

Kunsthaus Bregenz

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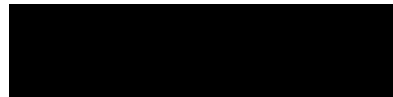
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Austria



KUB 2025.03 | Press Release



11 | 10 | 2025–
18 | 01 | 2026

Press Conference

Thursday, October 9, 2025, at 11 am

Opening Night

Friday, October 10, 2025, at 5 pm

Artist talk

Saturday, October 11, 2025, at 11 am

Press photos available for download at

www.kunsthhaus-bregenz.at/en/press/anonym

On Refusal, Infiltration, and the Gift



Upon being invited to exhibit at Kunsthaus Bregenz in autumn 2025, the artist decided to withdraw their identity. Not as a retreat but as a method: an intentional refusal of the economies of authorship, legacy, and visibility. While anonymity can be used as a tool for the dissemination of ideas without censorship or repercussions on a position of “dissent”; anonymity here questions the motivations of authorship and its subsequent economies. If there is no distinguishable entity or person(s) for the work to be ascribed to, then the impetus for creating the work must revise the mode of production, aesthetic sensibilities, and lines of inquiry related to previous work. What remains is an anti-capitalist proposition that infiltrates the infrastructure that identity offers in an art-historical and cultural landscape.

Installed on the museum’s top floor is a 7.2-by-7.2-meter modular house. Constructed from 249 pieces of aluminum and two panes of glass, it is fully inhabitable with sleeping quarters, a kitchen, a bathroom, and a retractable table. It connects directly to the museum’s electricity, water, and wastewater system, parasiting the building. Parasitic architecture is the practice of attaching a new structure to an existing one. While benefitting from its host’s infrastructures, in Bregenz, the parasite and host enter into a symbiosis. Visitors to the exhibition are invited to inhabit the space—to sit, lie down, use the bathroom. After the exhibition, it will continue to exist as a movable artists’ residence: a living, working structure built to be disassembled, moved, and reassembled elsewhere. It offers itself as a tool—unfinished by design—that is preserved through utility.

On the floors below, architectural skins echo the blueprint of the house above. These flexible membranes are designed to adapt the structure for different climates. A manual accompanies the house, with step-by-step instructions for its reassembly. The dwelling cannot be bought, archived, or owned. It exists to be lived in, passed on, altered, repurposed. It resists the afterlife of art as a commodity, thereby undoing the logic that equates value with permanence or visibility with truth.

The house uses the exhibition's financial resources to build itself. Privileging flexibility not as an aesthetic gesture but as a political stance, it adapts out of necessity: to climate, context, and use. It is architecture without fidelity—a form designed to outlive the systems it survives through.

The prototype will be gifted to _____.

██████████ is facilitated by a group of unnamed person(s). The internal team at Kunsthaus Bregenz have signed a nondisclosure agreement to protect the identities of those involved.



List of Components



16 levelers made of 50 × 50 × 3 mm tubes with M-20 stainless steel threads and a 120 mm diameter plate

8 units of 150 × 50 × 3 mm tubes with a length of 4,800 mm, connecting pieces

5 mm thick aluminum interior angles screwed with M-8 screws

8 units measuring 2,400 mm to achieve a total length of 19,200 mm

8 crosses made of 150 × 50 × 3 mm tubes for interior frames, screwed together

16 frames made of 60 × 30 × 3 mm tubes with fixing holes and holes for fixing floor plates with M-5 rivet nuts

108 aluminum plates measuring 1,200 × 600 × 4 mm with fixing holes

4 hydraulic pistons for opening front and rear doors

1 tray for table storage with a hydraulic piston

1 bathroom structure lined with interior aluminum

1 sloping shower tray

1 aluminum kitchen structure

8 150 × 50 × 3 mm tube stand with 5 mm thick connecting plates bolted to the internal structure and its members

12 2,400 × 2,400 mm frames made of 60 × 30 mm tubes for fixing sheets

48 600 × 2,400 × 3 mm sheets with holes for fixing M-5

2+2 400 × 400 glass panes with 5+5 mm butyral fixed glass (doors)

8 150 × 50 × 3 mm aluminum tubes with connectors to achieve a total length of 1,200 mm


KUB Billboards



11 | 10 | 2025 – 18 | 01 | 2026



The KUB Billboards on Seestraße in Bregenz, the city's busiest street, are an integral part of the KUB program, extending the current exhibition into public space.

As part of the exhibition , the KUB Billboards are also being activated. They display flexible shells made of insulating material that serve as a protective layer for the modular house. These membranes are part of an architectural system capable of responding to varying climate conditions.

Their presentation on the KUB Billboards references the adaptability, functionality, and mobility of the housing structure on view inside Kunsthaus Bregenz. In doing so, these architectural skins make the relationship between sculptural body, shell, and environment visible within public space. At the same time, the KUB Billboards also extend the idea of anonymity into the public realm: without any discernible authorship, the skins refer to the work at Kunsthaus Bregenz by relying on their location as an interface to previous exhibitions at KUB.

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Kunsthhaus Bregenz is grateful to its partners for their generous financial support and their ongoing commitment to culture.



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