

Kunsthhaus Bregenz

Karl-Tizian-Platz | Postfach 45 | 6901 Bregenz

Telefon +43-5574-485 94-0 | Fax 485 94-408

kub@kunsthhaus-bregenz.at | www.kunsthhaus-bregenz.at

Austria



KUB 2020.01 | Press Release

Bunny Rogers

Kind Kingdom

18 | 01 – 13 | 04 | 2020

Press Conference

Thursday, January 16, 2020, 11 am

Opening Reception

Friday, January 17, 2020, 7 pm

Press photos for download

www.kunsthhaus-bregenz.at

"Objective art is impossible."

Bunny Rogers



For its first exhibition in 2020 Kunsthau Bregenz is presenting the US-American artist Bunny Rogers. The architecture and unadorned concrete of Peter Zumthor's building provide an ideal setting for Rogers' work, since she frequently invites her viewers into gloomy *mise-en-scènes*. The mood of her work is somber and doleful. Her installations, which frequently incorporate music and poetry, are inspired by figures from the Internet, television series, and video games. The symbolism of the world of consumer goods and the entertainment industry, customarily presented as one that is both safe and profit-oriented, is inverted, becoming equivocal, profound, and melancholic. Memory and sensitivity, friendship and imagination are the subject matters addressed in the work. Rogers plays with identities in making a series of portraits of herself that are ultimately 3D models of television characters. She does not present herself as a winner in such works, but rather as vulnerable, capable of suffering, and abandoned.

Bunny Rogers is planning expansive installations across all four floors of Kunsthau Bregenz, the various scenarios and prevailing atmosphere being inspired by American funerals. The ground floor features heavy curtains, floral wreaths, and black ribboning, whilst elsewhere roses are visible that have been cast in concrete. Crowd control barriers are also employed. A real lawn is being laid on two floors. Soil, rubbish, and withered flowers become metaphors for the poetic and painful, beauty and transience – an art that does not shy away from the eerie, to remind each of us of our own responsibilities. It is a memorial, "objective art is impossible," according to Bunny Rogers.

Death and mourning may be repressed in modern-day life, but in art they have always been a central subject. Still lifes evoking mortality are part of art history, as are *memento mori*. Today, digital cults and such phenomena as hysterical bewilderment have replaced conventional means of remembrance. The media seize on mourning, as does art, such as Andy Warhol's images of Jackie Kennedy at the grave of her murdered husband.

On the upper floor water sprinkles from a showerhead. The entire space has been laid with mud-gray, sepia-colored tiles. The scenario that Bunny Rogers is staging is reminiscent of the shower cubicles found in schools or gyms.

This eerily empty, apparently abandoned presentation of the space, with its sometimes distressed tiling, becomes an uneasy tableau, transforming KUB into a unique site that is not merely theatrical, but also a critical and political one interrogating the present.



Biography

Bunny Rogers



Bunny Rogers (born 1990 in Houston, Texas, USA) graduated in 2012 from Parsons School of Design in New York with a BA in visual arts. In 2017 she completed her Master of Fine Arts at the Royal Institute of Art in Stockholm.

Bunny Rogers produces sculptures, installations, videos, and photographs. She has also become known for her poetry, which she presents online and at readings. She has exhibited at, amongst others, Hamburger Bahnhof, Fondation Louis Vuitton, Whitney Museum of American Art, and the Louisiana Museum of Modern Art in Humlebæk, as well as being part of Hans Ulrich Obrist's project *89plus*.

KUB Billboards

Bunny Rogers

18 | 01 – 13 | 04 | 2020



The KUB billboards located on Seestraße, the main thoroughfare in Bregenz, are an integral part of Kunsthaus Bregenz's program, extending each KUB exhibition into public space.

In her exhibition at KUB, Bunny Rogers addresses public forms of mourning, making the subject accessible to an even wider public on the KUB Billboards on Bregenz's Seestraße. She cites images of public mourning accompanying the deaths of famous figures or victims of assassination, which have become branded into the collective memory. The large quantities of flowers, candles, pictures, toys and their cellophane wrappers, which ultimately turn into garbage – scenes, such as those outside Kensington Palace in London after Princess Diana's death in a car accident 1997 in Paris, remain unforgettable. At the time, a small purple "Princess Diana Beanie Baby" teddy bear was produced in millions in memory of the "Queen of Hearts," the proceeds from sales flowing into the princess' charity foundation. Much subsequent a hype developed around the teddy bear as a collectable and object of financial speculation that is now traded online at high prices or as cheap fakes – and which can also be found on Rogers' KUB billboards.

KUB Publication

Bunny Rogers

Kind Kingdom



The catalogue accompanying the exhibition *Bunny Rogers - Kind Kingdom* documents in large-format photographs the artist's works: assemblages of sculpture, installation, poetry, and video that develop into both real and virtual worlds. The essay by Thomas D. Trummer, along with ones by other authors, addresses the subject matter of Bunny Rogers' work such as trauma, violence, and alienation, considering her practice within the context of contemporary art and poetry.

Edited by Thomas D. Trummer, Kunsthhaus Bregenz

Essays by Thomas D. Trummer et al.

Graphic Design: Stefan Gassner

German | English

gatefold softcover,

approx. 20 x 26.5 cm, approx. 160 pages

Date of publication: April 2020

Price: € 38

KUB Online-Shop

www.kunsthhaus-bregenz.at

Partners and Sponsors

Kunsthaus Bregenz would like to thank its partners for their generous financial support and the cultural commitment that accompanies it.



Principle sponsor
of Kunsthaus Bregenz



With kind
support from



Partners

