



*Kunsthhaus Bregenz*

**KUB 09**

**Program 2009**

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Kunsthhaus Bregenz



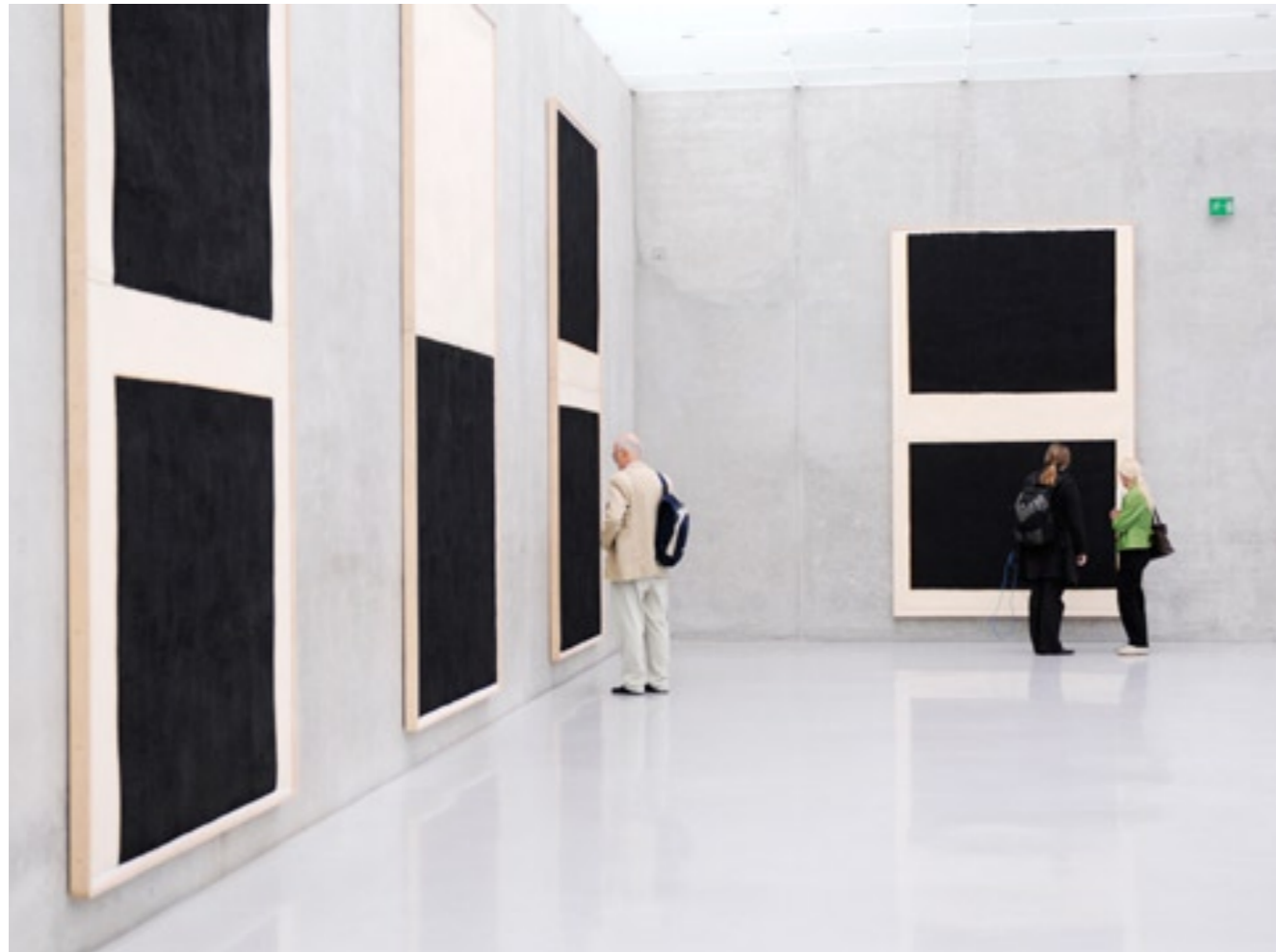
## Kunsthhaus Bregenz

“The Kunsthhaus Bregenz is an open platform for both artwork and audience.”  
Eckhard Schneider

With its long-term basic idea of work oriented on the core of art, the Kunsthhaus 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.

◀  
Maurizio Cattelan  
Kunsthhaus Bregenz, 02.02. – 24.03.2008  
Installation view 3rd floor



## Taking Stock 2008



### General Facts 2008

Visitors: ca. 59,000 anticipated  
 Contribution from the State of Vorarlberg:  
 1.868,000 euros (60.7%)  
 Share covered by proceeds: 1.230,000 euros  
 (39.3%)

◀  
 Richard Serra  
 Drawings – Work Comes Out of Work  
 Kunsthau Bregenz, 14.06. – 14.09.2008  
 Installation view 3rd floor

◀  
 Jan Fabre  
 From the Cellar to the Attic –  
 From the Feet to the Brain  
 Kunsthau Bregenz, 27.09.2008 – 25.01.2009  
 Installation view 1st floor

In 2008 we were able to continue the positive trend of our anniversary year in all areas. Not only will 2008 close as quite a successful year economically, but KUB was also able to reconfirm its international standing as one of the leading exhibition halls in Europe with large-scale shows by Maurizio Cattelan, Carsten Höller, and Jan Fabre. From audiences and the media an extremely positive resonance was received to the historically important exhibition of drawings by Richard Serra as well as to the above-mentioned presentations of works created especially for the KUB. Overall, this clearly demonstrates the great scope of the KUB whose ongoing endeavors to build ties to an “enlightened” audience has paid off. An important contribution in this respect has been made by major efforts in the areas of communication and education as well as through the worldwide distribution of publications.



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**Markus Schinwald**  
14|02 – 13|04|2009

**Lothar Baumgarten**  
25|04 – 21|06|2009

**Antony Gormley**  
12|07 – 04|10|2009

**Tony Oursler**  
24|10|2009 – 17|01|2010

## Exhibitions 2009



◀  
Previous double spread

Antony Gormley  
Critical Mass II, 1995  
Installation view, Musée d'Art Moderne  
St Etienne, France, 2008  
Courtesy: Antony Gormley and  
Jay Jopling/White Cube, London  
Photo: Yves Bresson

Four exhibitions with artists from Austria (Schinwald), Germany (Baumgarten), Great Britain (Gormley), and the USA (Oursler) address the exploration of an extended perception of body, space, time, and society in architecture, art, and nature. All four exhibitions have been produced by the Kunsthau Bregenz and involve new works created especially for it. Particularly worth mentioning is the inclusion of the young Austrian artist Markus Schinwald as well as Lothar Baumgarten's and Antony Gormley's radical use of the existing architecture. Through the work of Tony Oursler, the KUB brings this video sculpture pioneer's subjective, strongly emotional video-sound installations back to Europe for his first large-scale exhibition in a long time.

## Markus Schinwald

14|02 – 13|04|2009



Markus Schinwald, born in Salzburg in 1973, lives and works in Vienna and Los Angeles. 1993–2000 University of Design, Linz; Humboldt-Universität zu Berlin. Exhibitions (selection): Migros Museum, Zurich; ICA Boston (2008); Tate Modern, London; Witte de With, Rotterdam; Kunsthalle Wien (2007); Fotomuseum Winterthur; Berlin Biennial (2006), Frankfurter Kunstverein (2004); Haus der Kunst, Munich (2003); Moderne Museet, Stockholm (2001). Schinwald uses different media and through subtle shifts explores space and the human body and analyzes peoples' physical and mental shortcomings.

◀  
Markus Schinwald  
Ten in Love, 2006  
Film still

◀  
Markus Schinwald  
Exceptions prove the rule, 2007

Dancing objects, object-like dancers, marionettes, costumes, fetishes, encoded stories that exist in the no-man's land of dance, theater, film, object, and image – the young Austrian artist Markus Schinwald gives the inanimate a personality and transforms people into puppet-like figures. With his films and built spaces, Markus Schinwald uses fragmentation and disjointed oneiric sequences to produce surprising gaps in the basic narrative structure of his works, leading to extremely aestheticizing images and crazy shifts of reality levels.

With new and old series Markus Schinwald will stage a surreal and panoptic array of insatiable wishes using bodies, objects, films, and built spaces in what will be his largest solo exhibition in Austria to date.

## Lothar Baumgarten

25|04 – 21|06|2009



Lothar Baumgarten, born in Rheinsberg in 1944, lives and works in Berlin. 1968–1971 studied at the Kunstakademie Düsseldorf with Joseph Beuys. 1977 and 1986 travelled to Brazil and Venezuela, where he lived with indigenous populations. Exhibitions (selection): MACBA, Barcelona; Migros Museum, Zurich (2008); MUMOK, Vienna (2006); Hamburger Kunsthalle (2001); Guggenheim, New York (1993); Stedelijk Museum, Amsterdam (1985); documenta X (1997), IX (1992), 7 (1982), 5 (1972). The conceptual artist Lothar Baumgarten's work is mainly concerned with the antithesis of nature and culture and themes like colonization and civilization.

Along with other major artists of his time like Joseph Beuys, Walter de Maria, or Robert Smithson, Lothar Baumgarten significantly extended the bounds of the art of the 1960s, particularly through his exploration with and in his reflections on the source of “nature.” However, unlike his American colleagues who oriented themselves on the power of reality, Lothar Baumgarten challenged the Eurocentric view and, alternating between research and documentation, openly confronted the unknown site-specific “other” of a given location. Again and again he tracked down the phantom of “nature” within culture through his ephemeral, three-dimensionally materialized comments, drawings, photographs, slide projections, films, and documentary sound recordings. In long-term projects he developed presentation spaces that primarily explored different cultural systems and their specific conceptions of space and time.

For Bregenz the artist is developing a work that is radically new even to himself. Departing from sound recordings made during a four-year period on Denning's Point, a peninsula that juts out into the Hudson River north of New York, Lothar Baumgarten will create an audio work in seven “phonetic sculptures” for three floors of the KUB. They will be acoustic pieces of urban phonetic structures marked by changing weather conditions, animal cries, and sounds made by plants and the movements of man and machine. A document of found conditions that renders audible a phonic reality exposed to the changing seasons (ice floes, diesel locomotives, bullfrogs, wind and rain ...). On each floor the visitor will encounter a different, roughly one-hour-long acoustic picture amidst empty architecture.

These sound pieces draw their physicality and sculptural character from the complexity of their intonation. They have a symphonic dimension. Special surround sound technology virtually transports the listener to the location where the events took place and lets him or her experience the drama and powerful enactment of nature transformed into culture.

◀  
Lothar Baumgarten  
America Invention 1985–1988, 1993  
Installation view Solomon R. Guggenheim Museum,  
New York, 1993  
© Lothar Baumgarten, VBK, Wien, 2008

◀  
Lothar Baumgarten  
America: Señores Naturales  
Venice Biennale, 1984 ©  
Lothar Baumgarten, VBK, Wien, 2008



KUB 09.03

## Antony Gormley Exhibition at the KUB

12|07 – 04|10|2009

Antony Gormley,  
born in London in 1950, lives and works in  
London. 1968–1971 Trinity College, Cambridge;  
1974–1979 Central School of Art; Goldsmith  
College; Slade School of Art; Turner Prize  
(1994).  
Exhibitions (selection): British Museum, London  
(2008); Hayward Gallery, London (2007); Tate  
Britain, London (2004); Irish Museum of Modern  
Art, Dublin (1996); Corcoran Gallery,  
Washington D.C. (1992); Louisiana Museum,  
Humblebaek (1989); documenta 8 (1987);  
Venice Biennale (1982).  
In his work, Gormley addresses the human body  
as the site of memory and transformation and  
uses both individual figures and ensembles to  
question fragility, nature, and perception.

◀  
Antony Gormley  
Critical Mass II, 1995  
Installation view, Musée d'Art Moderne  
St Etienne, France, 2008  
Courtesy: Antony Gormley and  
Jay Jopling/White Cube, London  
Photo: Yves Bresson

◀  
Antony Gormley  
Allotment II, 1996  
Installation view Baltic Centre for  
Contemporary Art, Gateshead, 2003  
Courtesy: Antony Gormley and  
Jay Jopling/White Cube, London  
Photo: Collin Davison

◀  
Antony Gormley  
Body & Fruit, 1991/93  
Installation view, Malmö Konstall, Sweden  
Courtesy: Antony Gormley and  
Jay Jopling/White Cube, London  
Photo: Jan Uvelius

Antony Gormley ranks among the most important artists in the world and is one of Great Britain's major 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.

The exhibition at the KUB brings together four large-scale major work series from Antony Gormley's oeuvre from the period between 1995 and 2009: the "Expansion" works, "Allotment," "Critical Mass," and a new installation. Embedded in the context of Peter Zumthor's architecture, they challenge the fine line in the human psyche that marks the mental balance between asserting oneself as an individual and blending into the masses.

“  
**‘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.**  
”

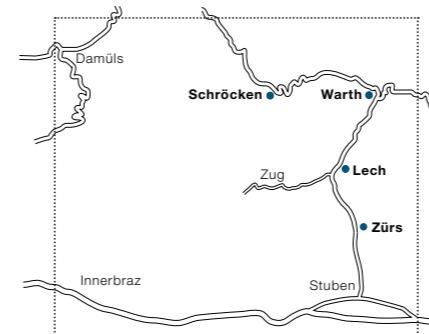
Antony Gormley



## KUB Project

# Antony Gormley Horizon Field

2010–2011



“Horizon Field” installation site

Antony Gormley has staged spectacular projects in archetypal natural landscapes all over the world, including along the sea, in the desert, and in Norwegian fjord landscapes. For one such project in 1997, he erected 100 life-size cast-iron figures of his body in the intertidal zone off the North Sea coast of Cuxhaven in Germany.

“Horizon Field” consists of one hundred life-size cast iron figures of a human body. The sculptures are spread at 2,039 meters above sea level over roughly one hundred square kilometers in the Hinterwald, Hochtannberg, and Arlberg area and extend from the Kanisfluh to the Flexen Pass and Arlberg Pass. 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 all one hundred figures form an ideal horizon line within this alpine region.

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.

The project „Horizon Field“ by Antony Gormley is planned for 2010.

◀  
Antony Gormley  
Horizon Field, 2010–2011  
Simulation of an installation site

## Tony Oursler

24|10| 2009 – 17|01|2010



**Tony Oursler**, born in New York in 1957, lives and works in New York. 1979 California Institute for the Arts, BFA.; in 1977 founds the punk band "Poetic" with his art school buddies Mike Kelley and John Miller. Exhibitions (selection): Kunstmuseum Bonn (2007); Centre Pompidou, Paris; Whitney Museum, New York (2006); Tate Liverpool (2004); Landesmuseum Joanneum, Graz (2003); Jeu de Paume, Paris (2005); Hirshhorn Museum, Washington D.C. (1998); Museum of Modern Art, New York (1995). The photographer, video, and installation artist is known above all for his dummies, which he creates by projecting faces and bodies onto dolls and stuffed objects and confronting the visitors with their theatrical monologues.

◀  
**Tony Oursler**  
Cosmic Cloud, video installation, 2007  
Fiberglass element: 155 x 53 x 99 cm  
DVD video projection with sound  
Performance Tony Oursler

◀  
**Tony Oursler**  
sad-killer-knocked-down-core-melt-ricochet, video installation, 2007  
Fiberglass elements: 114 x 53 x 53 cm  
DVD video projection with sound  
Performances by Constance DeJong and Candice Fortin

◀  
**Tony Oursler**  
Liquid, 2008  
Video projection  
Courtesy: Lisson Gallery London

Along with Bill Viola and Gary Hill, Tony Oursler is one of the best-known American video artists who pioneered the breaking down of borders in the medium. To him "video is like water [...] an entirely ethereal form which was locked into the television for 50 years." In keeping with this idea, his work in the early 1990s evolved into video-sculpture, the artist freeing his video faces from the screen and projecting them onto objects, pillow-like heads, and cloth dolls.

Oursler's work falls somewhere between sculpture and performance. He often collaborates with the performance artist Tracy Leipold. Trapped beneath furniture or crouching in corners, his figures tell stories. In this way Oursler has his manic figures rant, scream, scold, moan, and repeatedly bark out sentence fragments as if obsessed or controlled by some outside force.

His new works often consist of several sculptural video elements and, like his joint work with Mike Kelley at the DOCUMENTA IX (1992), occupy entire rooms, turning the viewer into an actor in the scene. The media gaze into the depths of the psyche is impressively intensified.

In the summer of 2001, Tony Oursler staged a spectacular video-sound installation for the KUB: "Flucht," which he projected on the glass façade of the Kunsthaus. For his first large-scale solo exhibition in Austria he will be creating new works for the entire building. Following his solo show at the Metro Pictures Gallery in New York in 2006, the exhibition at the Kunsthaus Bregenz promises a new, exciting glimpse into the artist's unsettling work.



## KUB Projects

## KUB Billboards

### KUB Billboards 2009

#### Jan Fabre

until 01 | 25 | 2009

Prominent Vorarlberg personalities have agreed to shave off their hair and let Jan Fabre place a "cauliflower brain" on their heads. Photographic portraits – cropped so that the eyes barely make it into the frame – have been enlarged for the KUB Billboards.

#### Markus Schinwald

01 | 26 | – 04 | 13 | 2009

Accompanying his exhibition at the KUB, Markus Schinwald will be using the KUB Billboards to show selected photos.

#### Lothar Baumgarten

04 | 14 | – 06 | 21 | 2009

Accompanying his exhibition at the KUB, Lothar Baumgarten will be using KUB Billboards to show photos or text installations.

#### Pieter Hugo (during Antony Gormley)

Photos from the series "Hyena Men"

06 | 22 | – 10 | 18 | 2009

Pieter Hugo photographed itinerant performers in Nigeria, who for a fee display tame hyenas on chains to crowds of onlookers. On the KUB Billboards they are suddenly thrown into a completely different context.

#### Tony Oursler

10 | 19 | 2009 – 01 | 17 | 2010

Accompanying his exhibition at the KUB, Tony Oursler will use the KUB Billboards to show selected photographic works.

←

#### KUB Billboards

Daniel Schwarz, 2008

Miroslav Tichý, 2008

The KUB Billboards along the Seestraße are among the most high-profile and controversial artistic interventions in the public space of Bregenz. They are used for art projects specially designed for this site by Austrian and international artists. For the Kunsthau Bregenz and the participating artists, the KUB Billboards constitute an important instrument for communicating with a wider public. The Billboards open a new broad discussion platform for the discourse of contemporary art and current themes.

For its programming, the KUB Billboards draw primarily from projects by artists exhibiting at the Kunsthau Bregenz. In addition, there are also series by artists, particularly ones from Vorarlberg, who use this prominent place to present their current work for discussion.



## KUB Projects

### KUB Arena

◀  
Stanley Kubrick program in the  
open-air theater on the KUB Plaza  
03.08. – 10.08.2008

◀  
Carsten Höller  
Carrousel  
Kunsthhaus Bregenz, 12.04. – 01.06.2008  
Installation view ground floor

The KUB Arena of the Kunsthhaus 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.



**Tools**  
 Invitation cards, invitation brochures, information booklets, Save the Date cards, newspapers, image brochures, postcards, posters, megaposters, fliers, ads, advertising texts, press service, website, e-news, participation in art fairs, sponsor care, event supervision, trips with the Members of the Kunsthaus Bregenz

## Press and Public Relations

The aim of our press and public relations activities is to reinforce the good standing of the Kunsthaus Bregenz in Austria and abroad by maintaining its ongoing and widespread presence in the media and implementing focused marketing strategies and PR tools. One of the most important PR tools is the printed material published by the Kunsthaus Bregenz itself, e.g. the invitation cards, information booklets, and posters accompanying each exhibition, as well as the annual programs, newspapers, and our website. All these serve to inform the public and at the same time convey the corporate identity of the Kunsthaus.



In 2009, the KUB plans to keep its discursive forums with lectures and talks and to continue the series "Diskurs-Architektur."

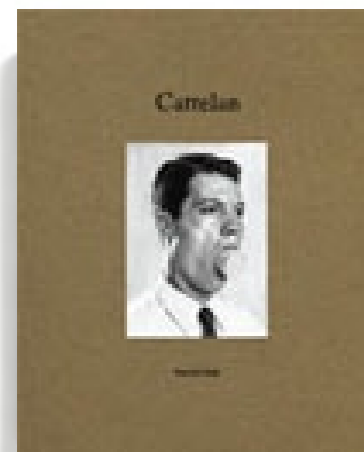
## Education

At the interface of the artwork, the audience, and society, the art education team at the Kunsthaus 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 guided tours have become a permanent part of the event program. Special highlights include the tours led by the director or curator, studio visits, dialogue tours with the artists, or architectural and backstage tours.

## Publications

To accompany its exhibitions, Kunsthaus Bregenz publishes catalogues that are produced in close cooperation with the artists and leading graphic designers as Walter Nikkels, Stefan Sagmeister, Martina Goldner, Bruce Mau, Hans Werner Holzwarth, Peter Dorén, or Bernd Altenried/Stefan Gassner. 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.



Catalogues will be published on all the exhibitions and the project "Horizon Field."

## Editions

Based on close working ties with the artists, special editions are created exclusively for Kunsthaus Bregenz. In 2008, editions were produced in cooperation with Maurizio Cattelan, Carsten Höller, Richard Serra, and Jan Fabre.

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.



Special art editions will be produced in conjunction with the exhibitions Markus Schinwald, Lothar Baumgarten, Antony Gormley, and Tony Oursler.



← Members of the Society of Friends of the Kunsthau Bregenz on a group trip to the Venice Biennale 2007

## Friends and Partners

Presenting Sponsor

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Hypo Landesbank Vorarlberg

Sponsors for *KUB Arena*

MONTFORT WERBUNG

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Cultural bodies



Kulturhäuser Betriebs-gesellschaft mbH

Gesellschaft der Freunde des Kunsthau Bregenz

The success of the work of Kunsthau 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 Kunsthau 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, Hypo Landesbank Vorarlberg, and Zumtobel have become essential partners for Kunsthau 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.

## Program 2009

Kunsthaus Bregenz



**Kunsthaus Bregenz**

### Opening hours

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

### Information and registration for guided tours

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### Concept

Eckhard Schneider

### Text

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Birgit Albers |  
Winfried Nußbaumüller |  
Katrin Wiethge |

### Editors

Birgit Albers |  
Melanie Büchel

### Copy editing

Wolfgang Astelbauer |  
Antje Kühn

### Photos

© Lothar Baumgarten, VBK, Vienna,  
2008 as well as photographers,  
artists, and legal successors

### Basic graphic design concept

Clemens Theobert Schedler  
Büro für konkrete Gestaltung

### Design implementation

Bernd Altenried | Stefan Gassner