Kunsthau Bregenz
Karl-Tizian-Platz | Postfach 45 | 6901 Bregenz
Telefon +43-5574-48594-0 | Fax 48594-408
kub@kunsthau-bregenz.at | www.kunsthau-bregenz.at
Austria

KUB 2014.02 | Press release

Maria Eichhorn
10|05–06|07|2014

Curators of the exhibition
Yilmaz Dziewior and Rudolf Sagmeister

Press Conference
Thursday, May 08, 2014, 11 a.m.

Opening
Friday, May 09, 2014, 7 p.m.
There are only very few artists like Maria Eichhorn, whose work possesses such an extremely rigorous conceptual charisma but which also occasionally engages in a subtle humor, one with which she continually succeeds in being surprising. By means of visually minimal gestures, interventions, and large-scale works Maria Eichhorn analyzes, in vexingly enduring ways, behaviors that have been socially shaped as well as political and economic interrelationships. She frequently focuses her attention on the art system in particular.

A vivid example of this approach was her contribution to Documenta11 in Kassel (2002), when she used her project budget to found a corporation, the peculiar status of which prescribes that its capital may not increase. Since all the shares have been transferred to the corporation itself, that is, it holds all its own shares, the concept of ownership has now been resolved. This approach is diametrically opposed to the corporate structure’s usual goal, which is primarily that of increasing profits. Maria Eichhorn will be exhibiting documents on the origins and continuation of her Documenta work, together with the founding capital of 50,000 Euros, neatly stacked in bundles of 100 brand new 500 Euro notes and presented in a display case let into the wall. The result is an eloquent and aesthetically impressive commentary on the relation of art and economics. As the artist has already done with other works, Maria Eichhorn Aktiengesellschaft (Maria Eichhorn Public Limited Company) will likewise be adapted to the exhibition environment. As a consequence she will not only be taking the architectural environment of the Kunsthaus into account, but will also be extending the work to include documents that have been accrued in connection with the company’s continued existence and administration, since its last presentation at the Van Abbemuseum in Eindhoven (2007–2010).

The breadth of Maria Eichhorn’s practice is again illustrated by her Film Lexicon of Sexual Practices: begun in 1999, she has produced 11 films to date, bearing such titles as Breast Licking, Cunnilingus, French Kissing, and Love Bite. These less than 3 minute long 16 mm films depict the activity named in the respective title, in detailed close-up. As part of the installation, visitors to the exhibition can choose a film from a complete list of titles attached to the wall, their selection will then be screened for them. The work, which is only activated by visitors making a selection, addresses both social norms and basic behavioral ones within an exhibition context.

Eichhorn’s work Curtain from 1989 is likewise based on the format of a series which spans a long period of time. To date it comprises a total of ten curtains, whose number
and color were predetermined from the beginning, but which have only been realized piece by piece over the subsequent twelve years. In her exhibition at Kunsthau Bregenz an existing denim curtain from this series will completely cover one of the almost twenty meters long and over four meters high walls. Lectures on the anti-nuclear power movement and a library of materials dealing with this issue will constitute an integral element of the denim curtain work.

In addition to updated versions of some of her best-known works, such as *Maria Eichhorn Aktiengesellschaft* (Maria Eichhorn Public Limited Company), *Film Lexicon of Sexual Practices*, and *Curtain (Denim) / Lectures by Yuko Fujita, Mika Obayashi*, Maria Eichhorn’s exhibition at the Kunsthau Bregenz will also include a new work especially created for Bregenz. Despite all the rationality which seems, at first glance, to determine her work, not infrequent moments exist involving emotional and irrational questions, such as the relationship of people to money, sexuality, or, as in her new large-scale work especially produced for Bregenz, the locating of water with the aid of pendulums and dowsing sticks. For example what, on the third floor, at first glance looks like a floor piece in the tradition of Minimal Art, is on closer examination revealed to be the result of the measuring of various phenomena such as radiation from earth, water, and other emissions.

Following solo exhibitions in renowned institutions – in Switzerland, Germany, the Netherlands, Spain, Japan, and Canada, amongst others – the exhibition at Kunsthau Bregenz will be the first large-scale presentation of Maria Eichhorn’s work in Austria.

Text: Yilmaz Dziewior
The sixth volume in the series of artists’ catalogues raisonnés will be published by Kunsthaus Bregenz on the occasion of the exhibition. In an interview with Yilmaz Dziewior, Maria Eichhorn expounds not only her Bregenz exhibition, but also discusses central aspects of her approach. A background essay by Alexander Alberro and Nora M. Alter locates the artist’s radical practice within an art historical context. Mirjam Thomann’s chronologically structured catalogue raisonné will be complemented by comprehensive visual and archival material on works, projects, and exhibitions since 1986. The addition of large-scale reproductions of her most recent exhibition in Bregenz will establish this as a definitive publication on Maria Eichhorn’s work.

Maria Eichhorn
Edited by Yilmaz Dziewior;
Graphic Design: Yvonne Quirmbach, Berlin;
with an essay by Alexander Alberro and Nora M. Alter as well as an interview between Maria Eichhorn and Yilmaz Dziewior
German | English,
approx. 300 pages,
18 x 23 cm, hardcover,
date of publication: fall 2014
KUB Artist’s Edition

Maria Eichhorn


*Squirrel Cage, 2014, wood*
71 x 46 x 17 cm,
limited edition of 9 + 2 A.P.
including a signed and numbered certificate:
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including 10% V.A.T., excluding packaging and postage

Please contact
Caroline Schneider
c.schneider@kunsthaus-bregenz.at
Phone +43-5574-485 94-444
Works in the exhibition

First floor

**Maria Eichhorn**

*Curtain (Denim) / Lectures by Yuko Fujita, Mika Ohbayashi, Hildegard Breiner*  

Curtain, lecture series, publications, video documentations, suspended shelving (1995)

Lecture by Hildegard Breiner (Environmental and antinuclear activist, Bregenz)

»The Vorarlberg Anti-Nuclear Movement from a Global Perspective – A History of Resistance since 1966«

May 15, 2014, Kunsthaus Bregenz

Public announcement of the lecture in the local newspaper Vorarlberger Nachrichten of May 10, 2014

Lecture by Mika Ohbayashi (Citizens’ Nuclear Information Center, Tokyo)

»For a Future of Sustainable and Democratic Energy – Nuclear Power Does not Save the Earth«

July 22, 1998, Center for Contemporary Art, Kitakyushu

Lecture by Yuko Fujita (Physicist and antinuclear activist, Keio University, Tokyo)

»How We Can End the Nuclear Era«

November 1, 1997, Masataka Hayakawa Gallery, Tokyo

Lecture by Mika Ohbayashi: Center for Contemporary Art, Kitakyushu (production), Jun Ofusa (camera), Mitsuaki Shigemori (camera assistant), Subtitles: Matthias Haldimann (translation), Masafumi Uno, Mirjam Thomann (copy-editing), Christoph Manz (video-mastering); Lecture by Yuko Fujita: Masataka Hayakawa Gallery, Tokyo (production), Omni Co., Ltd. (video documentation), Toshio Odaka (camera), Hiroshi Koyanagi (sound), Keiko Hamada (editing)

Courtesy: Masataka Hayakawa Gallery, Tokyo; Center for Contemporary Art, Kitakyushu; Galerie Barbara Weiss, Berlin
Maria Eichhorn  
*Film Lexicon of Sexual Practices*, 1999|2005|2008|2014, 17 films (16 mm, colour, silent, each approx. 3 minutes), film screening, wall text


Frank Biesendorfer, Micky Tschur, Silke Wagner (performers), Achim Lengerer (camera) (1999); anonymous (performers), Achim Lengerer (camera) (2005); Alexander Weber, anonymous (performers), Manuel Kinzer (camera) (2008); Zoë Harris (performer), Jutta Pohlmann (camera), Barbara Simon (production), Karin Rudokas (production assistant), Lydia Richter (camera assistant) (2014)

Courtesy: Portikus, Frankfurt am Main; Galerie Barbara Weiss, Berlin; Galerie Eva Presenhuber, Zürich
Second floor

**Maria Eichhorn**

*Maria Eichhorn Public Limited Company*

2002, *Documenta11*, Kassel

Collection Van Abbemuseum, Eindhoven

Founder and managing board: Maria Eichhorn; supervisory board: Prof. Dr. Tilman Bezzenberger (chairman), Charles Esche (deputy chairman), Okwui Enwezor

Events, materials, media on the formation of Maria Eichhorn Aktiengesellschaft

Notarized incorporation and inaugural meeting of the supervisory board, public limited company, memorandum of association, articles of association, minutes of the first meeting of the supervisory board, founder’s report on the formation of the company, report of the members of the managing board and the supervisory board on the company formation audit, report on the formation audit, company’s application for entry in the commercial register, commercial register card, public announcement of the company’s registration, agreement between Maria Eichhorn Aktiengesellschaft and Maria Eichhorn concerning the transfer of all shares to the company

Text by Maria Eichhorn


Events, materials, media since 2002

Supervisory board meetings, annual accounts and reports, reports of the supervisory board, shareholders’ meetings, minutes of the shareholders meetings of the *Maria Eichhorn Aktiengesellschaft*, agreements between *Maria Eichhorn Aktiengesellschaft* and Maria Eichhorn concerning the transfer of all shares in the company, agreements between
Maria Eichhorn and Maria Eichhorn Aktiengesellschaft concerning the transfer of all shares to the company, corporate tax declarations, annual decisions of the Tax Office for Corporations III, Berlin, concerning corporation tax, solidarity surcharge and advance payments, agreement between Maria Eichhorn and Van Abbemuseum, Eindhoven

Places, institutions
Museum Fridericianum, Kassel; Klaus Mock Notary Office, Berlin; former main office of Maria Eichhorn Aktiengesellschaft: Mittelweg 50, 12053 Berlin (2007–2012); office of Maria Eichhorn Aktiengesellschaft: Uferstr. 8–11, 13357 Berlin (since 2012); Charlottenburg District Court, Trade Register, Berlin; law firm of the chairman of the supervisory board: Leibnizstraße 49, 10629 Berlin; law firm Broich Bezzenberger, Kurfürstendamm 59–60, 10707 Berlin; offices of the chairman of the supervisory board: Faculty of Law, University of Potsdam, August-Bebel-Straße 89, 14482 Potsdam; Chamber of Industry and Commerce, Berlin; Tax Office for Corporations III, Berlin; Documenta GmbH, Kassel; Van Abbemuseum, Eindhoven; Bank in Eindhoven

Courtesy: Documenta11, Kassel; Van Abbemuseum, Eindhoven; Galerie Barbara Weiss, Berlin
Third floor

Maria Eichhorn

Building diagram, 12 pendulums, 8 rods
Floor drawing, texts, object descriptions, hose, pump; pendulums, rods (on loan from Michael Berbig)

Courtesy: Galerie Barbara Weiss, Berlin

Building Diagram
The building diagram commissioned from Michael Berbig by Maria Eichhorn and created with the assistance of dowsing rods, visualizes the tracks of earth rays (red lines) and cosmic rays (blue lines) through Kunsthaus Bregenz. Earth and cosmic radiation have an influence on humans and other forms of life, and can be the cause of headaches, lack of concentration, learning difficulties in children, and such additional physical and mental problems as exhaustion and insomnia. Berbig has been commissioned by architects in Vorarlberg and Germany to generate a series of building diagrams prior to the respective planning processes, in order to identify possible risks to health.

Earth Radiation
The lines running from south to north (or vice versa) describe earth radiation running perpendicularly to cosmic radiation. According to radiesthesia, the theory of the effect of radiation on organisms, earth rays are phenomena which have an effect on health. Terrestrial radiation in contrast is radiation caused by radioactive atoms in the ground. These originated billions of years ago as a result of fusion and chain reactions following the big bang, and due to their long
half-life have not yet decayed. These include thorium, uranium, and potassium.

**Cosmic Radiation**

The 3 centimeter wide lines running from west to east visualize cosmic radiation. Cosmic radiation largely consists of protons, which on entering the earth’s atmosphere at an altitude of 20,000 meters, generates so-called secondary particles which strike the earth. The radiation from space is even identifiable at deep sea levels and within the earth’s crust, for example with the aid of ionization chambers. In 1912, whilst making measurements in a hot air balloon at altitudes of over 5,000 meters, the Austrian physicist Viktor Franz Hess discovered that the earth is subject to ionizing radiation from outer space. In 1936 Hess was awarded the Nobel Prize for Physics for his research.

**Intersecting Points**

The circles correspond to the points of intersection of earth radiation and cosmic radiation, and have a diameter of up to 150 centimeters. Using a special device, the theratest machine, with the aid of an electromyostimulation adapter and an akuton adapter a body’s magnetic field and the electric tension of the surface of the skin can be measured.

**Main Rod**

Metal, welding wire, silver solder, adhesive tape

The main rod was used from 1986 up until the 1990s mainly for seeking water, but also for detecting earth rays and water veins in buildings and flats. This rod was fabricated by a locksmith’s workshop, its upper part has been soldered several times, as a result of damage during use. Michael Berbig used it for the first time in 1986 to locate a water source in the Furka mountain pass in Vorarlberg. The three meter deep public well remains in service until today. The rod was again employed for seeking a provision of water for the Hermann von Barth mountain cabin in Lech valley|Tirol at an altitude of 2,131 meters; three sources at a depth of 3.5 meters were found, requiring a storage tank with a 10,000 liter capacity to be flown to the mountain location by a helicopter. A water source was also found in
the Lech valley|Tirol for the Jausenstation Kasermandl alpine inn, its storage tank has a capacity of 3,000 liters.

**Reserve Rod**
Metal, welding wire, silver solder, adhesive tape

The reserve rod served from 1970 to 1979 to locate over 20 water sources as well as earth rays and water veins in buildings and flats. It was used in finding a provision of water for 18 households in Au|Vorarlberg (Lacherbrunnen communal well), locating sources at a depth of 2.5 meters. The water runs into a small well shaft and is fed into a storage tank with a capacity of 12,000 liters. It was additionally employed at the Blons-Valentschina community in Vorarlberg.

**Reserve Rod**
Metal, welding wire, adhesive tape

The reserve rod was used from the 1980s to the 1990s. Three springs were found for the Biberacher cabin in Sonntag|Vorarlberg, as well as two springs at a depth of 2 meters for the valley station of the Salober ski lifts in Schröcken|Vorarlberg. The size of the spring for the Schwarzwasser cabin in the Kleinwalsertal|Vorarlberg required the transport of the necessary materials by helicopter.
**Pointer Rod**
Gold, silver steel

This pointer rod made in Basel was especially fabricated in relation to the size and weight of the body. The handles are mounted on ball bearings. The pointer rod has been used to depths of 120 to 300 meters since 1995 for detecting the direction of flow and location of deep water. It was first used in Bruck an der Leitha (Lower Austria) for two wells: one at a depth of 70 meters (sulfur spring) and the second at a depth of 120 meters (water spring). Additional sites of use: Häselgehr community (Lechtal|Tirol); Taschach house (Pitztal|Tirol), 2,434 m; Leutkirch cabin (St. Anton am Arlberg|Tirol), 2,251 m; Kaiserjoch house (Lechtaler Alpen|Tirol), 2,310 m; Fraxern community (Vorarlberg); Kristberg panoramic inn (Silbertal in Montafon|Vorarlberg), 1,450 m. Commissioned by Elmar Hagen (Lustenau), this rod was used in 2006 for his private residence Temple Plaza in Nepal. A water source was located at a depth of 178 meters, providing water for the local population until today. The rod was additionally used to locate two drinking water sources at a depth of 120 meters in Bhar makot|Nepal. These sources were also made accessible on Elmar Hagen’s initiative. The rod was also used to localize water reservoirs in other parts of Nepal, including the Timal ridge.

**Bow Rod**
Spring steel with brass handle

The bow rod has been used since 1995, together with the pointer rod, for the discovery of water sources at depths of up to 200 meters. Sites of use: Muntlix community | Vorarlberg (19 sources); Häselgehr community (Lechtal|Tirol: Grießbach alpine pasture 3 sources; Madautal 1 source); waterworks in Hohenems; waterworks in Klösterle. A water source was detected at a depth of 170 meters in 2010 and made accessible in 2012 to provide water to the village inhabitants of Timal|Nepal.
**Pointer Rods**  
Plastic, partly fabricated by Michael Berbig

The rods react to earth rays and cosmic rays as well as to water sources, and are used for the purposes of demonstration. If the rod moves downwards, a reaction is perceptible to the user.

**Universal Pendulum**  
Brass

The Universal Pendulum, from the 1980s, is used in the search for water and people on maps and photographs. Additionally, the pendulum serves to generate building diagrams from building plans, to mark zones of disturbance from earth rays or water veins and to determine the potential health risks to future inhabitants. The pendulum has been used in various locations including Vorarlberg to find people, and in Nepal to search for water.

**Pendulums**  
Brass, partially silver-plated
These pendulums come from Kärnten and have been owned by Michael Berbig since 2012. They are employed to locate earth rays, water veins, and water sources. When being used over maps, photographs, or building plans, the thinner the paper is, the lighter the pendulum should be. This is the reason why there are pendulums of differing weights. They were employed to detect water in the Frödischtal (Röthis) amongst other locations.

**Pendulum**
Brass

This pendulum has been owned by Michael Berbig for over 20 years and was used in the search for water including the Frödischtal (Röthis) as well as for producing building diagrams from building plans.

**Pendulum**
Brass, string, handmade

This pendulum fabricated by a locksmith has been employed since the 1970s in the search for water on maps and photographs. It is used for the locating of water sources.
Concurrently to her exhibition in Kunsthaus Bregenz, Maria Eichhorn has also developed An Exhibition in Public Space, specifically conceived as a retrospective in posters for KUB Billboards. Reproductions of historical works as well as new projects on view at KUB will be presented: a film still from *Film Lexicon of Sexual Practices*; her work *Curtain (Denim) / Lectures by Yuko Fujita, Mika Ohbayashi, Hildegard Breiner*, which critically engages nuclear energy; the dowsing stick of Michael Berbig, the globally active dowser from Au in the Bregenzerwald; the cover image of Maria Eichhorn’s catalogue raisonné; her edition *Squirrel Cage*; and the records of the founding of the legendary *Maria Eichhorn Aktiengesellschaft*, established on the occasion of Documenta11 in Kassel and which still continues to exist.

**Maria Eichhorn**  
*Curtain (Denim) / Lectures by Yuko Fujita, Mika Ohbayashi, Hildegard Breiner*  
Curtain, lecture series, publications, video documentations, suspended shelving (1995)

**Maria Eichhorn**  
*Film Lexicon of Sexual Practices*, 1999|2005|2008|2014, 17 films (16 mm, colour, silent, each approx. 3 minutes), film screening, wall text  
Film still: Breast licking
Maria Eichhorn

Maria Eichhorn Public Limited Company, 2002
Founder and managing board: Maria Eichhorn; supervisory board: Prof. Dr. Tilman Bezzenberger (chairman), Charles Esche (deputy chairman), Okwui Enwezor

Maria Eichhorn

Squirrel Cage, 2014,
wood, 71 x 46 x 17 cm,
limited edition of 9 + 2 A.P.
including a signed and numbered certificate

Maria Eichhorn

Michael Berbig’s main rod, 2014
Maria Eichhorn
Edited by Yilmaz Dziewior; Graphic Design: Yvonne Quirmbach, Berlin; with an essay by Alexander Alberro and Nora M. Alter as well as an interview between Maria Eichhorn and Yilmaz Dziewior
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Karl-Tizian-Platz | Postfach 45 | 6901 Bregenz
Telefon +43-5574-485 94-0 | Fax 485 94-408
kub@kunsthaus-bregenz.at | www.kunsthaus-bregenz.at
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k.wiethege@kunsthaus-bregenz.at

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