

## Kunsthaus Bregenz

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Austria



KUB 2018.03 | Press Release

# David Claerbout

14 | 07 – 07 | 10 | 2018

### **Press Conference**

Thursday, July 12, 2018, 11 a.m.

### **Opening Reception**

Friday, July 13, 2018, 7 p.m.

### **Press photos for download**

[www.kunsthhaus-bregenz.at](http://www.kunsthhaus-bregenz.at)

“With any technological device, the first thing that is lost is the sensation of synchronicity.”

David Claerbout in an interview with Elise Lammer (*Spike Art Quarterly*, no. 53, 4/2017)



Visitors coming into the entrance hall of the Kunsthaus Bregenz this summer will face a large screen. A sequence of images fades into the soft ambient light of Peter Zumthor’s famous building. The video work *The Quiet Shore*, 2011, seems as if it were made for this place. It is a work by David Claerbout, one of the most renowned and significant contemporary artists. This year’s summer exhibition at the Kunsthaus Bregenz focuses on his video and sound works.

*The Quiet Shore* is not a film, but a sequence of black-and-white images without a plot. A coastal town in Brittany. It is low tide. The sea has retreated to a mirror-smooth surface in the distance. People can be seen from behind. Some boys stand in the shallow water around a playmate. He forcefully beats both hands into the water so that it splashes around him in a crown. This is the moment on which all the pictures and faces focus. Time is reduced to a single moment, seen from different perspectives.

In *Travel*, 1996–2013, presented on the first floor, the viewer is taken on a visual tour through a forest inspired by relaxation music. The dispassionate yet cinematic character of the synthesizer, suggestive of “generic” images that anyone could imagine, of places in a dark and tranquil forest, prompted the decision not to film, but to use advanced computer-generated images. This choice reflects the search for a space that is beyond the specific, that wants to be generic like the music.

Facing each other on either side of a windowsill, two birds have come into each other’s field of vision, yet are separated physically. The exhalation of the bird in the cold air outside has resulted in a small area of frozen miniature droplets of water. *Breathing Bird*, 2012, has several connotations: on the one hand, it could be read as sign of life and desire to communicate, while on the other hand it delineates and enhances the physical frontier and thus accentuates the separation and the impossibility of physical contact.

*Radio Piece (Hong Kong)*, 2015, is an audio-visual installation on the second floor that deals with the intersection of mental and physical space, set in the “walled city,” a vertical slum in the Kowloon district of Hong Kong. *Radio Piece* casts doubt on the coherence of perception, while formulating a critique of the colonization of the mind as real estate.



Claerbout's newest video *Olympia (The Real-Time Disintegration into Ruins of the Berlin Olympic Stadium over the Course of a Thousand Years)*, 2016–2016, on the top floor of the KUB is a digital reconstruction of the Olympic Stadium in Berlin, which was built by the Nazis and opened for the 1936 Summer Olympics with great pomp. David Claerbout scanned each stone to create a deceptively real 3D version. The camera leads up to the empty building and through its monumental halls. Its representation in real time has been calculated to last for a thousand years. Stones erode and plants sprout. Even the current weather conditions are simulated using data from a webcam: if the sky over Berlin is cloudless, so it is in the projection.

David Claerbout's art follows the fascination with the cycles of nature and the ideas of care and time. His works require sensitivity to light and shading, distance and focus, rest and the passage of time. They are characterized by sequences of images without cuts. In fact, the impressions are created digitally. All the shots are based on complex computer calculations. No image is seen; they are all constructed.

In the evening, when the exhibition closes, the facade of the KUB comes to life with an outdoor projection of Claerbout's *Die reine Notwendigkeit/The Pure Necessity* (2016). The video is based on the classic 1967 film *The Jungle Book*. In Claerbout's film, Baloo, Bagheera, and Kaa do not sing, talk, and dance; Claerbout shows a bear, a panther, and a snake as they behave in nature. They are no longer anthropomorphized. Unlike his other films, these shots were not digitally rendered. Instead, each frame was drawn by hand in the style of the original animated film.

Biography  
**David Claerbout**



David Claerbout (born 1969 in Kortrijk, Belgium) studied painting in Antwerp. He lives and works in Antwerp and Berlin.

He has been the subject of numerous solo exhibitions internationally at venues including the Van Abbemuseum, Eindhoven (2005), Centre Pompidou, Paris (2007), Kunstmuseum St. Gallen (2008), Museum De Pont, Tilburg (2009 and 2016), WIELS, Brussels (2011), SFMOMA – San Francisco Museum of Modern Art (2011), Tel Aviv Museum of Art (2012), Wiener Secession (2012), Kunsthalle Mainz (2013), Nederlands Fotomuseum, Rotterdam (2014), Marabouparken Konsthall, Sundbyberg (2015), KINDL – Centre for Contemporary Art, Berlin (2016), Städel Museum, Frankfurt / Main (2016), MNAC – Museu Nacional d'Art de Catalunya, Barcelona (2017), as well as Schaulager, Münchenstein / Basel (2017). His work is represented in major public collections worldwide.



David Claerbout's large-scale film projections are characterized by their extremely slow-motion image sequences that are created using computer-generated methods. Moving images freeze into still images. The themes of transience and stasis, and above all the majestic, unwavering nature of time, take on their own aesthetic in Claerbout's visual language. Based on this, the American art historian Russell Ferguson analyzes David Claerbout's relationship to contemporary photography in his essay and explains his extremely precise working process, which often takes years. In a conversation with Thomas D. Trummer, David Claerbout talks about his philosophy and his perception of the world and the present, in particular against the background of the installations shown at the Kunsthaus Bregenz.

Edited by Thomas D. Trummer, Kunsthaus Bregenz  
Graphic Design: Yvonne Quirnbach, Berlin  
An essay by Russell Ferguson and a conversation between  
Thomas D. Trummer and David Claerbout  
German / English  
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**KUB Online-Shop**  
[www.kunsthhaus-bregenz.at](http://www.kunsthhaus-bregenz.at)

KUB Artist's Edition

**David Claerbout**

**Olympia (Edition for Kunsthaus Bregenz)**



David Claerbout's work *Olympia (The Real-Time Disintegration into Ruins of the Berlin Olympic Stadium over the Course of a Thousand Years)*, 2016 – 3016, is a digital reconstruction of the Olympic Stadium in Berlin.

David Claerbout will be producing limited-edition prints of specific days from *Olympia* exclusively for the Kunsthaus Bregenz. Any date and time between May 2016 and May 2020 can be chosen. The date will be noted along with the artist's signature on the unique print. On request, a personal dedication from the artist can be included.

**David Claerbout**

*Olympia (Edition for Kunsthaus Bregenz)*, 2018

Screenshot from the real-time projection *Olympia (The Real-Time Disintegration into Ruins of the Berlin Olympic Stadium over the Course of a Thousand Years)*, 2016–3016

Archival pigment print on Canson Rag Photographique 210, 22.5 x 40 cm

Limited edition of 20 copies and 5 A.P., signed and numbered, on request with personal dedication

€4,500 incl. 10% VAT, plus postage, packaging, and custom duties

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Upcoming

**KUB Billboards**

# Lili Reynaud Dewar

“Oops, I think I may have  
lost my lighter  
somewhere on the  
ground... Could someone  
please be so kind to  
come here and help me  
find it?”

26 | 07 – 21 | 10 | 2018

**Seestraße, Bregenz**

**Opening and artist talk**

Thursday, July 26, 2018, 7 p.m.

Kunsthhaus Bregenz

KUB Billboards

**Lili Reynaud Dewar**

**“Oops, I think I may have lost my lighter somewhere on the ground... Could someone please be so kind to come here and help me find it?”**



Lili Reynaud Dewar (born 1975 in La Rochelle, France) tells stories of feelings and obstacles in her videos, performances, and sculptures. The French artist explores boundaries and creates spaces in which the weaknesses and strengths of the individual can be experienced. What experiences are part of life in a world in which the private and the public are constantly mixing? What boundaries are insurmountable—historically, socially, economically, or biologically—and how can they be avoided nonetheless?

Lili Reynaud Dewar's work for the KUB Billboards is a series of black-and-white photographs that critically and humorously depict the topics of nudity as a taboo, as well as the female body and its commercialization in today's consumer culture.

In Bregenz, the naked woman on Reynaud Dewar's Billboards asks the passing cars for help: *“Oops, I think I may have lost my lighter somewhere on the ground... Could someone please be so kind to come here and help me find it?”*



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## **Opening Hours**

Tuesday to Sunday 10 a.m. – 6 p.m.

Thursday, 10 a.m. – 8 p.m.

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