



*Kunsthhaus Bregenz*

**KUB 08**

**Annual Press Conference 2008**

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Kunsthhaus Bregenz



# Kunsthaus Bregenz

“Kunsthaus Bregenz is an open platform for the work and for the public.”  
Eckhard Schneider

With its long-term basic idea of a work oriented on the core of art, the Kunsthaus Bregenz has achieved an unmistakable profile and a solid place amongst the leading exhibition spaces in Europe.

It is the mutually fructifying blend of architecture, programming, curatorial practice, communication, education and publications that has made KUB a distinctive model in the art world.

This carefully elaborated platform with its radical demands on the work continues to challenge and set standards as a dynamic model.

◀  
**Re-Object**  
Kunsthaus Bregenz, 18.02. – 13.05.2007  
**Jeff Koons**  
Installation view 3<sup>rd</sup> floor





**KUB 08**

**Program 2008**

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**KunsthauB BregenZ**



# Taking Stock 2007

The anniversary year with the three large-scale shows “Re-Object,” “Mythos,” and “Peter Zumthor” has given KUB the desired programmatic breath and historical depth without causing it to neglect its core concept. In fact, it has become clear that the specific programmatic idea and curatorial practice of concentrating on a few excellent work series can also be employed for theme-oriented exhibitions. This also applies to the Zumthor presentation with artistic contributions by Nicole Six and Paul Petritsch.

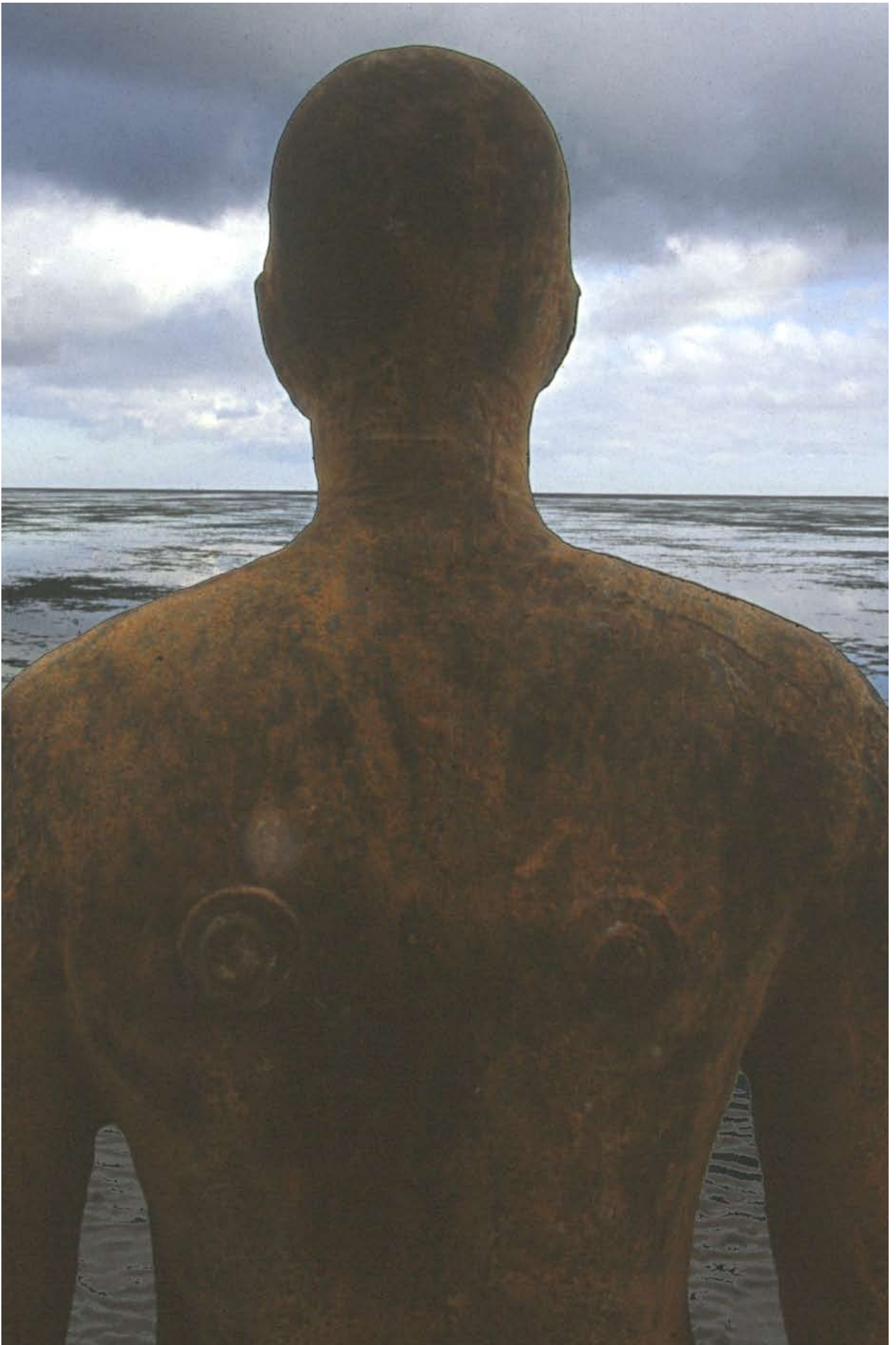
At the end of the year all the goals we set for ourselves will have been achieved or surpassed. This refers to the basic trust the artists and loaning parties have in KUB, the discourse on art and society, the resonance of the audience and media, and the handling of questions of regional identity and high international standards.

This includes in particular the projects with Paul Renner and Karl-Heinz Ströhle, the ten-year anniversary and the noteworthy newspaper project with the Vorarlberger Nachrichten.

The exhibition by Peter Zumthor will go on tour in 2008 and 2009. Numerous institutions in Europe and America have expressed interest in running the show.

«  
**Maurizio Cattelan**  
A Perfect Day, 1999

«  
**Mythos**  
Kunsthhaus Bregenz, 02.06. – 09.09.2007  
**Douglas Gordon**  
Installation view 1<sup>st</sup> floor

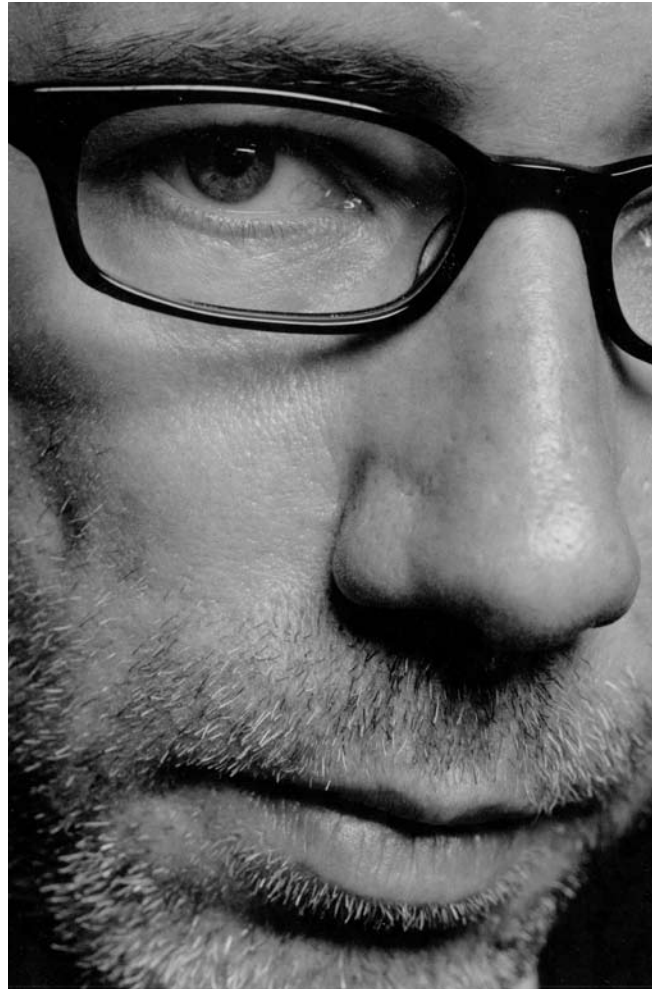


# Principles

2008, the year after its ten-year anniversary, the Kunsthau Bregenz, recognizing depth, identity, breadth and dynamics as leitmotifs underlying its mission, further on formulates the following as it challenges for the upcoming years:

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.



# Exhibitions in 2008

## **Maurizio Cattelan**

02|02 – 24|03|2008

## **Carsten Höller**

05|04 – 01|06|2008

## **Richard Serra**

14|06 – 14|09|2008

## **Jan Fabre**

27|09|2008 – 11|01|2009

With Maurizio Cattelan, Carsten Höller, Richard Serra and Jan Fabre the Kunsthaus Bregenz will continue as announced its consistent programming of solo exhibitions on a high international level.

All artists incorporate themselves with their presentations into the history of the Kunsthaus Bregenz and offer current statements on their artistic work through newly created work series. The fact that even Maurizio Cattelan, who otherwise works so sparingly with new ideas, is willing to take up this challenge is sure to develop into one of the highlights of the year. Also worth mentioning is the large-scale summer exhibition by Richard Serra, which will bring together his major early and new drawing series, thus affording for the first time in Europe since 1992 a new look at the graphic work of one of the most important artists alive today.

KUB will also continue the projects KUB Billboards, KUB Arena and the open-air summer movie program at the KUB Plaza.

In addition, 2008 marks the launching of the decisive preparation phase of the long-term landscape project by Antony Gormley.



# Maurizio Cattelan

02|02 – 24|03|2008

## Maurizio Cattelan

was born in Padua in 1960. He lives and works in New York and Milan. He has had solo exhibitions in some of the most distinguished museums worldwide such as the Museum für Moderne Kunst in Frankfurt, Germany; Portikus in Frankfurt, Germany; Tate Modern in London, UK; Musée Du Louvre in Paris, France; Ludwig Museum in Köln, Germany; Museum of Modern Art, New York, USA; Museum of Contemporary Art, Los Angeles; and the Museum of Contemporary Art in Chicago, USA. Maurizio Cattelan has participated in five editions of the Venice Biennale as well as in many other collective exhibitions such as the Whitney Biennial and Manifesta. He co-curated, with Massimiliano Gioni and Ali Subotnick, the 4th Berlin Biennale in Berlin, Germany.

## The Truth in the Absurd

The pope hit by a meteorite and knocked down as if by divine intention, a miniature effigy of the artist hanging helplessly from a clothing rack in a Beuysian felt suit, the artist as a burglar breaking into the art temple through the museum floor – in a cross between Don Camillo, Pinocchio and court jester, Cattelan always stretches the figurative images so far that the realistic veneer of the long-held conventions of society and the art industry becomes transparent and the balance tips into the realm of the absurd and ridiculous. Rather theatrical and ephemeral in his actions, objects and spatially staged installations, yet never without ironic refinement and unexpected twists, the rascal Cattelan will playfully exploit any taboo to expose its intrinsic phoniness.

For the first time, Cattelan will be taking on an entire building, incorporating the Kunsthhaus Bregenz into his artistic work. Using minimal spatial interventions and three new work series created especially for Bregenz, he will transform the KUB into a burial chamber that turns the auratic potential of the architecture into a precarious balance act between consternation and ironic distance.

◀  
**Maurizio Cattelan**  
La Rivoluzione Siamo Noi, 2000  
Installation, Migros Museum für  
Gegenwartskunst, Zürich



## Carsten Höller

05|04 – 01|06|2008

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### Carsten Höller

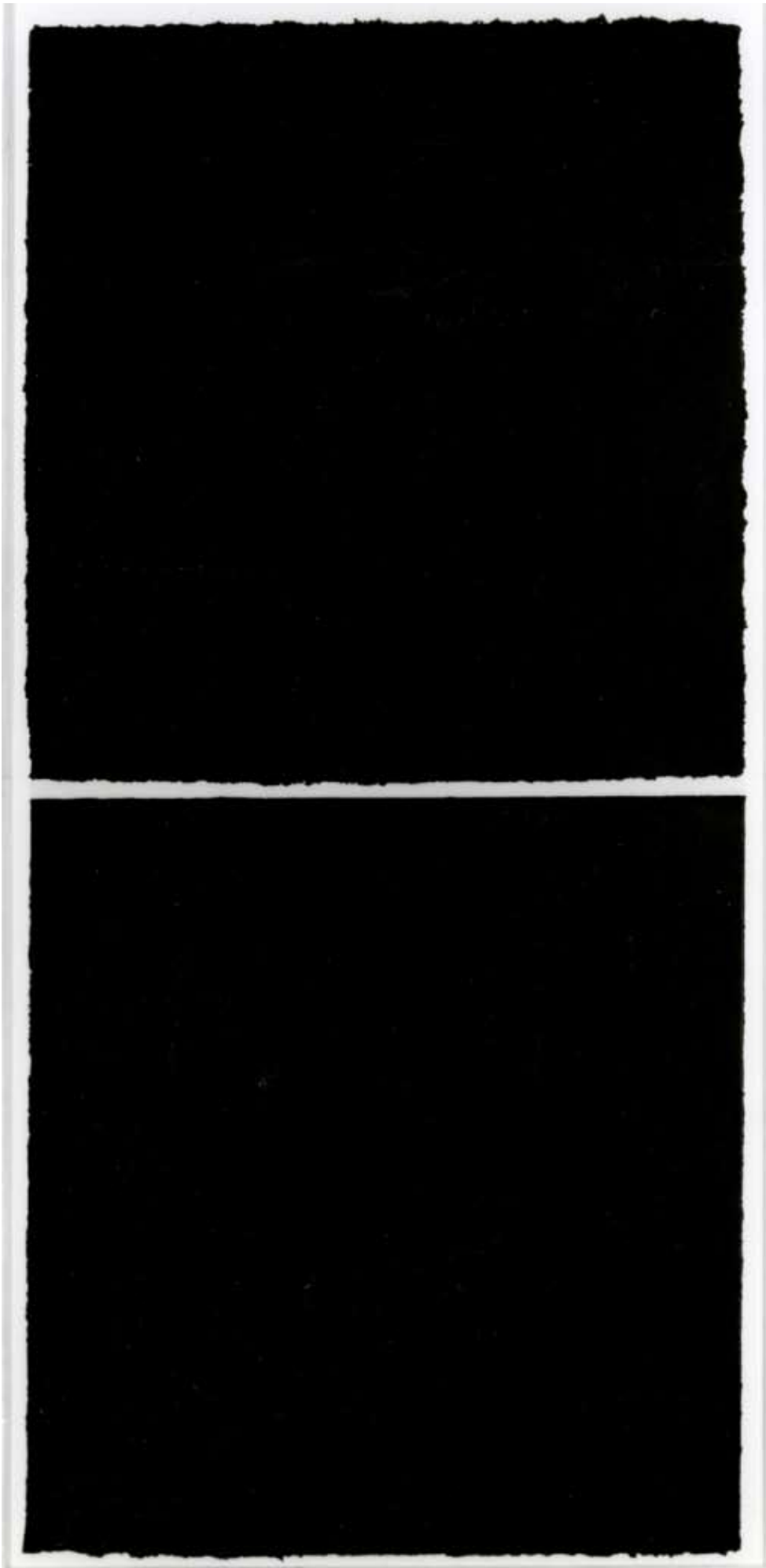
born 1961 in Brüssel, Belgium. Lives and works in Stockholm, Sweden. Exhibition (selection): National Gallery of Canada (2007); Tate Modern, London (2006); Esther Schipper, Berlin, Biennale Venedig, Gagosian Gallery, London (2005); MAC, Musée d'Art Contemporain, Marseille (2004); Moderna Museet, Stockholm, ICA, Boston (2003); Expo Hannover (2000); Kunsthalle St. Gallen, Kunst-Werke Berlin (1999); Kunstverein Hamburg, Wiener Secession (1996)

### Laboratory of Doubt

Illuminated walls that blink synchronously with the viewer's brain waves, spaces in which the floor becomes the ceiling and where you can find enormous spinning upside-down mushrooms – through ingeniously staged installations Carsten Höller tries to cancel, explore, and modify all of man's conventional experiences, the conditioning of his perceptions. His works may seem like autonomous objects – optical devices, flying machines, flashing lights and “happy pills” – when in fact they usurp the body, latch into the user's senses in order to produce their effect under (or on) the skin. Thus, in search of difference in sameness, his exhibitions are like perception laboratories that deal with extreme sensory and aesthetic stimuli.

With his first large-scale solo show in Austria, Carsten Höller will stage a labyrinth of seduction and doubt with four interconnected work series for Bregenz. In the illusion of spinning and blinking objects that move faster and faster from one floor to the next, a playful and ostensible world emerges in which the apparent logic of an orderly interaction of our perceptual experiences falls apart.

◀  
Carsten Höller  
R B Ride, 2007  
Installation view "Sculptures in the Park"  
Villa Manin Centro d'Arte Contemporanea,  
Codroipo 2007



## Richard Serra

14|06 – 14|09|2008

### Richard Serra

Born in San Francisco in 1939. 1957–61 studied at the University of California, Berkeley and at Yale University, New Haven. 1964 Fulbright Scholarship for Rome. 1966 influenced by Arte Povera, he was part of the Process Art movement, since 1968 artwork with unconventional materials like rubber and neon. 1969 developed a sculptural conception based on the “real” weight of the material employed. In the sixties, monumental sculptures out of steel slabs (“Terminal,” 1976–77, documenta IV), which as environments in the landscape are based on space interpreting constellations of geometric elements. Recent important projects: eight-part installation “The matter of time”, Guggenheim Bilbao (2005), survey exhibition of his work, MoMA, New York (2007). Lives in New York.

### Black and Dense

#### Drawing – Material, Space, Motion

For over 40 years, Richard Serra has been creating sculptural arrangements using material, mass, weight, space and motion. His sometimes enormous steel sculptures are major contributions to contemporary sculpture. Parallel to these, he has produced a comprehensive oeuvre of drawings whose specific materiality and process-like execution on flat surfaces generate a material density and physical presence comparable to sculpture. Richard Serra sees drawing as one of the few states in which he can understand the origin of his work.

To this segment of the artist’s work KUB is dedicating an extensive retrospective the likes of which Europe has never seen before. The show comprises over 70 works done in recent years, 1989–2008, including more than 20 large-scale, in some cases wall-size pieces. Arranged on four floors, the exhibition brings together the art historically significant work series “Castelli-Diptychons” (1989), “Weights and Measures” (1994), “Rounds” (1997), and “Out of Rounds” (1999) with two new work series created especially for Bregenz. Along with 25 “Line Drawings,” Richard Serra has created a new series of his “Forged Drawings” for the ground floor. With these wall elements forged from solid iron and “drawn upon” with black wax crayons, Richard Serra reapplies a form of drawing that he first used in 1977. Thus, the exhibition at the Kunsthaus presents an important glimpse into the “studio” of one of the major artists and sculptors of our time.

Having just had “the biggest show in my life so far” at the Museum of Modern Art New York this year, Richard Serra sees “the series of drawings for the Kunsthaus Bregenz [...] as a retrospective narration on the wall” in which drawing as an analytical tool [...] allows him to grasp the world” (R. S.). Parallel to the summer exhibition in Bregenz, Richard Serra presents a monumental sculpture exhibition at the Grand Palais in Paris.

◀  
Richard Serra  
Weight and Measure IX, 1994



## Jan Fabre

27|09|2008 – 11|01|2009

### Jan Fabre

Jan Fabre is an artist, theatre-maker and author. He was born in Antwerp in 1958. In the late seventies he studied at the Royal Academy of Fine Art and the Municipal Institute of Decorative Arts and Crafts in Antwerp. His first works date from that period. Jan Fabre makes installations, sculptures, drawings, films and performances. Over the years he has built up a sizeable body of work and has become internationally acclaimed. Fabre has taken part in such major international exhibitions as the Venice Biennale (1984, 1990, 2003 and 2007), documenta in Kassel (1987 and 1992), the Sao Paulo Biennale (1991), the Lyon Biennale (2000), the Valencia Biennale (2001) and the Istanbul Biennale (1992 and 2001). In 2008 he will have a show at the Louvre in Paris.

### Metamorphoses of the Ego – from Dusk till Dawn

Jan Fabre, visual artist, playwright, stage director, is an unconventional artist who is at home in both the theater and art worlds. Along with his internationally performed dance and theater productions and stage directing for festivals and opera houses in Avignon, Paris, Brussels, Kassel, etc. and this summer for the Salzburg Festival, he has also produced a body of work of sheer manic opulence.

Constantly walking the border between day and night, shifting between reality and dream, he creates impressive works that are reminiscent of Hieronymous Bosch, his “Garden of Earthly Delights” and fantasies of medieval tableaus, and which at the same time possess the chilling horror of an object-world oriented on Duchamp’s idea of the ready-made. His bizarre mix of animal and human metamorphoses, the strongly autoerotic aspect, and the complex way his installations interlock with borrowed and experienced images show a world that is difficult to measure by conventional artistic standards.

For the Kunsthaus Bregenz, Jan Fabre is staging his first large-scale museum exhibition in Austria in which he will create a mythical world of horror and beauty, of dream and metamorphosis, using new room-filling sculptural tableaus on five exhibition floors.

◀  
Jan Fabre  
Anthropology of a Planet  
(Marble thinkingmodel/Study I),  
2007

»

**Horizon Field creates a direct intimacy between the individual viewer and the mass of 100 figures that disappear into the distance, settling over the all-encompassing network that ties one valley to the next beyond the visibly perceptible. It is important that the figures are not placed on the peaks but on the ridges, in a realm beyond everyday concerns. They shouldn't colonize the mountains but just coexist, in this way producing a kind of intervalley relationship that has characterized life in the Alps for centuries**

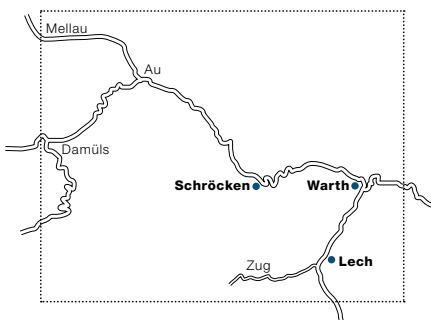
«

Antony Gormley



## Antony Gormley Horizon Field

2009–2010



"Horizon Field"

For the summer of 2009, the Kunsthaus Bregenz in cooperation with British sculptor Antony Gormley is planning a solo exhibition at KUB and parallel to this, a large-scale landscape project in Vorarlberg.

Antony Gormley ranks among the most important artists in the world and is one of Great Britain's prominent contemporary sculptors. His work deals primarily with man and his complex relationship to society, architecture, and nature. The key element of his art is the human body. Using his own body as a point of departure, he presents this theme in constantly new sculptural constellations – as individual figures and in large ensembles.

He has had comprehensive shows all over the world, including many spectacular projects in archetypal natural landscapes like the sea, the desert and the Norwegian fjord landscape. In 1997 he placed one hundred life-size cast iron models of his body in the intertidal zone off the North Sea coast of Cuxhaven in Germany.

"Horizon Field" is a horizontal field of one hundred life-size cast iron figures of a human body. The sculptures are spread over one hundred square kilometers of the Bregenzerwald in the area bounded by Diedamskopf and Schnepfau in the north, Lech with the Rote Wand and Rüfispitze in the south, Lechleiten and Mittelberg in the east, and Damüls with Mittagsspitze and Sonntag with Breithorn in the west. From any given point the visitor should be able to see at least one of the figures, separated at intervals of a few hundred meters or several kilometers depending on the topography. Thus from certain points one will be able to see several figures at once. The projected sightline is calibrated to a specific height so that within this alpine region all one hundred figures form an ideal horizon line.

The idea of this field is to combine seeing and being seen with the main role of man and his relationship to the alpine landscape. The work will be exposed to the elements, different lighting conditions, and the changing seasons, thus enabling constantly new perceptions and impressions.

The 100 figures by Antony Gormley are full iron casts of the artist's own body. All of the figures are approximately 189 cm high, 53 cm wide, and 29 cm thick. Each piece weighs roughly 640 kg.

In 2008 the foundations will be prepared, the sculptures themselves will not be mounted until 2009. Disassembly will take place in 2010 by helicopter.

Antony Gormley  
Horizon Field, 2009–2010  
Actual site and simulation  
of figure positioning



## **KUB Billboards**

**Daniel Schwartz**

21|01| – 24|03|2008

**Miroslav Tichý**

25|03| – 01|06|2008

**Jitka Hanzlová**

02|06| – 14|09|2008

**Jan Fabre**

15|09|2008 – 12|01|2009

The KUB-Billboards are sponsored by ÖBB 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 projects developed specially for the location by artists from Austria and abroad.

For Kunsthaus 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.

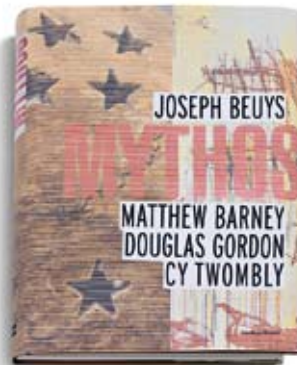
The program for KUB-Billboards is essentially based on projects with the artists exhibiting at Kunsthaus Bregenz. There are also series with specially invited artists, especially those from the Vorarlberg region who present their work for discussion at this prominent location.

◀  
KUB Billboards  
Herman Seidl, 2007  
FLATZ, 2007



## **KUB Arena**

The KUB Arena of the Kunsthaus Bregenz is a platform for both art and education realized in conjunction with KUB's cooperation partner Montfort Werbung. Starting out in KUB's foyer, it has grown over the years spatially and thematically to encompass such events as the guest show "KUB in NYC" or the integration of the KUB Plaza through the open-air theater and art installations as well as the continuing development of various art project services, debate forums, discussions, talks and other events. In the upcoming years the thematic content of the KUB Arena will become more concentrated and specific and the Arena will be equipped technically to allow constantly changing forms of production, presentation and discourse. The KUB Arena will focus on social, political and economic themes whose roles in society continuously provide opportunities for artistic contemplation.



## Education

In 2008, KUB intends to continue its discursive forums with lectures, discussions, and the Discursive Architecture series.

Art can be experienced and sometimes also understood as a special expression of the reality of life. It guides us to extraordinary qualities of perception, fascinates, polarizes, and provokes us to think for ourselves. At the interface of the artwork, the audience and society, the art education team at the Kunsthhaus Bregenz does its best to assist visitors in their exploration of contemporary art and to develop custom forms of dialogue to meet the different needs. Concrete ways of getting started include the audio guide with initial information about art or the KUB Live Guide available on weekends to answer questions at the exhibitions.

The regular tours conducted Thursdays at 7 p.m., Saturdays at 2 p.m., and Sundays at 4 p.m. have become a permanent part of the event program. Appointments for individual tours can also be made. Special highlights include the tours led by the director or curator, studio visits, dialogue tours with the artists, or architectural and backstage tours. Events such as "KUB + Coffee" or subjective tours help develop a sense of one's own perception. In the special tours for teachers, participants are shown different age-specific approaches to help students learn about the artworks on display. In addition to the Art Dragon and the weekly Saturday workshops aimed at explaining the exhibitions to small children, the KUB also offers a several-day course for young audiences based on the Munari method.

## Publications

Catalogues of the exhibitions

The Kunsthhaus Bregenz works closely with the artists and leading graphic artists such as Walter Nikkels, Stefan Sagmeister, Martina Goldner, Bruce Mau, Mark Diaper, or Bernd Altenried/Stefan Gassner to publish catalogues in conjunction with its exhibitions. The graphic design brings together the theme and the pictorial language of the artist in a harmonious way. Thus, each catalogue has its own signature and is nearly on a par with the exhibition and the work itself. Generally bilingual, the catalogues are intended for both sale at the Kunsthhaus Bregenz and worldwide distribution.

## Editions

For 2008 Special Editions are planned to accompany the Maurizio Cattelan, Carsten Höller, Richard Serra and Jan Fabre exhibitions.

Close cooperation with the artists while planning the exhibition results in special editions designed exclusively for the Kunsthhaus Bregenz. In 2007 special editions were created in conjunction with the Re-Object, Mythos, and Peter Zumthor exhibitions. In addition, a special edition was also produced in cooperation with the artist Douglas Gordon.

KUB Special Editions are particularly interesting for collectors of contemporary art because they are all limited editions. For the duration of the exhibition KUB offers them to audiences at a very attractive price.



# Friends and Partners

## Presenting Sponsor

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## Principle sponsors of *Kunsthaus Bregenz*



Hypo Landesbank  
Vorarlberg

## Sponsors for *KUB Arena*

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## Cultural bodies



Kulturhäuser Betriebs-  
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Gesellschaft der  
Freunde des  
Kunsthaus Bregenz

The success of the work of Kunsthaus Bregenz depends crucially on long-term political backing from the State of Vorarlberg as the body responsible for the institution. As the central service provider the Kulturhäuser Betriebsgesellschaft mbH. has an imported role at this. Since KUB was founded, the Society of Friends of Kunsthaus 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 Werbung, but also DMG, Hypo Landesbank and Zumtobel have become essential partners for Kunsthaus 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 Illwerke AG.

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

◀  
Lecture on the occasion of the 10 years  
anniversary of the Kunsthaus Bregenz, 2007

## Annual Press Conference

Kunsthaus Bregenz



**Kunsthaus Bregenz**

### Opening hours

Tuesday – Sunday 10 a.m.–6 p.m.  
Thursday 10 a.m.–9 p.m.

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