus, 2005
Installation view, Gagosian Gallery, New York



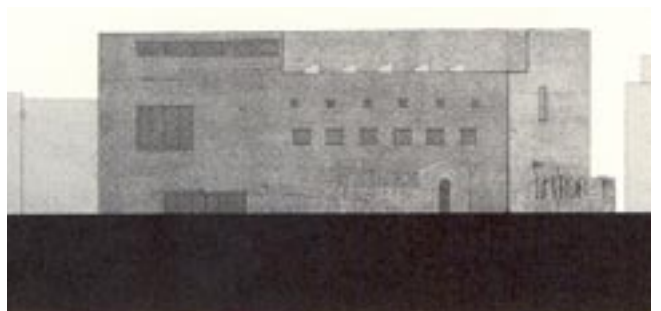
Peter Zumthor

September 29, 2007 – January 6, 2008

Peter Zumthor

born in 1943 in Basel, lives and works
in Haldenstein bei Chur/Schweiz

With materials related to the construction process, scores and working plans, models and detailed plans, and completed buildings, the exhibition will present a complex panorama of the work of one of today's most important architects. The show will center on Zumthor's philosophy and working approach of a human space as the focus and yardstick of architecture. The exhibition's highlights will include the planned film screenings (in partnership with an artist) of twelve realized buildings including Kunsthaus Bregenz, the Vals Baths, Peter Zumthor's new home and studio complex in Haldenstein, and the Kolumba Art Museum in Cologne that was completed in 2007.



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Ackermann site shelter
Chur, Grisons, 1985–86

Atelier Zumthor
Haldenstein, 1985–86

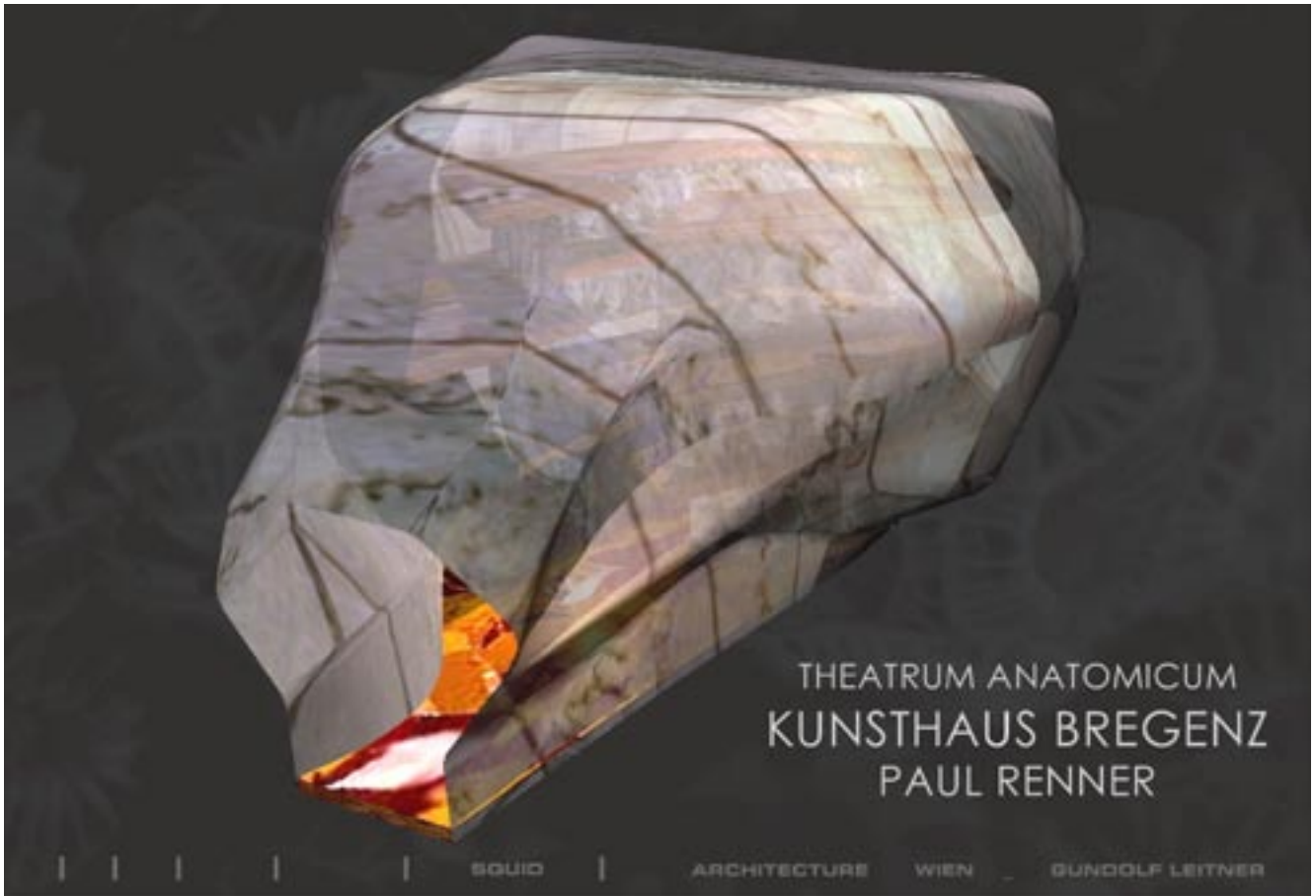
Vals Baths
Vals, Grisons, 1990–96

Drawing of Vals Baths

Sketch and plan, Kolumba project
Archiepiscopal Diocesan Museum,
Cologne old town, since 1997

Arranged as a retrospective, the exhibition features a total of 25 projects, including twelve realized buildings, giving an insight into the whole range of Peter Zumthor's work since he began in 1985/86. Although, unlike other architects as Herzog & de Meuron, Rem Koolhaas, or Frank Gehry, few of his designs have actually been built, he is now counted among today's most influential architects. At a time when size, speed, and superficial aesthetic stimuli are playing an ever-increasing role in contemporary architecture, Peter Zumthor's approach of "slow architecture" represents an alternative of growing importance especially for the next generation of architects.

Each of his buildings is based on the coherent interplay of topography, space, materiality, form, and light, for which Peter Zumthor develops an overall form oriented equally towards beauty and everyday life. This "naturalness of building" is the focus of the exhibition, which becomes an encounter with the idea of a sublime unity between humankind and its architecture.



Paul Renner

Theatrum Anatomicum

July 7 – 13, 2007



Under the title **Theatrum Anatomicum**, Paul Renner will bring together his four most important “Hell Fire” performances (Traveller’s Club, London 2001, Fondazione Morra, Naples 2002, Kunsthalle Wien, 2004, and Leo König Inc., New York, 2006) on KUB-Platz. A 12-meter high construction on the square will emulate the Teatro Anatomico in Padua. As a small oval opera house, its tiered structure houses the audience plus a central kitchen. The building is decorated with objects from the four locations. The building seats between 120 and 150. The kitchen also acts as the stage, offering a platform for various performances, concerts, and readings. The project will open on July 7, forming part of KUB’s tenth anniversary celebrations.



KUB Façade

Karl-Heinz Ströhle 1x1x1

July 21 – 22, 2007

Karl-Heinz Ströhle has developed a multimedia video installation for Kunsthau Bregenz entitled **1x1x1**. Filling the entire façade, it will show a dancer moving in various positions within bands of spring steel. The electronic sound will be performed live by **a.d.a.p.t.e.r** (Bernhard Zösmeier, Phillip Lammer, Clemens Torggler). The sound patterns consist partly of digitized noises made by the spring steel. The music performance is an integral part of the work and is intended to accompany the projections as a work in its own right.

KUB Billboards

Projects planned with:

Helmut King

CeCe Christine & Stoph Sauter

FLATZ

Herman Seidl

Ulrike Lienbacher

Christine Borland

The KUB-Billboards are sponsored by ÖBB, who put the surfaces at KUB's disposal for a nominal fee, and by Typico Megaprints.

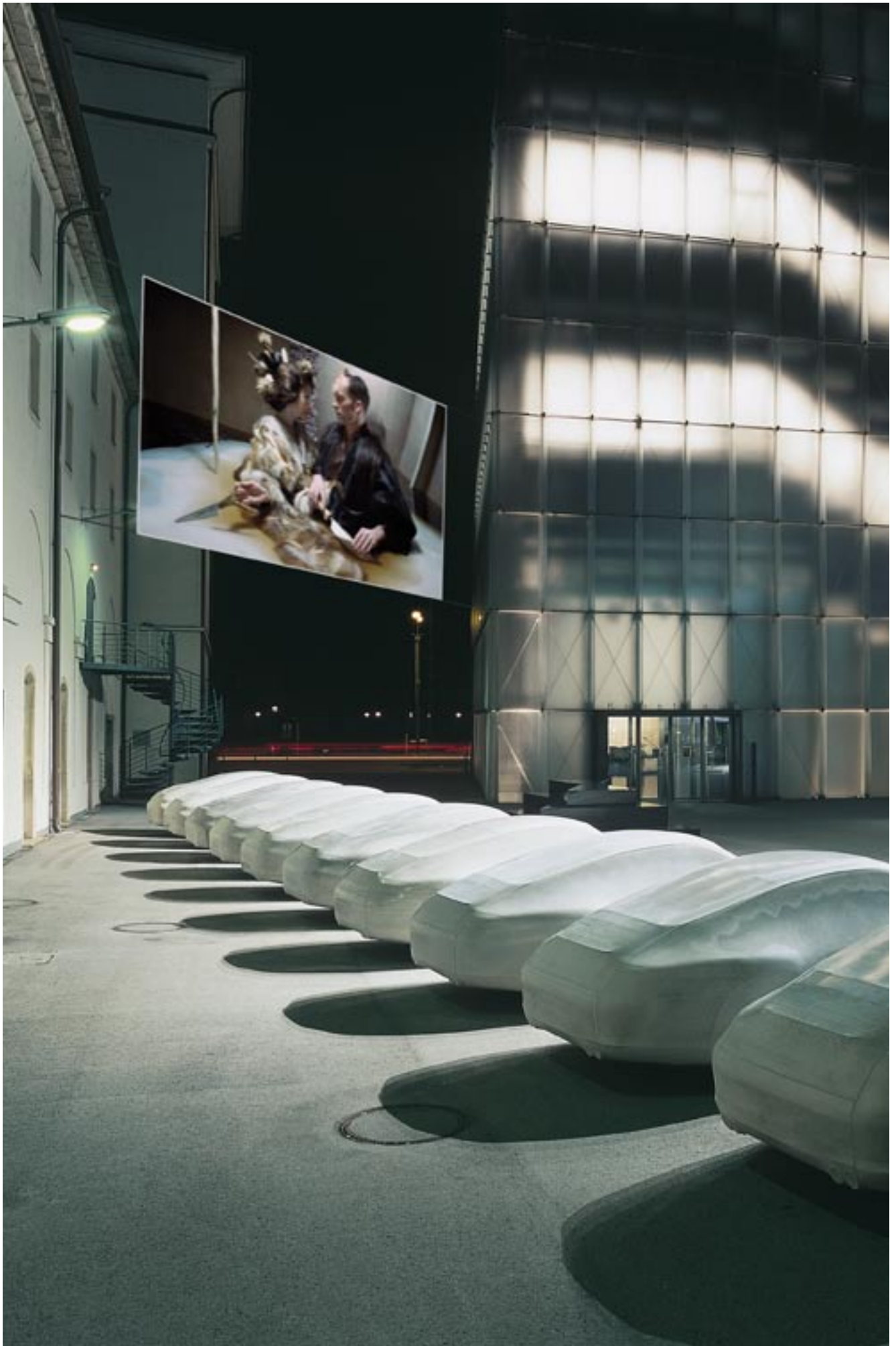
The KUB-Billboards along Seestrasse are among the most conspicuous and most intensively discussed public art interventions in Bregenz. They are used to show art objects developed specially for the location by artists from Austria and abroad.

For Kunsthau Bregenz and for the artists involved, the KUB-Billboards constitute an important instrument for communication with a wider audience. In this way, the Billboards open up a new, extensive platform for the discussion of contemporary art and current issues.

The program for KUB-Billboards is essentially based on projects with the artists exhibiting at Kunsthau Bregenz. There are also series with specially invited artists, especially those from the Vorarlberg region who present their work for discussion at this prominent location.

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KUB Façade
Karl-Heinz Ströhle
Project design for 1x1x1, 2006
KUB Billboards
Gottfried Bechtold, 2006



KUB Arena

Artists' projects, films, music,
theater, discussion events,
in a weekly changing program
from May through September

KUB-Arena is a platform both for art and for communications, realized in partnership with Montfort Advertising and DMG. To date, it has always taken place in the entrance hall of KUB. In 2007, it will be extended in terms of both space and content. From now on, it will take place on KUB Plaza, and the focus will be placed more strongly on the heterogeneity and discontinuity of artistic processes. With technical equipment allowing constantly changing forms of media production, presentation, and discourse, a broad range of artistic projects and events will be realized here.

Among other things, KUB-Arena will also address social, political, and economical issues, whose importance within society gives occasion to address them within an artistic context.

◀
Gottfried Bechtold
Elf Elf, 2006
KUB Plaza
(photo montage)



Education

Planned events include a forum with lectures, conversations, and panel discussions for each of the exhibitions "Re-Object," "Mythos," "Peter Zumthor," as well as the continuation of the DiskursArchitektur" series.

Art education at Kunsthau Bregenz is the key link for contacts between the artist, the work, and the viewer. Visitors are offered a wide range of approaches. As an established part of the program, there are regular guided tours on Thursdays at 7 pm, Saturdays at 2 pm, and Sundays at 4 pm. Customized tours can be arranged at any time. Special highlights include guided tours with the director or curator, studio visits, and conversational tours with artists, as well as architectural and behind-the-scenes tours. Events like "KUB+Kaffee" or subjective tours help to sensitize personal perceptions. The special tours for teachers explore different ways of helping students approach the featured works in accordance with their age. Besides the "Art Dragon" and weekly Saturday workshops, the program for children also includes courses during each exhibition lasting several days, conducted using the Munari method.

Publications

There will be catalogs accompanying the exhibitions "Re-Object," "Mythos," "Peter Zumthor," as well as a publication documenting "10 Years of KUB."

To accompany its exhibitions, Kunsthau Bregenz publishes catalogs that are produced in close cooperation with the artists and leading graphic designers as Walter Nikkels, Stefan Sagmeister, Martina Goldner, Bruce Mau, Mark Diaper, or monomer. The design reflects the themes and visual idiom of the artist concerned, giving each catalog a distinctive character and making it an almost equal part of the exhibition and of the artist's work. Always realized as bilingual editions, the catalogs are intended both for sale at the museum and for distribution worldwide.

Editions

A1-format portfolios on "Re-Object" and "Mythos" with works by the featured artists.

Based on close working ties with the artists, special editions are created exclusively for Kunsthau Bregenz. In 2006, editions were produced in cooperation with Jean-Marc Bustamante, gelatin, Michael Craig-Martin, and Gottfried Bechtold. In 2007, large portfolios will be released to accompany "Re-Object" and "Mythos". Released in very small numbers, the KUB-Editions are of special interest to collectors of contemporary art. While the exhibitions are running, they can be purchased at subscriber's rates.

**10 Jahre
Gesellschaft der
Freunde des
Kunsthhaus Bregenz**



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Kunsthhaus Bregenz

The success of the work of Kunsthhaus Bregenz depends crucially on long-term political backing from the State of Vorarlberg as the body responsible for the institution. The same goes for the Kulturhäuser Betriebsgesellschaft mbH as the central service provider. Since KUB was founded, the Society of Friends of Kunsthhaus Bregenz has become an indispensable partner, providing crucial support in realizing the museum's concept, in particular where the education program is concerned. Over time, above all Montfort Advertising, but also DMG, Hypo Landesbank, and Zumtobel have become essential partners for Kunsthhaus Bregenz. Their commitment is what makes it possible to organize exhibitions and projects to such high standards with such great technical and financial investment. An essential contribution is made by Vorarlberg companies and sponsoring partners, such as Vorarlberger Kraftwerke AG.

The company of Hugo Boss should also be mentioned in this context.

Annual Press Conference

Kunsthaus Bregenz



Kunsthaus Bregenz

Opening hours

Re-Object | Zumthor

Tuesday – Sunday 10 a.m.–6 p.m.

Thursday 10 a.m.–9 p.m.

Mythos

daily 10 a.m.–8 p.m.

Information and registration for guided tours

Beatrice Nussbichler

ext. 418

b.nussbichler@kunsthau-
bregenz.at

Office

Margit Müller-Schwab

ext. 409

m.mueller-schwab@
kunsthau-bregenz.at

Kunsthaus Bregenz

Karl-Tizian-Platz

A-6900 Bregenz

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

Fax (+43-55 74) 4 85 94-408

kub@kunsthau-bregenz.at

www.kunsthau-bregenz.at

Director

Eckhard Schneider

Curator

Rudolf Sagmeister

Communications

Birgit Albers

ext. 413

b.albers@kunsthau-bregenz.at

Assistant

Melanie Büchel

Art education

Winfried Nußbaumüller

ext. 417

w.nussbaumueller@

kunsthau-bregenz.at

Assistant

Kirsten Helfrich

Publications

Katrin Wiethäge

ext. 416

k.wiethäge@kunsthau-
bregenz.at

Assistant

Antje Kühn

Editions

Caroline Schneider

ext. 444

c.schneider@kunsthau-
bregenz.at

Assistant to the director |

Beatrice Nussbichler

Administration

Ute Denkenberger

Phone (+43-55 74) 5 31 06-919

ute.denkenberger@kuges.at

Technical staff: |

Andreas Schreiber |

Markus Tembl | Markus

Unterkircher | Stefan Vonier

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Concept

Eckhard Schneider

Text

Eckhard Schneider

Editors

Birgit Albers |

Melanie Büchel

Copy editing

Antje Kühn |

Katrin Wiethäge

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Clemens Theobert Schedler

Büro für konkrete Gestaltung

Design implementation

Bernd Altenried | Stefan Gassner