



*Kunsthhaus Bregenz*

**KUB 10**

**Program 2010**

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Kunsthhaus Bregenz

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◀  
Kunsthau Bregenz  
Staircase  
Photograph: Hélène Binet

## Kunsthau Bregenz

“The Kunsthau Bregenz offers the ideal architecture for the presentation of specially created large-scale works and the implementation of sophisticated exhibition- and education-oriented formats.” Yilmaz Dziewior

The KUB sets high international standards. One aspect of its unique profile is its extraordinary ability to bring together architecture, art, public relations, education, publications, and editions to produce a striking overall image.

In the future, in addition to the comprehensive and representative exhibitions with site-specific works created especially for the KUB’s distinctive spaces, an increased number of projects are being planned for the KUB Arena with an emphasis on the work process and interdisciplinarity.

In terms of presentation, the Kunsthau Bregenz will continue its exhibitions by artists from North America and Europe, but it also plans to intensify its focus on Africa, Asia, and Latin America, with the intent of providing a more richly faceted view of contemporary art.

A further aspect of future programming will explore the premises of the art system by conducting a closer examination of the conditions of production, presentation, and education present in current art and culture, for example Cosima von Bonin, who poses questions of authorship, or artists working at the interface of film and visual arts like Harun Farocki who investigates the power of (media) images.

## Taking Stock 2009



### Measuring the Body

"Designed by the Swiss star architect and Pritzker Prize winner Peter Zumthor, the Kunsthau Bregenz ranks worldwide as an outstanding museum from both an architectural and a programmatic point of view. No wonder prominent artists are eager to arrange and present their work in these four exhibition spaces stacked one over the other."

Badisches Tagblatt, 8/22/2009  
Günter Schehl



### Key Facts 2009

Visitors: an estimated 50,000

Visitors to Jan Fabre's exhibition,  
Venice Biennale: 36,000

Contribution by Land Vorarlberg:  
1,956,000 euros (64.0 %)

Own revenue:  
1,100,000 euros (36.0 %)

◀  
Tony Oursler  
*Liquid*, 2008  
Video projection  
KUB facade

◀  
Vaporetto for promoting the exhibition "Jan Fabre:  
From the Feet to the Brain," Arsenale Novissimo,  
6 June – 20 September 2009  
Photograph: Geert Van der Auwera

Not only has 2009 been an successful year from a financial point of view, but the Kunsthau Bregenz has also been able to reconfirm its international standing as one of the leading exhibition halls in Europe. This it has done in part with large-scale shows including works created especially for the Kunsthau Bregenz by Markus Schinwald, Lothar Baumgarten, Antony Gormley, and Tony Oursler. Many artists have explicitly praised the KUB for providing the kind of presentation conditions they are unable to find anywhere else and for the way it combines architecture and art into a unified whole.

A major highlight of 2009 was the presentation of Jan Fabre's exhibition (shown at the KUB in 2008) in the new halls of the Arsenal at the Venice Biennale. The show was seen by 36,000 visitors.

The exhibitions at the Kunsthau Bregenz received extremely positive reactions from audiences and the media alike. Overall, this clearly demonstrates the great scope of the KUB whose ongoing endeavors to build ties to an audience interested in the issues explored has paid off. An important contribution in this respect has been made by major efforts in the areas of public relations and education as well as through the worldwide distribution of publications.



**KUB 10**

**Program 2010**



**Candice Breitz**

02|06| – 04|11|2010

**Roni Horn**

04|24| – 07|04|2010

**Cosima von Bonin**

07|18| – 10|03|2010

**Harun Farocki**

10|23|2010 – 01|09|2011



**S. 7**

Cosima von Bonin

*if? if?*

Installation view, Galerie Daniel Buchholz,

Cologne, 2008

Courtesy Galerie Daniel Buchholz,

Cologne/Berlin

## Exhibitions 2010

In 2010 the general theme of the exhibitions at the Kunsthau Bregenz will focus on issues of identity. The artist Candice Breitz, who was born in South Africa and now lives in Berlin, for example, deals with identical twins and the relation between those traits one is born with and those acquired through socialization. The New York artist Roni Horn uses various media, such as photography, drawing, and sculpture, to create portraits of people whose position hovers between authenticity and literary fiction. In her early exhibitions, the Cologne-based artist Cosima von Bonin has often used artists, musicians, and other cultural producers from her circle of friends to explore artistic identity, and even in her current large-scale installations and canvas works there is no one individual signature apparent in her work. The films and video installations of the Berlin and Vienna-based artist Harun Farocki, who explores the impact machines have on our perception and the images we have of ourselves, demonstrates that one's own identity is always the product of social circumstances. All exhibitions have been developed especially for the Kunsthau Bregenz and most works have been created for its specific spaces.

An important new aspect of the KUB's programming will be the activation of the KUB Arena. This space is intended to feature interdisciplinary projects conceived in collaboration with architects, archives, and other culture producers. The first project is scheduled for the summer of 2010 and will be developed by the Berlin-based architectural collective raumlaborberlin.

With the ambitious landscape intervention *Horizon Field* by Antony Gormley the Kunsthau will be continuing its cooperation with the British artist and setting new standards for its outdoor projects.



## KUB 10.01

# Candice Breitz

02|06| – 04|11|2010

**Candice Breitz** holds degrees from the University of the Witwatersrand (Johannesburg), the University of Chicago, and Columbia University. She has participated in the Whitney Museum's Independent Studio Program. Her work has been shown in countless group and solo exhibitions: New Museum (New York), Castello di Rivoli (Turin), Palais de Tokyo (Paris), Modern Art Oxford (Oxford), De Appel (Amsterdam), Moderna Museet (Stockholm). She has taken part in biennials in Johannesburg (1995), São Paulo (1998), Istanbul (1999), Gwangju (2000), Taipei (2000), and Venice (2005). In 2007 she was awarded the Prix International d'Art Contemporain by the Fondation Prince Pierre de Monaco. Candice Breitz lives and works in Berlin and is a tenured professor at the University of Fine Arts in Braunschweig.

The work of Candice Breitz (born in Johannesburg, South Africa, in 1972) is consistent and yet always provides new surprises. Breitz began with collage-like photographs (*Rainbow Series*, 1996) before she began making moving pictures in the late 1990s. In 2005 her first big break came at the Venice Biennale with her video installation *Mother + Father*, a series of stereotypical scenes edited into a portrait of the Hollywood version of the roles of parents.

In her characteristic method of montage and collage she uses new footage as well as material from familiar films, modifying them digitally by restructuring, shaping, and editing them according to her own script. Her technically sophisticated and thematically complex video pieces examine the narrative structures of Hollywood cinema, the interrelationships between fans and their idols, and the position of the individual in our media-infused faceless society.

In *Him* (1968–2008) the artist montages together a conversation between 23 Jack Nicholson roles extracted from films made over a period of 40 years. This assembly of film fragments creates a schizophrenic, kaleidoscopic set of interactions between the multiple Jacks.

In her complex video installations – composed of many screens often arranged as a solid wall – Candice Breitz examines the mainstream effect of pop culture in terms of mythos, idol, projection, and identity. Her depictions of pop music fans alternately confirm and mock set stereotypes and embrace both social conventions and the creative potential of expressing one's own identity in today's digital society.

The Kunsthau Bregenz will be presenting the artist's most well-known large-format video installations as well as several new pieces which have never been shown in Europe before. The premiere of the video installation *New York, New York*, 2009, which was created especially for the exhibition as a co-production of Performa, New York, and the Kunsthau Bregenz, will provide a special highlight.



←  
Candice Breitz  
*Factum Kang*, 2009  
From the series "Factum," 2009  
Dual-channel installation: 2 hard drives  
Duration of loop: 69 minutes, 10 seconds  
Commissioned by The Power Plant, Toronto;  
commissioning partner: Partners in Art

←  
Candice Breitz  
The cast of *New York, New York*, 2009  
A Performa Commission with Kunsthau Bregenz  
Produced by Performa in association with The Power Plant, Toronto and Scott Macaulay  
Supported by The TOBY Fund, Goodman Gallery, and Performa Producer's Circle member David Raymond  
Photograph: Jason Schmidt

## Roni Horn

04|24|–07|04|2010



**Roni Horn's** work has been shown in numerous large international solo and group exhibitions. The Whitney Museum in New York is currently running a major survey show entitled "Roni Horn a.k.a. Roni Horn." This is the third venue of this exhibition after the Tate Modern, London, and the Collection Lambert in Avignon. Roni Horn has also had one-person shows at the Australian Centre for Contemporary Art, Melbourne (2007), the Reykjavík Art Museum (2007), the Inverleith House, Edinburgh (2006), the Art Institute of Chicago (2004), the Folkwang Museum, Essen (2004), the Centre Georges Pompidou, Paris (2003), the Dia Center for the Arts, New York (2001–2002), the Castello di Rivoli, Turin (2000), the Musée d'Art Moderne de la Ville de Paris (1999), the De Pont Foundation for Contemporary Art, Tilburg (1998), the Wexner Center for the Arts (1996), Ohio, and the Kunsthalle Basel (1995), among others. Her most important group exhibitions include the Whitney Biennial in New York (2004), the 47th Venice Biennale (1997), and the documenta 9 in Kassel (1992). Roni Horn lives and works in New York and Reykjavík.

Roni Horn (\*1955 in New York) has achieved international recognition as a prominent and influential contemporary artist. Since the early 1970s she has worked across artistic forms, producing sculpture, photographs, artist books, and drawings. Because she chooses not to privilege any one medium, her art defies easy categorization. Materials – used with remarkable virtuosity and sensitivity – take on metaphorical qualities and relate key themes with great visual power.

One important aspect of her practice is an exploration of the possibilities of language as sculptural form. In cuboid or rod-shaped sculptures made of copper and polished aluminum Horn incorporates fragments of texts by Emily Dickinson or Franz Kafka. A selection from this series entitled *White Dickinsons* will be on view at the Kunsthau Bregenz.

The exhibition will also include a new glass work, *Well and Truly* (2009), which is comprised of several objects installed over an entire floor. Additionally, the Kunsthau will present the photo installation *a.k.a.*, (2008/09). This recently-completed piece consists of 15 portrait pairs of photographs collected over the course of several decades by the artist.

Experienced all together, the recurring motifs of doubling and identity in each of these material genres reveal a broader link between portraiture and landscape, time and matter.



◀  
Roni Horn  
*a.k.a.* (detail), 2008–2009  
Ink jet prints on rag paper, 30 paired photographs  
38.1 x 33 cm each  
Courtesy the artist and Hauser & Wirth

◀  
Roni Horn  
*White Dickinsons:*  
*ALWAYS BEGINS BY DEGREES*, 2006  
Aluminum and solid cast white plastic  
123.2 x 5 x 5 cm  
Courtesy the artist and Hauser & Wirth  
Photograph: A. Burger

## Cosima von Bonin

07|18| – 10|03|2010



**Cosima von Bonin** has had solo exhibitions in the Galerie Buchholz, Cologne (2008), the Museum of Contemporary Art Los Angeles (2007), the Friedrich Petzel Gallery, New York (2006), the Kölnischer Kunstverein, Cologne (2004), the Kunstverein Hamburg (2001), the Kunstverein Braunschweig (2000), and K-raum Daxer, Munich (1993), among others. Major group exhibitions she has taken part in include the documenta 12, Kassel (2007), "Make Your Own Life: Artists In and Out of Cologne," Institute of Contemporary Art, University of Pennsylvania, Philadelphia (2006), "La modernité et la Côte d'Azur," Villa Arson, Nice (1997), "Glockengeschrei nach Deutz. Das Beste aller Seiten," Galerie Daniel Buchholz, Cologne, and "NowHere (Incandescent)," Louisiana Museum of Modern Art, Humlebaek (1996).

With the last documenta, in which Cosima von Bonin (born in Mombasa, Kenya, in 1962; lives and works in Cologne) participated with numerous works spread throughout the show, the artist has clearly and once and for all forfeited her status as an insider tip or so-called "artist's artist." Despite her large-scale exhibition at the Museum of Contemporary Art in Los Angeles in 2007 and the comprehensive catalogue that was published in conjunction with this one-woman show, her work has still been rarely shown in Europe since then.

The large-scale presentation at the Kunsthau Bregenz marks the beginning of a new chapter, for directly after this show ends, the Witte de With in Rotterdam will be dedicating a solo exhibition to von Bonin. The show in Bregenz will, however, unlike the subsequent exhibition, exclusively feature new works created specifically for the Kunsthau and its spaces. It will be the largest exhibition of her work to date.

Cosima von Bonin first made a name for herself in the early 1990s through exhibitions in which, rather than showing her own work, she invited other culture producers, e.g. musicians or art critics, to give performances. By questioning the function of authorship, an issue that was clearly expressed above all in her early participatory works, she was consciously as well as unconsciously opposing exploitation by the art system. Today, in a kind of exaggerated affirmation through her canvas works made of found fabric and rags or her huge cloth mushrooms and dogs, Cosima von Bonin either tends to dominate the system like a gigantic octopus or voluntarily surrender to it, but this is always bound to the stance that each work could be her last, that she might at any time retire from being an artist. Her titles *Relax, it's only a Ghost* or *The Fatigue Empire* are poetic descriptions of this fragile strength. In this sense, Cosima von Bonin is an extremely political artist whose work is characterized by an immediately perceptible aesthetic dimension. This dialectic is a core feature of her work.

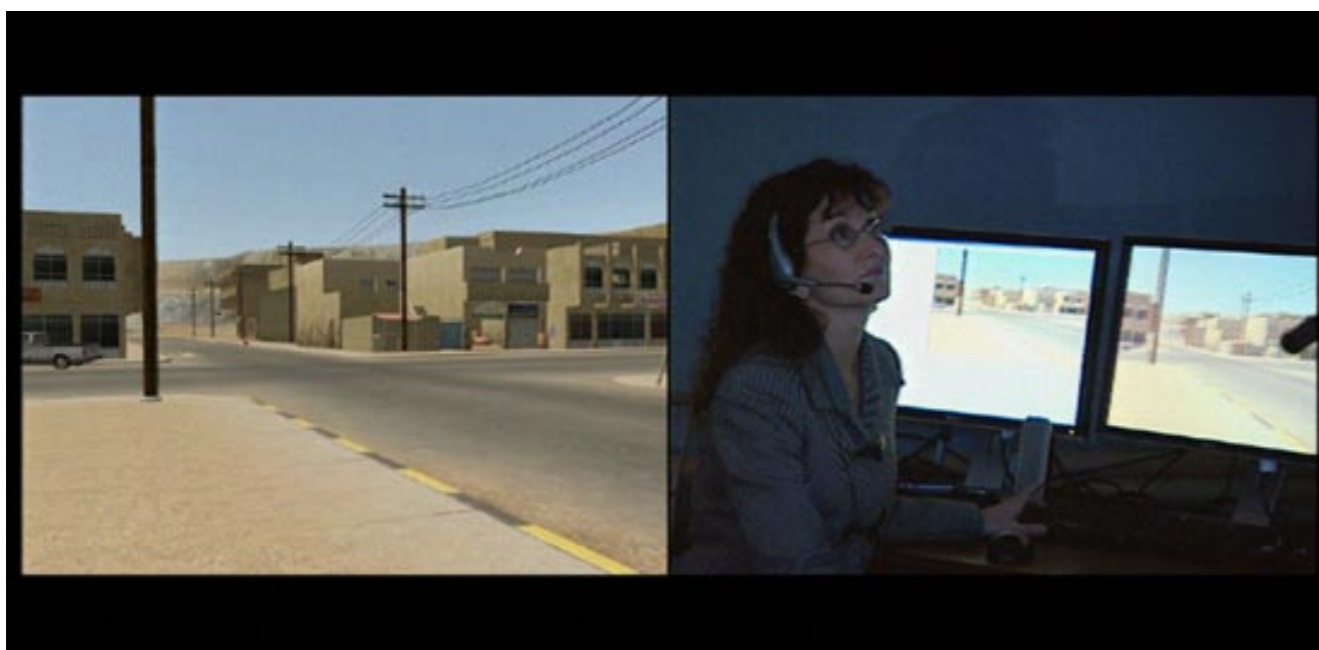


◀  
Cosima von Bonin  
*Roger and Out*  
Installation view, The Museum of Contemporary Art  
Los Angeles, 2007  
Courtesy Galerie Daniel Buchholz, Cologne/Berlin

## KUB 10.04

### Harun Farocki

10|23|2010 – 01|09|2011



**Harun Farocki**, was born in 1944 in Nový Jičín, a part of Czechoslovakia annexed by Germany at the time. He lives in Berlin. From 1966 to 1968 he studied at the German Film and Television Academy, Berlin (West). 1974–1984 author and editor of the journal *Filmkritik*, Munich. 1998–1999 *Speaking about Godard*, New York/Berlin (co-written by Kaja Silverman). 1993–1999 visiting professor at the University of California, Berkeley. Since 1966 more than 100 productions for television or cinema: children's television, documentaries, essay films, story films. Since 1996 numerous group and solo exhibitions in museums and galleries. 2007 presentation of *Deep Play* at the documenta 12. Since 2004 visiting professor, since 2006 full professor at the Academy of Fine Arts Vienna.

In his films and video installations Harun Farocki deals with the socio-political dimension of moving pictures. For these works he uses archive material as well as new footage he has shot himself. He is most well-known for films that are part fiction, part documentary and which explore the controlling and surveillance function of the medium. Over the last two decades the filmmaker Harun Farocki has increasingly moved into the field of contemporary art through his large-scale video installations. In addition to his numerous years of participation in the documenta and his many solo exhibitions in renowned museums, he is also very influential to a younger generation of artists, especially due to his professorship at the Academy of Fine Arts Vienna.

For his large-scale solo exhibition at the Kunsthau Bregenz he will not only be presenting an overview of his work to date but will also be creating new pieces specifically for the KUB. In conjunction with the exhibition, the KUB will be working with the artist to develop special presentation forms to help make his essay and feature films and his work conceived as art more accessible to audiences.

◀  
Harun Farocki  
*Immersion*, 2009



◀  
Kunsthhaus Bregenz  
Foyer  
Photograph: Hélène Binet

## KUB Arena

Since 2003 the six-meter-high, roughly 300-m<sup>2</sup>-large foyer of the Kunsthaus has been known as the KUB Arena. It was planned as a transition zone between the public space of the urban surroundings and the museum, a kind of connection joint between the visitors entering the building and the artwork presented on the three levels above it. It was a space intended for conveying art education, a space in which public discussions, guided tours, lectures, and film screenings could take place. Still, even though countless events of this kind have been held here, there is no concrete public awareness of what the KUB Arena actually is.

We intend to expand and more precisely define the profile of the KUB Arena in the future. We aim at changing its image from being a space reserved for presenting contemporary art to one for exploring ideas of presentation and searching for experimental forms of representation. In the future, the KUB Arena will seek to examine the fundamental questions of contemporary art, e.g. issues of authorship, space, institutional critique, postcolonialism, and forms of curatorial practice. It will serve as a space for experimentation and investigation in which cultural and sociopolitical issues can be addressed in a context-oriented way. At the same time, an important focus will be on artistic activity that uses the social, urban, economic, or media-defined space by employing communicative and participatory strategies.

**The program of the KUB Arena will be divided into various categories:**

### **Architecture Series**

Once or twice a year, young established architectural firms will be invited to develop architectural presentation forms to serve as the setting for discursive events in cooperation with the KUB Arena. Above all, the themes addressed should be relevant to both the visual arts and architecture (e.g. issues relating to space, the public realm, urbanism).

### **Interdisciplinary Forum**

In the KUB Arena the focus will be expanded to include the exploration of the interdisciplinary fields of cultural studies, feminist theory, philosophy, and aesthetic and political practice. In this context, the lectures, symposia, and film screenings will be augmented to include interdisciplinary educational formats held in the KUB Arena at regular intervals with the support and cooperation of experts from various fields, perhaps through the incorporation of music, dance, theater, and performance.



<  
 raumlaborberlin  
*Küchenmonument*, 2008  
 Bootle, South Sefton, Liverpool  
 Realized as part of the "Art for Places" project  
 (Liverpool Biennial)  
 Photograph: Matthias Rick

raumlaborberlin  
*Spacebuster*, 2009  
 New York City  
 Photograph: Alan Tansey

**Eva Birkenstock**, born in Siegen in 1978, studied cultural anthropology, art history, and Spanish philology and Romance studies in Cologne, Havana, and Berlin. 2005–2008 academic assistant at the Kunstverein in Hamburg. Since the winter semester of 2008 teaching positions at the Leuphana University of Lüneburg. 2008–2010 artistic director at the Halle für Kunst, Lüneburg, e. V. Since August 2009 academic assistant at the Kunstraum of the Leuphana Universität Lüneburg. Starting February 2010 curator of the KUB Arena of the Kunsthaus Bregenz.

### Networking Models

The KUB Arena should be seen as a place that encourages networking in the form of longer-term collaboration between local and international partners. Jointly conceived projects will be realized with other institutions, such as archives, trade journals, artist groups, collectives, art universities, art magazines, cinemas, and other public institutions.

### The Internet

The new concept of the KUB Arena involves establishing a real place where the virtual space of the Internet can be activated and incorporated. It is conceived as a dynamic platform of exchange and interaction with its users. At the same time it will also be a space that reflects artistic web projects initiated by the KUB Arena and takes a critical look at digital media and their usability (Facebook, YouTube, Flickr). Documentation of all events held in the KUB Arena will be available for download as podcasts from our website. In this way we hope to further increase our audience significantly.

### Writings on Theory

The themes addressed in the above-described events will also be available in written form.

### Curator

Starting on February 1, 2010, Eva Birkenstock will be the new curator of the KUB Arena.

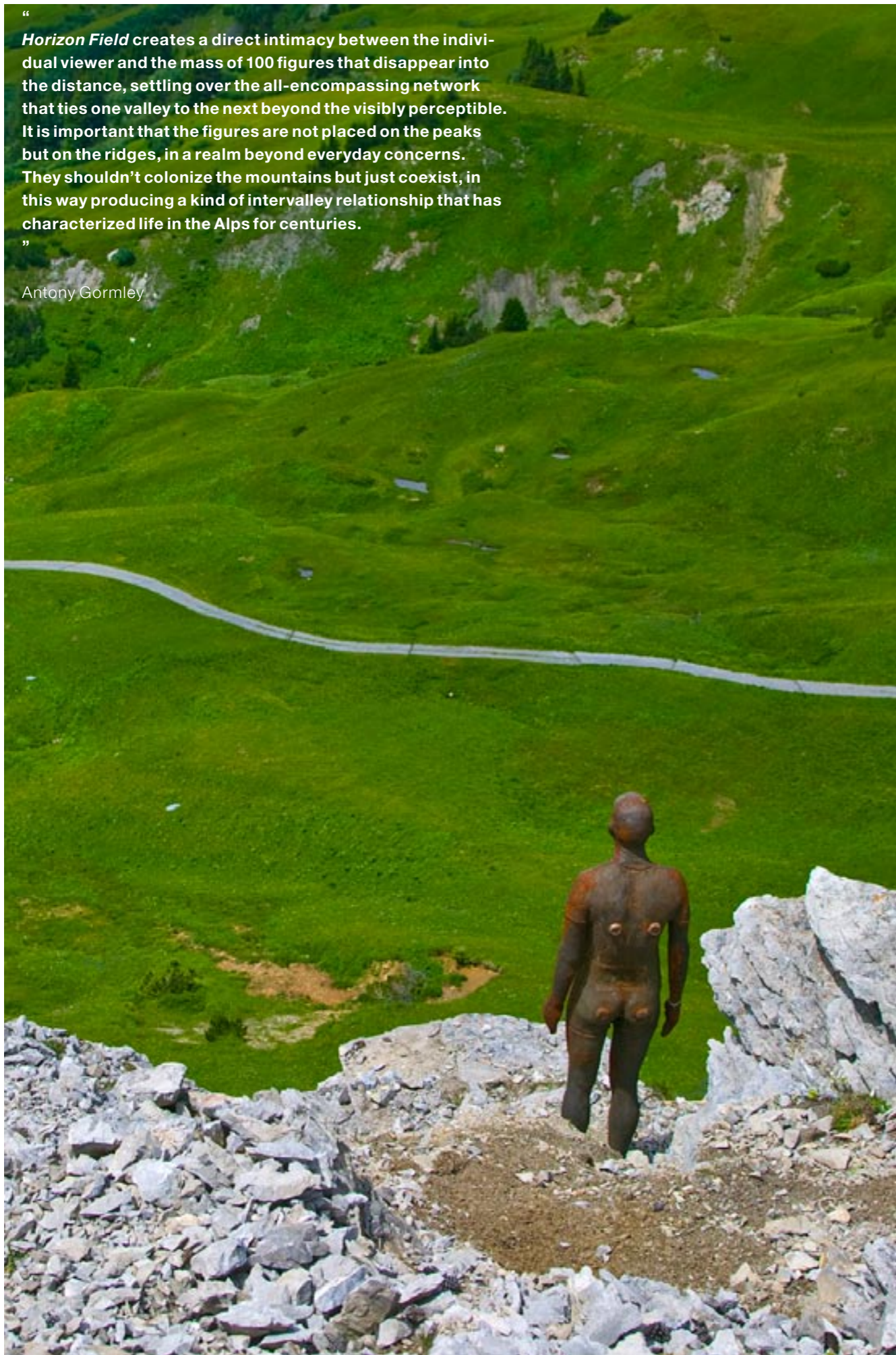
### Start July 2010

The new KUB Arena will launch its first installation with the architectural and urban design collective raumlaborberlin. This event will run parallel to the Cosima von Bonin exhibition.

raumlaborberlin was founded in 1999 as an interdisciplinary community of architects and artists that forms project-related work groups to pursue joint goals and address common issues in architecture.

“  
*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.  
 ”

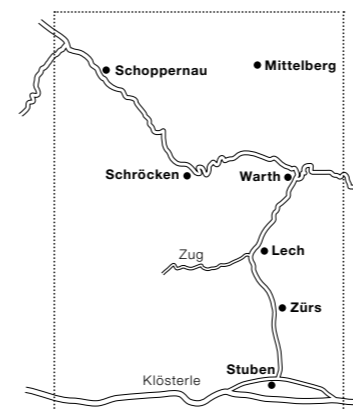
Antony Gormley



## KUB Projekt

# Antony Gormley Horizon Field

2010 – 2011



Region *Horizon Field*

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 and fifty-one square kilometers in the remote Bregenzerwald, Hochtannberg, and Arlberg areas. 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 the subject of 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. Preliminary negotiations with the authorities in charge and property owners have been positive so far, and within the next few weeks we expect to receive final authorization to carry out the project.

◀  
 Antony Gormley  
 Test installation for the planned project *Horizon Field*  
 (2010) in Lech, July 2009  
 Photograph: Markus Tretter  
 Copyright Antony Gormley, Kunsthhaus Bregenz



## KUB Billboards

### KUB-Billboards 2010

#### Candice Breitz

01|18| – 04|11|2010

#### Roni Horn

04|12| – 07|04|2010

#### Cosima von Bonin

07|05| – 10|03|2010

#### Harun Farocki

10|04|2010 – 01|09|2011

Since the opening of the Kunsthau Bregenz in the summer of 1997, the seven KUB Billboards, each measuring 342 x 342 cm and situated along the Seestraße in Bregenz, have been continuously used to display art projects created by Austrian and international artists specifically for this site.

Because of their location along one of the busiest streets that runs through the middle of town from the train station to the Kunsthau, the KUB Billboards are among the most high-profile and widely discussed artistic interventions in the public space of Bregenz.

For the Kunsthau Bregenz and the participating artists, the KUB Billboards are an important instrument for communicating with a wider public. The Billboards also reach people who tend to avoid or somehow never make it to the White Cube of the Kunsthau. They introduce an extensive platform for discussion about contemporary art and current themes. The subjects of the Billboards have in the past repeatedly caused positive, but also controversial reactions in the form of letters to the editor in local newspapers or comments on Internet forums, in phone calls, public radio debates, and in round-table discussions at the Kunsthau and continue to do so in the present.

In terms of programming, the KUB Billboards are designed in part by the artists of the exhibitions at the Kunsthau Bregenz, who in this way also have the opportunity to communicate their work outside of the KUB, but there are also series of works by artists who have been invited specifically for this task. They are generally from Vorarlberg and have the chance to pose their current work as a subject of discussion at this prominent site.

The artists invited to contribute in 2010 are Candice Breitz, Roni Horn, Cosima von Bonin, and Harun Farocki.

◀  
KUB-Billboards  
Alexandra Vogt, 2009

KUB-Billboards  
Tony Oursler, 2009



#### PR Tools

Invitation cards and brochures, information booklets, Save-the-Date cards, newspapers, image brochures, postcards, posters, fliers, ads, commercial material, press service, website, e-news, presentations at art fairs, sponsor relations, event support, Friends of the Kunsthau Bregenz trips

## Press and Public Relations

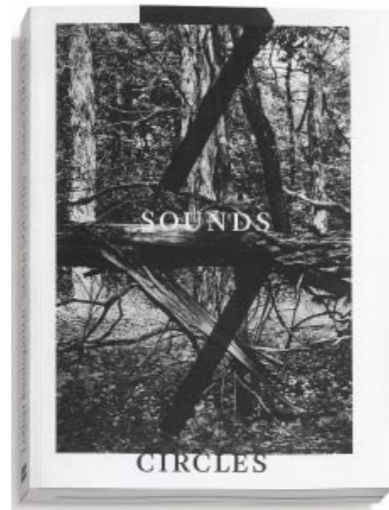
The aim of our press and public relations activities is to reinforce the good standing of the Kunsthau Bregenz in Austria and abroad by maintaining its ongoing and widespread presence in the media and implementing focused marketing strategies and PR tools. One of the most important PR tools is the printed material published by the Kunsthau 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 Kunsthau.



In 2010 we plan to continue the discursive forums with lectures and discussions and the series "Diskurs Architektur."

## Education

At the interface of the artwork, the audience, and society, the art education team at the Kunsthau 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 in 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.



A new theory series and catalogues on all the exhibitions and the project *Horizon Field* will be published.

## Publications

To accompany its exhibitions, the Kunsthau Bregenz publishes catalogues that are produced in close cooperation with the artists and leading graphic designers. 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. In 2010 we will be introducing a new series of work catalogues starting with a publication on Candice Breitz. The series seeks to combine a careful and comprehensive documentation and a scholarly examination of the artists and their oeuvres. Generally published as bilingual editions, the catalogs are intended both for sale at the museum and for distribution worldwide.

## Editions

Editions in various formats will be published: original works of serial character, photographs, and objects.

Based on close working ties with the artists, special editions are created exclusively for the Kunsthau Bregenz. In 2008, editions were produced in cooperation with Carsten Höller, Richard Serra, and Maurizio Cattelan and in 2009 with Markus Schinwald, Lothar Baumgarten, and Antony Gormley. A special edition with Tony Oursler is also planned. In 2010 the KUB intends to produce special editions in conjunction with Candice Breitz, Roni Horn and Cosima von Bonin exhibitions. Released in very small numbers, the KUB Editions are of special interest to collectors of contemporary art. They can be purchased at subscriber's rates for the duration of the exhibition.





<  
 Kunsthau Bregenz  
 Exhibition opening  
 »Tony Oursler, LOCK 2,4,6«

## Freunde und Partner

Presenting  
Sponsor

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Principal sponsor  
of *Kunsthau Bregenz*



Hypo Landesbank  
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Sponsor  
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from



ZUMTOBEL

Cultural bodies



VORARLBERGER  
KULTURHÄUSER

Members of the  
Kunsthau Bregenz

The Kunsthau Bregenz owes its success in great part to the long-term political support of the State of Vorarlberg as the body responsible for the institution and the Kulturhäuser Betriebsgesellschaft mbH as the central service provider. Since the KUB was founded, the Society of Friends of the Kunsthau Bregenz has become an indispensable partner contributing significantly to implementing the museum's concept, in particular its education program. Other major partners include above all Montfort Werbung, Hypo Landesbank Vorarlberg, and Zumtobel. Their commitment allows the Kunsthau Bregenz to organize exhibitions and projects which demand high technical and financial investments. The sponsoring partners Hypo Landesbank Vorarlberg, Vorarlberger Kraftwerke AG, Vorarlberg Tourismus, and especially the company Hugo Boss are contributing significantly to financing the KUB project *Horizon Field* by Antony Gormley.

## Programm 2010

Kunsthaus Bregenz



**Kunsthaus Bregenz**

### Opening hours

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

### Counter

Phone (+43-55 74) 4 85 94-433

### Information and registration for guided tours

Kirsten Helfrich, ext. -415  
k.helfrich@kunsthau-bregenz.at

### Office

Margit Müller-Schwab, ext. -409  
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kunsthau-bregenz.at

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www.kunsthau-bregenz.at

### Director

Yilmaz Dziewior

### Chief executive

Artur Vonblon

### Curator

Rudolf Sagmeister

### Curator of the KUB Arena

Eva Birkenstock

### Communications

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