

Peter Zumthor

Buildings and Projects 1986 – 2007



with a film installation by
Nicole Six and Paul Petritsch

September 29, 2007 to January 20, 2008

Press conference: Thursday, September 27, 12 noon

Opening: Friday, September 28, 2007, 7.00 p.m.

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The presentation at the Kunsthau Bregenz covers Peter Zumthor's buildings and projects from 1986 to 2007. Being shown on all four exhibition levels are materials on the design process, working drawings, models, and detailed plans, as well as a film installation by the artists Nicole Six and Paul Petritsch, which features almost all buildings completed during this period.

The exhibition starts out with various large-scale models on the ground floor, among them the model of the Kunsthau Bregenz, the Kolumba museum, and the Bruder Klaus chapel. The film installation on the first and second levels is followed on the third level by the final part of the exhibition presented as a kind of studio: materials and working models for projects and buildings lie spread out on long tables or displayed on pedestals. Peter Zumthor and Thomas Durisch, a longtime co-worker at Atelier Zumthor and curator for this part of the exhibition, are responsible for the selection and presentation of the works on the ground floor and third level. In this way, this part of the exhibition offers an insider's view of the architect's thinking and working methods. By contrast, the film installation, as an autonomous artistic work, affords a view from the outside, in particular of a selection of completed buildings.

This filmic form of cooperation between artists as the core concept of the exhibition was Peter Zumthor's express wish. Nicole Six and Paul Petritsch were proposed because their artistic approach is closely related to fundamental questions of architecture, in particular to the significance of space and time. The works they are known for consist of simple actions and interventions, which they document on film or video and stage as spatial installations at exhibitions. Models for this conceptual manner of weaving strongly emotional physical experiences into a puristic framework can be found in art in the sixties, e.g. Bruce Nauman and Chris Burden.



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The concept, which concentrates on only a few elements, reduces the technical aspect to the point where it is hardly perceived at all, thus making the direct sensory presence of architecture, the experience of space, and the treatment of time all the more pronounced as a physical-mental experience of the individual. An important work in this respect is the film installation the duo shot for their exhibition "Tu Felix Austria" stayed at the Kunsthhaus Bregenz in 2005. Shooting lasted six days, during which time Paul Petritsch stayed on the bare third floor of the Kunsthhaus, filmed at eye level and in real time by six stationary video cameras facing in various directions. For the exhibition, the film material was projected on large screens that were positioned in the direction of the original cameras.

Nicole Six and Paul Petritsch applied this stringent artistic concept in the documentation and projection of all of Zumthor's buildings. Again, six stationary cameras were used and the same distances maintained throughout. Again, there were six projection surfaces. The sober view of himself in the 2005 work and the exposure of the artist in the room and before the camera now becomes the view of the presence of buildings and their inhabitants. Six and Petritsch consciously do away with all filmic artificiality, the usual camera movements, editing, and montages. In this way, each of the buildings seems to present itself matter-of-factly on six projection surfaces for 40 real-time minutes in the changing daylight, surrounded by everyday sounds and imbedded in the landscape.

The analogous spatial arrangement of the cameras and the projection surfaces gives the viewer in the exhibition space the same viewing angles and similar movements in respect to the real building. What the viewer sees is tied to his movement within the room. Unlike with photographic documentation in which the static image is dominant, here the factors of time and space as constituent parts of how we experience architecture become elements that actually influence the exhibition. The screenings are staggered, so that every 20 minutes a new film begins on one of the floors; thus, the viewer can experience all the buildings in four real-time hours. The selection of twelve buildings shown here include Peter Zumthor's most recent work, the Kolumba museum in Cologne, which was completed in September of this year.

The following is a list of the buildings shown, in the film installation of Nicole Six and Paul Petritsch:

- Protective structures for an excavation with Roman artifacts, Chur, Grisons (1986)
- Atelier Zumthor, Haldenstein, Grisons (1986)



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- Sogn Benedetg chapel, Sumvitg, Grisons (1988)
- Residential home for the elderly, Chur, Masans, Grisons (1993)
- House Truog, Gugalun, Versam, Grisons (1994)
- Spittelhof housing development, Biel-Benken, Baselland (1996)
- Therme Vals, Grisons (1996)
- Kunsthaus Bregenz (1997)
- House Luzi, Jenaz, Grisons (2002)
- House Zumthor, Haldenstein, Grisons (2005)
- Bruder Klaus chapel, Wachendorf, Eifel (2007)
- Kolumba, Art Museum of the Archdiocese Cologne (2007)

Lectures Peter Zumthor »Lavori di primavera« und »Autumn Works«

Lavori di primavera

Wednesday, October 24, 2007, 7 p.m.

Autumn Works

Friday, January 18, 2008, 7 p.m.

The lectures are taking place at the Theater am Kornmarkt in Bregenz.

KUB-Publications Re-Object - Mythos

Two catalogue volumes have been published on the theme-focused group exhibitions “Re-Object” and “Mythos.”

With Gerhard Merz, Damien Hirst, and Jeff Koons, “Re-Object” addresses current positions whose point of departure and central focus are the object. Marcel Duchamp provides the historical basis for these trends. With works by Joseph Beuys, Douglas Gordon, Matthew Barney, and Cy Twombly, “Mythos” establishes an artistic form of expression that extends the world of rationally comprehensible reality into the supernatural realm. Together with fundamental texts on the central theme, all artists are presented in essays by renowned writers. Numerous illustrations of the works as well as views of the installations document the oeuvre of each artist and demonstrate how it falls under the respective themes of the object or the myth.

Publication “Re-Object – Mythos”

2 volumes, German/English

Edited by Eckhard Schneider

Design: Hans Werner Holzwarth

Vol. 1: with contributions by Herbert Molderings, Sebastian Egenhofer, John Gray, and Gudrun Inboden; 188 pages

Vol. 2: with contributions by Uwe M. Schneede, David Anfam, Eugen Blume, David Joselit, Bernd Roeck, and Guido de Werd; 192 pages

Each volume: 22 x 30 cm with, 76 illustrations, 4 of these foldouts

Hardcover, cloth with dust jacket

Price per volume: € 48; Both volumes: € 90

Book edition Re-Object - Mythos

In this special edition of the theme-focused volumes “Re-Object” and “Mythos,” transparent dust jackets autographed by the participating artists Gerhard Merz, Damien Hirst, Jeff Koons and Matthew Barney, Douglas Gordon, Cy Twombly subtly accentuate the silver and gold cloth binding of the catalogues. The two-volume set comes in a high quality slipcase covered with gold and silver linen.

Book edition “Re-Object – Mythos”

Edited by Eckhard Schneider, Kunsthhaus Bregenz

Design: Hans Werner Holzwarth

Slipcase: approx. 22.5 x 30.5 x 4.5 cm, cloth, embossed; contains the catalogue volumes “Re-Object” and “Mythos”

Limited edition of 200, numbered and signed

Due to be published: October 2007

Price: approx. € 280

KUB-Edition Peter Zumthor

Close cooperation with the artist while planning the exhibition results in special editions designed exclusively for the Kunsthhaus Bregenz.

Bar table

2007 House Zumthor

Bar table made of solid plum wood, oiled

Limited, signed edition created for the Kunsthhaus Bregenz: 30 pieces

Length 95 cm, width 68 cm, height 110 cm

Price: € 2,600 (plus 20% VAT)

Delivered domicile CH, EU, UK

KUB-Billboards

Christine Borland

SimMan, stills

1. Oktober – 2. Dezember 2007

**Opening: Thursday, 4 October 2007, 6 p.m.
KUB Lecture Hall, First Basement**

'simMan' is the registered name of a life-sized, computer-controlled mannequin designed for use by medical students as a training tool. Equipped with interactive technology that can generate automatic performance feedback, the surrogate human enables the simulation and treatment of various scenarios allowing students to practise without fear of risk to patients. The use of such mechanised learning devices has undoubted benefits, however to increase our reliance on a virtual world, replacing the idiosyncratic and multi-faceted reality of human life, poses a grave danger. (Christine Borland, born in 1965, lives and works in Scotland.)



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Venue/Organizer:
Kunsthaus Bregenz
Karl Tizian Platz
A-6900 Bregenz

Exhibition concept and selection of
material for foyer and third level:
Thomas Durisch

Film installation on Peter Zumthor's
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Camera and editing:
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Tuesday – Sunday 10 a.m. – 6 p.m.
Thursday 10 a.m. – 9 p.m.