

Kunsthhaus Bregenz

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Austria



Bregenz, March 2022

Invitation to the Press Conference in Venice

Dear Sir or Madam,

We look forward to welcoming you to the press conference for the exhibition in Venice

KUB in Venice

Otobong Nkanga

Anna Boghiguan

20 | 04 – 04 | 07 | 2022

On Wednesday, April 20, 2022, 2 pm

at the Scuola di San Pasquale in Venice.

Scuola di San Pasquale
Campo San Francesco della Vigna
Castello 2786
30122 Venezia

Otobong Nkanga and Anna Boghiguan will be present.

Best regards,

A handwritten signature in black ink that reads 'Martina Feurstein'.

Martina Feurstein
Head of Communication
Kunsthhaus Bregenz

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KUB in Venice | Press Release

Otobong Nkanga

Anna Boghiguian

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Extended Opening in Venice

Wednesday, April 20, 2022, from 5 to 8 pm

Address in Venice

Scuola di San Pasquale

Campo San Francesco della Vigna

30122 Castello, Venice

Press photos for downloading

<https://www.kunsthhaus-bregenz.at/press/kub-in-venice/?L=1>



Kunsthhaus Bregenz is celebrating its 25th anniversary with an exhibition in Venice. Two artists, who can also be seen in Bregenz during 2022, in the form of major solo exhibitions, are being presented in the Scuola di San Pasquale on Campo San Francesco della Vigna. In their works both Otobong Nkanga and Anna Boghiguan address such current issues as our responsibilities as a society for life on Earth and its climate, exploitative abuses, and historical accountability. A unique space for the exhibition has been found in Scuola di San Pasquale. The cuboidal space and fall of light in this historic, 17th century building create an environment similar to the architecture of Peter Zumthor's Kunsthhaus Bregenz. In the glazed concrete building in Bregenz, daylight is able to atmospherically penetrate all the floors, while in the Scuola light enters the simple and elegant spaces through large windows. In Bregenz as in Venice, the artists fill the entire building, creating exhibitions that continue KUB's spectacular history.

A newly created tapestry by **Otobong Nkanga** is situated on the ground floor of the Scuola, the fabric shimmering in vivid colors. Otobong Nkanga has also developed a sound work for this unique site. Employing her own voice, she addresses the life of plants and the exploitation of nature.

Anna Boghiguan, whose work is on display on the upper floor, has painted historical figures on cardboard, assembling them into an oversized chess game. It is a remarkable work in that all its protagonists are of Austrian origin - a bizarre panopticon of political ideas and conflicts. This new work by Anna Boghiguan will also be on view at Kunsthhaus Bregenz in late fall 2022.

Otobong Nkanga

Ground Floor



New growth can be seen sprouting from various life forms. Poles stand erect, glistening in the landscape, beaming lights as bodies lay fallow. A structure holds working hands, plants and a container. Colourful bubbles rise. The tapestry shimmers, a multicolored, impressionist blue. It has been fabricated on a Dornier weaving machine in Tilburg, in the Netherlands, following the artist's drawings. For Otobong Nkanga, the depth of the sea and the earth also signifies the depth of time. As our quests and demands for minerals and ores expand, the deep sea and deeper levels in the earth become terrains for global corporations to mine such valuable ores as copper, nickel, and cobalt. A thin needle, in search of plants and life, pierces a fallen body from above. The needle represents the machinery and system which is connected and designed for the exploitation of people, land and sea. On the tapestry *Tied to the Other Side* presented in Venice we see debris consisting of hands and other body parts, scattered in the landscape, and which through transformative shifts of energy have become mineral and plant in form and contain the ores and nutrients which are necessary to fuel our bodies and technologies. There are staffs to the left. The lines emanating from one staff delineate clear rays, proposing possibilities yet unknown, projecting into the future. "It's important for me to work on the correlation of worlds that are visible to worlds that are not. My works move between the non-visible and the non-tangible to places that are concrete, places that awaken the senses: touch, smell, sight, sound."

In Venice, Nkanga is responding to the baroque altarpiece at the center of the exhibition space with a sound work. She utilizes plants and poems written in clay to adorn the saints and the figure of the Madonna. Her voice fades away within the space, at the center of which is a tomb, let into the floor, reminding us of our destiny as depicted in the tapestry.

Biography



Otobong Nkanga (*1974 in Kano, Nigeria) is based in Antwerp. In 2015 Nkanga won the Yanghyun Art Prize and received in 2017 the Belgian Art Prize. In 2019 Otobong Nkanga was the recipient of the Flemish Cultural Award for Visual Arts – Ultima, the 2019 Sharjah Biennial Award, the Special Mention Award of the 58th Venice Biennale, the Lise Wilhelmsen Art Award and the Peter Weiss Prize of the City of Bochum.

She presented solo exhibitions at Kunsthaus Bregenz and Castello di Rivoli, Turin (2021/2022). Further solo shows were at the Villa Arson, Nice (2021), Martin-Gropius-Bau, Berlin (2020), Museum of Contemporary Art, Chicago (2018), and M HKA, Museum of Contemporary Art, Antwerp (2015).

International exhibitions she has participated in include the 58th Venice Biennale (2019), documenta 14 in Kassel (2017), Biennale of Sydney (2016), and the Sharjah Biennial (2019, 2013 and 2005).

Anna Boghiguan

Upper Floor



An oversized chess game awaits visitors on the upper floor of the Scuola: Ferdinand I, also known as Ferdinand the Benign, ruled Veneto until 1848. The author, hunter, and social democrat Felix Salten, characteristically bald, sporting a mustache and slender nose, holds Bambi, the eponymous fawn of his animal story published in 1923. Marie Antoinette is the main character in the panopticon on the upper floor of the Scuola di San Pasquale. The Archduchess of Austria, holding her nose in the air, wears a hat decorated with roses and a delicate dress. She was considered to be frivolous and profligate. As Queen of France, she was ultimately led to the guillotine, her head shaven. Beside her is a woman in a blue dress, holding a clothes hanger, Rose Bertin, milliner and confidant to the Queen.

Anna Boghiguan is producing all of these figures, during spring 2022, in her studio in Cairo. They are painted on paper, mounted on wood, and placed on 64 squares, creating an oversized game of chess. Boghiguan addresses literature, history, and political conflicts in her work. All the figures in her game of chess, filling the exhibition space, are of Austrian origins. It is a “parable” of inequality, a metaphor for good and evil. Adapted from the 1959 novel *Children of Gebelawi* by the late Egyptian Nobel Prize winner Nagib Mahfuz, a friend of Boghiguan’s, it personifies historical ideas and crises. Further protagonists include Theodor Herzl, author of the book *Der Judenstaat*, and Aribert Heim, the doctor at Mauthausen concentration camp, so-called “Dr. Death.” Heim was able to live undisturbed in Cairo until his death in 1992, handing out pink sweets to children on Saturdays, including a little Anna Boghiguan.

Biography



Anna Boghiguan (* 1946, Cairo) is an Egyptian-Canadian artist of Armenian descent. She studied political science and economics at the American University in Cairo until 1969, subsequently studying at Concordia University in Montreal, followed by several years of traveling. Since 2010 she has been developing three-dimensional presentations, which she installs in a manner evoking stage designs.

Anna Boghiguan has also illustrated several books, including a volume of poetry by Constantine P. Cavafy. She has designed a series of twenty book covers for Nagib Mahfuz, winner of the Nobel Prize for Literature. Anna Boghiguan is the recipient of several international awards, most recently the Golden Lion for her contribution to the Armenian pavilion at the 56th Venice Biennale in 2015.

Program



Kunsthaus Bregenz is taking the opportunity in Venice of presenting its outstanding history of exhibitions. The list of artists that have been exhibited at KUB reads like a who's who of contemporary art.

A selection of iconic publications are being put on display. In addition, KUB Director Thomas D. Trummer will be talking to selected artists and other prominent figures from the art world at events taking place in the spaces of Scuola di San Pasquale.

Opening

Wed, April, 20, 5 – 8 pm

Artist's Talk | Otobong Nkanga

Fri, April, 22, 6.30 pm

Otobong Nkanga will be discussing her works at Scuola di San Pasquale and her solo exhibition at KUB 2021.

Artist's Talk | Precious Okoyomon

Sat, April, 23, 6.30 pm

A talk with artist and poet Precious Okoyomon about their wide-ranging and interdisciplinary practice.

Artist's Talk | Dora Budor

Sun, April, 24, 6.30 pm

For her current solo exhibition, the artist is literally exploring the fundamentals of Kunsthaus Bregenz. In Venice, Dora Budor is participating in the Biennale exhibition *The Milk of Dreams*.

Directors' Talk

Carolyn Christov-Bakargiev & Thomas D. Trummer

Mon, April, 25, 6.30 pm

A talk between directors: Carolyn Christov-Bakargiev heads the Museo di Arte Contemporanea at Castello di Rivoli as well as Galleria Civica d'Arte Moderna e Contemporanea (GAM) in Turin, while Thomas D. Trummer is Director of Kunsthaus Bregenz.

No registration required

Free admission

Service and information



Address in Venice

Scuola di San Pasquale
Campo San Francesco della Vigna
Castello 2786
30122 Venezia

Opening hours

Wednesday to Monday 1– 8 pm
Tuesday closed

Free admission

All events take place at Scuola di San Pasquale. Pre-registration is not required for the events. Places are limited. We recommend to be on site early.

The Covid-19 safety regulations current in Italy at that time apply.

Information

venice@kunsthaus-bregenz.at

www.kunsthaus-bregenz.at

@kunsthausbregenz

Partners and sponsors

The Kunsthaus Bregenz would like to thank its partners for their generous financial support and the associated cultural commitment.



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