

**KunsthauB BregenZ**  
2023 Program

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2023 Program



**Monira Al Qadiri**  
*Amorphous Solid*  
*Ghost*, 2017  
Photo: Francesco  
Allegretto  
Courtesy of the Artist  
© Monira Al Qadiri

### **War and Eco Criticism**

The Kunsthau Bregenz thrives on distinctive experiences. Artists develop exhibitions that are tailor-made for the spaces. In 2023—as in previous years—we will be featuring the work of four artists.

After two years of the pandemic, we are experiencing a new shock with the war in Ukraine. The political order of 1989 has broken down. Conflicts and supply shortages are emerging and with them shattering confidence in the possibility of a peaceful continuation of mankind. We live in a time when an accelerated present pushes the memory's reflections aside. The French philosopher Régis Debray has identified two ways of approaching political events: there is a time for the archives and a time for arsenals, a time for museums and one for missiles. That is why "the unleashing of war . . . is always bad news for sensitive intellectuals."

In times of uncertainty and threat, art is more important than ever. It is precisely in such instances that its ability to take an alternative view is in demand. Art institutions shouldn't just become active when events are behind them and the works that they negotiated have been well installed. The Kunsthau Bregenz has set itself the goal of actively depicting the present-day in order to give an image to the discomfort of the present.

<sup>1</sup> Régis Debray, "Museum und Rakete: Die Großen Ferien von der Geschichte gehen in Europa zu Ende," *Lettre International* (Summer 2022), pp. 10–11.

For its first exhibition of the year, the Kunsthau is starting with a project by **VALIE EXPORT** (b. 1940). In the early 1960s, the African American jazz musician Charles Mingus sang of fear: “Oh Lord, Don’t Let Them Drop That Atomic Bomb on Me.” His song is prayer and outcry, angry pain and musical lament. VALIE EXPORT, who already had an exhibition of her archive at the Kunsthau Bregenz in 2011, developed this project in the autumn days of 2022. Mingus’s song will be played on organ pipes from the old organ in the Pöstlingberg pilgrimage church in Linz. VALIE EXPORT is responsible for the artistic design of the new organ at the Pöstlingberg, which is scheduled for completion in 2023.

At the same time, decisive modernization measures are taking place at the Kunsthau Bregenz. For the first time since the building’s construction over twenty-five years ago, the lighting is being completely renovated. From February 20 to March 30, 2023, the KUB Building Services staff will be replacing the previous light sources with LEDs throughout the building. Thanks to these measures, the Kunsthau Bregenz will in the future save more than fifty percent of the electricity previously consumed by its lighting system.

VALIE EXPORT will be followed by three artists, who are united by a reappraisal of the burdensome legacy of colonialization and our relationship to nature. It is about a correction of the Eurocentric perspective, a rethinking of basic values, and a sensitization for non-Western forms of expression. The treatment of the environment, the encounter with finitude, the images of pain and death make a sensitization for a new “ecosophy” urgently necessary. The contributions of **Monira Al Qadiri** (b. 1983), **Michael Armitage** (b. 1984), and **Solange Pessoa** (b. 1961) may be read as attempts to bring this ethos of the aesthetic back to light.

Photo: Matthias Weissengruber, 2012



KUB 2022.04

**Anna Boghiguan**

**Period of Change**

22 | 10 | 2022 – 19 | 02 | 2023

**Lighting Replacement**

20 | 02 – 31 | 03 | 2023

KUB 2023.01

**VALIE EXPORT**

**Oh Lord, Don't Let Them Drop**

**That Atomic Bomb on Me**

04 | 03 – 10 | 04 | 2023

KUB 2023.02

**Monira Al Qadiri**

22 | 04 – 02 | 07 | 2023

KUB 2023.04

**Solange Pessoa**

11 | 11 | 2023 – 28 | 01 | 2024

KUB 2023.03

**Michael Armitage**

15 | 07 – 29 | 10 | 2023

## Lighting Replacement and Energy-Saving Measures

In 2023, the lighting system in the Kunsthaus Bregenz will be comprehensively renewed for the first time since the building's construction over twenty-five years ago. The fluorescent tubes previously used are no longer produced. The project was realized with support from the responsible departments of the State of Vorarlberg. From February 20 to March 31, 2023, the KUB Building Services staff together with an electropartner will replace the previous lighting fixtures in the entire building with LEDs. On the four above-ground floors alone, 660 lamps will be refitted, along with the illuminants in the escape routes and basement floors. Thanks to these measures, the Kunsthaus Bregenz will be able to save more than fifty percent of the electricity previously consumed by the lighting system.

Whereas the lamps previously had to be fitted with two thirty-six-watt fluorescent tubes each, now a single LED light source per lamp is sufficient, which at twenty-six watts requires only thirty-six percent of the previous energy. The wear and tear is also lower, since the LEDs contain fewer technical components. Peter Zumthor's internationally unique lighting concept and the soft indirect lighting of the exhibition rooms will be retained after the modernization. For this purpose, a special LED lamp was developed that is precisely adapted to KUB's exhibition operations. These new special LED lamps are a product of Zumtobel Lighting GmbH. The Vorarlberg-based lighting pioneer with headquarters in Dornbirn was awarded the contract following an international call for bids.

»Without light I'm not able to create architectural atmosphere, and I need a natural, less tortured light for the artwork. I like to imagine, I don't know if it's true, that the light at the lake has a special quality.«

Peter Zumthor

The new lighting system continues the course of our ongoing modernization and energy-saving measures: the energy system has already been gradually optimized in recent years, including a heat buffer that stores the waste heat from the cooling unit. The new heat pumps have been in operation since the beginning of September 2022. Together with the collector storage wall in the underground, they are part of a so-called "component-activated system" that can now be used in the best possible way. The energy from the collector wall will increasingly be used for cooling and heating as well as regulating humidity. The heat can be distributed via a finely adjustable regulator. This sophisticated storage system and efficient heat exchange ensure that the exhibition rooms have optimal conditions for the works of art on display throughout the year. The gas heating system, which has also been renewed, will in the future only be used for the administration building in extreme winter temperatures.

**VALIE EXPORT** (b. 1940, Linz) Media artist, performance artist, and filmmaker. Having lived and worked in the USA and Germany, VALIE EXPORT is now based in Vienna.

In 1967, VALIE EXPORT invented her sobriquet as an artistic concept and logo, which she permitted to be written only in capitals. The artist participated in documenta 6 in 1977 and documenta 12 in 2007, in Kassel. In 1980 she represented Austria, together with Maria Lassnig, at the Biennale di Venezia. For her outstanding artistic achievements, VALIE EXPORT was awarded the Roswitha Haftmann Prize in 2019 and the "Golden Nica" Prix Ars Electronica in 2020, while also receiving the Max Beckmann Prize from the City of Frankfurt in 2022.

VALIE EXPORT has already been shown at Kunsthau Bregenz in her solo exhibition *Archive*, in 2011.



VALIE EXPORT, 2017

Photo: Violetta Wakolbinger

KUB 2023.01

**VALIE EXPORT**

## **Oh Lord, Don't Let Them Drop That Atomic Bomb on Me**

04 | 03 – 10 | 04 | 2023

**Opening**

Friday, March 3, 2023

VALIE EXPORT is a pioneer of media art, working with photography, sculpture, performance, installations, and concepts. The focus of her artistic exploration is social criticism and the female body. Conventions and contemporary image types have historically forced the latter's adaptation and subjugation. VALIE EXPORT fights back with a critique that questions the reification of the feminine. "Art," VALIE EXPORT says, "sharpens our perception and therefore manifests transformative and subversive potential." In spring 2023, we are presenting a spontaneous collaboration.

VALIE EXPORT is developing an installation with organ pipes from the inventory of the pilgrimage church on the Pöstlingberg in her hometown, Linz, for the Kunsthau Bregenz. The artist has selected an arrangement of Charles Mingus's *Oh Lord, Don't Let Them Drop That Atomic Bomb on Me* to be played on the expansive instrument. Mingus's song, first recorded in 1961, at the height of the Cold War, is both prayer and oppressive indictment. The African American jazz musician intones the fears of that time, which could not be more relevant today. Reverberation and droning on the first floor of the Kunsthau Bregenz, its ambience a cross between church space and industrial hall, amplify this moving music ranging from invocation to threatening despair.



Advertisement for the KUB exhibition  
VALIE EXPORT – ARCHIV, 2011/2012



“Art sharpens our perception and therefore manifests transformative and subversive potential.”

Monira Al Qadiri,  
2021



“Oil is a destructive force,  
but in a way, it is also a miracle.”

KUB 2023.02

## Monira Al Qadiri

22 | 04 – 02 | 07 | 2023

### Opening

Friday, April 22, 2023

**Monira Al Qadiri** (b. 1983, Senegal) grew up in Kuwait. In 2010 she received a doctoral degree at Tokyo University of the Arts. Spanning sculpture, installation, film, and performance, Al Qadiri’s multifaceted practice is based on research into the cultural histories of the Middle East by fusing science fiction, documentary, and autobiography.

Al Qadiri has had several solo exhibitions at such venues as the Haus der Kunst in Munich and the Sursock Museum in Beirut. Her works were likewise included in group shows at the Palais de Tokyo in Paris and MoMa PS1 in New York, the Van Abbemuseum in Eindhoven and the Jameel Arts Centre in Dubai. She was also represented at the 2022 Venice Biennale in the exhibition *The Milk of Dreams*. Al Qadiri lives and works in Berlin.

Monira Al Qadiri is one of the most important artists of the Gulf region. Born in Senegal, she grew up in Kuwait and left for Japan when she was only sixteen. Her identity, she explains, is hybrid, her homeland unclear. “I am a mutant,” says Al Qadiri. The war in Kuwait prompted her to look for subterfuges. The artist has since gained recognition for her videos and sculptures dealing with “petro culture” and the dependency of modern life on fossil fuels. “Oil is a destructive force, but in a way, it is also a miracle. It is like a very strange alien being that has landed from outer space and will eventually disappear again.” She presents objects covered in car paint. They look like jewels in a treasure trove, reminiscent of phallic rockets, futuristic explosive devices, or science fiction. They shine mint green, ultramarine, or in the colors of brass. Some are mounted on white pedestals and rotate; others are monumental in size and found in public space. In fact, they are drill heads. Al Qadiri does not alter their forms, but merely determines their dimensions and colors.



**Monira Al Qadiri**  
*Spectrum*, 2016  
Photos: Tony Elieh  
Courtesy of the artist  
© Monira Al Qadiri



**Monira Al Qadiri**  
*Holy Quarter*, 2020  
Installation view  
Haus der Kunst,  
Munich 2020  
Photo: Maximilian Geuter  
Courtesy of the artist  
© Monira Al Qadiri,  
Haus der Kunst



Michael Armitage,  
2022

KUB 2023.03

## Michael Armitage

15 | 07 – 29 | 10 | 2023

**Michael Armitage** (b. 1984 Nairobi) lives in Nairobi, London, and Indonesia. In 2020 he founded the Nairobi Contemporary Art Institute (NCAI) – a non-profit organization whose mission is to provide space for art in Nairobi and, in particular, to promote and support contemporary art in East Africa. Armitage has had solo exhibitions at MoMA in New York, the Haus der Kunst in Munich, the Royal Academy of Art in London, and the Fondazione Sandretto Re Rebaudengo in Turin, the Kunsthalle Basel and at White Cube Bermondsey. Group shows have taken him to the 2019 Venice Biennale, the 2015 Lyon Biennale, and the Scottish National Gallery of Modern Art in Edinburgh.

### Opening

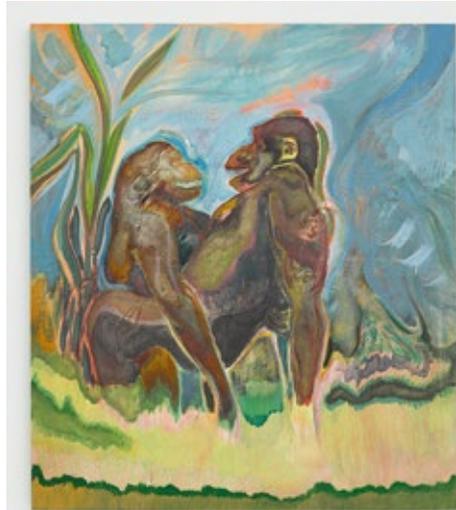
Friday, July 14, 2023

Michael Armitage is considered one of the most important painters of the present-day. He has gained recognition for his large-scale paintings that depict figures in lyrical, dreamlike landscapes. In them, paint is applied in several layers, wiped away, and reworked. Influences from European art, such as that of Francisco de Goya or the Fauves, as well as East African traditions can be found in these pale compositions. Paul Gauguin is for Armitage an “unavoidable touchstone.” What does it mean when people exoticizes themselves? Armitage pays attention to billboards, local rituals, and political rallies as well as vegetation and animal life. His images always manifest a disturbing ambiguity, all the while providing commentaries on political events and reminders of existing inequality and violence.

A special feature of Armitage’s works is the painting support. He uses bark as a painting surface. In a time-honored technique, the bark of the Ugandan fig tree is stripped and then burned and smoothed. During the process, the hard organic material, which is called “Lubugo,” is transformed into a soft, malleable material. Armitage sews the cloths together into remarkable picture surfaces. The seams remain visible, as do small openings and indentations.



**Michael Armitage**  
*Amongst the Living*, 2022  
 Oil on Lubugo bark  
 cloth, 220 × 420 cm  
 Photo: Theo Christelis  
 © White Cube



**Michael Armitage**  
*Lucy*, 2015  
 Oil on Lubugo bark  
 cloth, 170 × 149,5 cm  
 Photo: George Darrell  
 © White Cube

All: Courtesy  
 of the artist  
 © Michael Armitage



**Michael Armitage**  
*Holding Cell*, 2021  
 Oil on Lubugo bark  
 cloth, 221,3 × 170,5 cm  
 Photo: Theo Christelis  
 © White Cube



KUB 2023.04

## Solange Pessoa

11 | 11 | 2023 – 28 | 01 | 2024

**Opening**  
Friday, November 10, 2023

**Solange Pessoa** (b. 1961, Ferros, Brazil) lives in Belo Horizonte. Solo exhibitions of her work have been shown at the Museu Mineiro in Belo Horizonte, at the Centro Cultural São Paulo, and the Ballroom Marfa, Marfa, Texas and recently at the Palais de Tokyo de la Ville de Paris. In 1996–97 she was awarded a grant from the Pollock Krasner Foundation. Pessoa participates in numerous group exhibitions in Brazil and abroad, including the Palais de Tokyo de la Ville de Paris, and the Fondation Cartier, Lille. In 2022 she was represented at the Venice Biennale.

Solange Pessoa works with various mediums such as sculptures, installations, painting, drawing, ceramics and videos. Born and raised in the Brazilian state of Minas Gerais, she is fascinated by the colonial baroque architecture of the region, especially by the soapstone, known by its softness and diversity of tonalities. Artistically, Pessoa makes reference to nature. She finds primal creativity in the cycle of life, often using organic materials for her works, such as earth, moss, wax, leather, blood or feathers. These substances possess life-giving energies. In an exhibition at the Palais de Tokyo in Paris, she exhibited an expansive object made of human hair. In Venice she used a garden at the exit of the Arsenale to set a number of her soapstone sculptures on the lawn. The white, velvety soft stones evoke ancient, archetypal forms like prehistoric stone drawings and shell fossils. Pessoa gives them shape with carvings and cavities. Rainwater collects in some of them, mosses begin to grow, and small creatures settle. After a short time, life inhabits the sculptural pools.



**Solange Pessoa**  
*Sonhiferas*, 2021  
 Oil on canvas,  
 14 drawings,  
 160 x 160 cm  
 Arsenale, 59. Biennale  
 di Venezia  
 Photo: Ela Bialkowska



**Solange Pessoa**  
*Nihil Novi Sub Sole*, 2019–2021  
 Giardino delle Vergine,  
 59. Biennale di Venezia  
 Photo: Ela Bialkowska

**Detail**  
 Photo: João Vargas Penna

All: Courtesy of the artist  
 © Solange Pessoa

## KUB 2023 Billboards



In 2023 the KUB Billboards on Seestrasse in Bregenz will again be extending the program of the Kunsthaus Bregenz into public space. Billboards featuring works by Monira Al Qadiri, Michael Armitage, and Solange Pessoa will draw the public's attention to the exhibitions at KUB.

## **2022 Annual Review**



The year 2022 was—apart from geopolitical events—a joyful one for KUB. The Kunsthhaus Bregenz celebrated its twenty-fifth anniversary with three unique exhibitions in Bregenz, an unforgettable special project in Venice during the Biennale, and an anniversary program lasting several days in the summer.

After two years dominated by the pandemic and measures accompanying it, the Kunsthhaus Bregenz was able for the first time again in 2022 to present a program that wasn't marked by Covid-related closures.

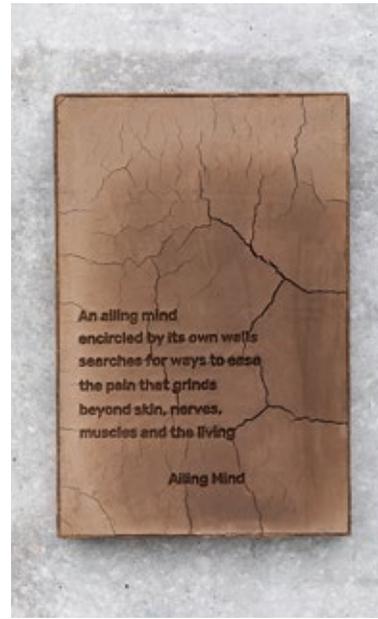


KUB 2021.04  
**Otobong Nkanga**  
 23 | 10 | 2021 – 06 | 03 | 2022

**Otobong Nkanga**  
 Installation views  
 Kunsthau Bregenz, 2021



Otobong Nkanga's colorful exhibition *Unearthed* was extended for a month at the beginning of the year due to its great success with the public. Until March 6, 2022, 7,670 visitors immersed themselves in the vast clay landscapes and atmospheric installations of the Nigerian-Belgian artist. A total of 19,281 people saw the show.



An ailing mind  
 encircled by its own wells  
 searches for ways to ease  
 the pain that grinds  
 beyond skin, nerves,  
 muscles and the living

Ailing Mind



**Dora Budor**  
*Kollektorgang (I – XIV)*, 2021  
 Installation view Continent,  
 Kunsthau Bregenz, 2022

KUB 2022.01  
**Dora Budor**  
**Continent**  
 19 | 03 – 22 | 06 | 2022

"But no one has ever infiltrated the inner organism of the building as deeply as Dora Budor has."  
 Ivona Jelčić, Der Standard, March 19, 2022

"In her solo show at the Kunsthau Bregenz, she pursues her strategy of selective disassembly."  
 Vernissage, May 2022

"Budor's works appeal to all the senses, even air becoming an essential element in them."  
 Mousse Magazin, June 19, 2022

"Termites is most fitting for Budor's artwork in Bregenz: layered with historical and material references that balance bodily precarities of stability and sanity while vibrating with a psychic sense of space and memory."  
 Brit Barton, Texte zur Kunst, June 2022

Dora Budor subtly cited the exhibition history of the Kunsthau Bregenz with her works and installations. An accompanying folded booklet offered deeper insights into the concept of the works presented. With the installation *Kollektorgang (Collector Duct)*, the Croatian artist literally got down to the foundations of the building. Using latex and shredded paper, she symbolically moved the diaphragm walls, which protectively enclose the foundations of the Kunsthau Bregenz underground, to the second floor of the KUB. From March 19 to June 26, *Continent* attracted 8,828 visitors.

Anna Boghiguian and Otobong Nkanga  
Opening of *KUB in Venice*, April 2022



**KUB in Venedig**  
**Otobong Nkanga**  
**Anna Boghiguian**  
20 | 04 – 04 | 07 | 2022

“A highly topical two-woman show.”  
Johanna Hofleitner, *Die Presse* Schaufenster,  
April 15, 2022

“A compelling memento mori.”  
Martin Behr, *Salzburger Nachrichten*,  
April 22, 2022

“Kunsthau Bregenz scores in Venice with  
works by two women artists from the African  
continent.”  
Christa Dietrich, *Vorarlberger Nachrichten*,  
June 2022

“But even off the beaten (cultural) tourist  
path there is top-notch action: . . . Otobong  
Nkanga and Anna Boghiguian make the  
Scuola di San Pasquale resound and vibrate  
with new works. Very gently. Two positions  
that would also have been suitable for the  
Biennale.”  
Barbara Unterthurner, *Tiroler Tageszeitung*,  
April 23, 2022

“Here, too, mankind’s exploitive treatment  
of nature is a theme. But rarely have we seen  
it presented so aesthetically.”  
Laura Helena Wurth, *KUNSTFORUM*  
International, vol. 282, July 2022

With *KUB in Venice*, the Kunsthau Bregenz kicked off its anniversary celebrations this year in a memorable way. During this year’s Biennale, an exhibition was realized in Venice with installations by the two artists Otobong Nkanga and Anna Boghiguian. The historic Scuola di San Pasquale in the Castello district provided the ideal location for the show. Boghiguian’s latest work, *The Chess Game*, was presented for the first time. The glittering opening in Venice, on April 20, was followed by a series of public talks featuring Otobong Nkanga and the KUB architect Peter Zumthor as well as the artists Monira Al Qadiri and Dora Budor. Enthusiastically received by the public and the media, the exhibition was a much-discussed insider tip of this year’s biennale until the end of its run, on July 4, attracting a total of 8,119 interested visitors to the KUB branch in the lagoon city.



**Jordan Wolfson**  
**ARTISTS FRIENDS**  
**RACISTS, 2020**  
Installation view,  
Kunsthau Bregenz,  
2022  
Courtesy of Jordan  
Wolfson Studio and  
The George Economou  
Collection  
© Jordan Wolfson,  
Kunsthau Bregenz

Jordan Wolfson  
at KUB, 2022



The summer exhibition was devoted to the American art star Jordan Wolfson. With his forceful and controversial sculptures and video works, Wolfson astutely addressed burning contemporary issues. From July 16 to October 9, 18,793 visitors attended the show.

KUB 2022.03  
**Jordan Wolfson**  
16 | 07 – 09 | 10 | 2022

“Anyone looking for answers in Jordan  
Wolfson’s works will not find them. The  
American artist asks questions. Questions  
that can be extremely uncomfortable.”  
Christa Dietrich, *Vorarlberger Nachrichten*,  
July 15, 2022

“Playfully associative, he sets off in search  
of clues—and finds the ugly as well as the  
beautiful, the kitschy, and the profound, the  
cute and the brutal.”  
Klaus-Peter Mayr, *Allgäuer Zeitung*,  
July 16, 2022

“The New York native offers strong stuff  
here. . . . A startling experience.”  
Antje Merke, *Schwäbische Zeitung*,  
July 25, 2022

“An exhibition that is almost only possible  
at the Kunsthau Bregenz.”  
Edith Schlocker, *Tiroler Tageszeitung*,  
July 26, 2022

“The artist Jordan Wolfson confronts the  
abysses of the technologically upgraded  
present at the Kunsthau.”  
Alexandra Wach, *Frankfurter Allgemeine*  
*Zeitung*, August 17, 2022

“With Jordan Wolfson, the Kunsthau Bre-  
genz has once again succeeded in putting on  
a great exhibition. On the occasion of its 25th  
anniversary, it could not have given itself a  
better present.”  
Max Glauner, *KUNSTFORUM* International,  
vol. 284, October 2022

»Zumthor's magic box!«

#### 25 Years Kunsthaus Bregenz

**"Enabler of the seemingly impossible"**  
Edith Schlocker, Tiroler Tageszeitung,  
July 16, 2022

**"Initially seen as quirky, the landmark KUB  
has earned an international reputation over  
the 25 years as one of the leading sites of  
modernism."**

Thomas Gabler, Kronen Zeitung,  
July 19, 2022

**"The Kunsthaus Bregenz has been attracting  
internationally acclaimed exhibitions for  
25 years. Art that has its finger on the pulse  
of the times, that addresses the present,  
becomes an accessible idea here."**

Carina Jielg, ORF Vorarlberg and ORF III,  
Zumthors Wunderkiste: 25 Jahre Kunsthaus  
Bregenz, July 20 and 31, 2022

**"Self-perception, sex, and the evil eye:  
The Kunsthaus Bregenz celebrates its 25th  
anniversary in the festival season—with art  
that sets out to provoke physical reactions."**  
Ute Baumhackl, Kleine Zeitung, July 22, 2022

From July 14 to 17, the Kunsthaus Bregenz celebrated its twenty-fifth anniversary with a series of commemorative events: an open-air concert, the opening of the summer exhibition plus an artist talk, the premiere of the architecture film *Concrete Dreams* by Christoph Skofic, in addition to free KUB admission as well as free short tours and children's studios. Films by Wes Anderson attracted some 1,000 film fans to the KUB square on three consecutive summer evenings. The big screen was then covered with images from an installation by the Russian artist Anna Jermolaewa. Rudolf Sagmeister, a KUB founding member and long-time curator, kicked off his retirement with a powerful pictorial retrospective. His extensive volume *Kunsthaus Bregenz 25 Jahre – Making Art Happen* will be published at the end of the year.





KUB 2022.04  
**Anna Boghiguan**  
**Period of Change**  
 21 | 10 | 2022 – 22 | 01 | 2023

“Fascinating and profoundly artistic, how Anna Boghiguan condenses astonishing connections and lends them visual shape.”  
 Martina Pfeifer Steiner, Zeitschrift für Kultur und Gesellschaft, October 2022

On October 21, the long-awaited solo exhibition *Period of Change* by the Egyptian-Armenian artist Anna Boghiguan opened. With her intensely colored drawings and expressive installations, she addresses historical and current social upheavals and political protest movements. The artist created most of the works on display directly in Bregenz in the weeks leading up to the show’s opening.

With its exhibitions and projects, the Kunsthau Bregenz once again positioned itself as an institution with its finger on the pulse in 2022. It continued its close cooperation with regional partners, which contributed to the positive public response to the institution and its strong presence. The *Installation on the Bielbach* by Swiss artist Roman Signer, realized together with illwerke vkw AG, was a much-visited eye-catcher on the Bielerhöhe. Together with the Bregenz Festival, a new opera studio was initiated. Under the name *KUB on Board*, art trips took place in bright summer weather on board of the historic motor ship Oesterreich in cooperation with the Historischen Schifffahrt Bodensee.

In building technology, KUB continued its modernization and energy-saving measures of previous years. In the summer of 2022, the heating system was completely renewed. Since the beginning of September, two heat pumps have been in use, which both heat and cool and regulate humidity. At the same time, it is also possible to more finely control heat distribution. This ensures that the exhibition spaces have optimum conditions for the works of art on display. The gas heating system, likewise renewed, will only be used selectively in the administration building during winter temperatures.

By the end of the year, 55,000 visitors are expected to have seen the KUB exhibitions in Bregenz and Venice. In 2022, exhibition operations were once again possible for the first time without Covid-related closing times. Some 600 events expanded the exhibition program, including 350 guided tours, and 165 events especially geared toward children and young people delved deeper into KUB themes and focal points.

In 2022 there was also a lot going on behind the scenes with the KUB staff—longtime employees retired, and new faces came on board, strengthening the team. KUB founding member and long-term curator Rudolf Sagmeister went into “unretirement” after more than thirty years. His final publication *Kunsthau Bregenz 25 Jahre – Making Art Happen*, will appear at the end of the year. Katrin Wiethage—longtime publications manager responsible for the most important KUB catalogues in recent years—likewise retired. Dimona Stöckle has taken over in her stead. Since the beginning of the year, Julia Krepl has been supporting Mareile Halbritter and Kirsten Helfrich in Art Education at the Kunsthau Bregenz. Lisa Hann, together with Stefan Wagner, is now in charge of KUB Exhibition Management. She handed over Sponsorship to her colleague Martina Feurstein, who also welcomes a new employee: Selina Neuhauer will be providing reinforcement in the online area.

The contribution of the State of Vorarlberg for 2022 amounts to 2,737 million euros; our own income of 0.7 million euros is around 25.2 percent. The federal government’s gallery subsidy for art acquisitions totaled 36,500 euros.

## KUB 2022 in Numbers

Status: November 2, 2022

### Total Number of Visitors

45.934 2022 to date (as of November 2, 2022)

31.867 2021 (includes a five-week closure)  
29.445 2020 (includes a four-month closure)  
53.645 2019  
51.581 2018

### Visitors

7.670 *Otobong Nkanga* (October 23, 2021–March 6, 2022)  
(2021: 11,611; 2022: 7,670)  
8.828 *Dora Budor* (March 19–June 26)  
8.119 *KUB in Venice* (April 20–July 4)  
19.098 *Jordan Wolfson* (July 16–October 9)  
\* 11.300 *Anna Boghiguan* (October 22–December 31)

### Events and Guided Tours

\* 350 Tours for adults  
\* 165 Events for children and young people (workshops, tours, etc.)  
\* 90 Further events

€ 2.778.100,00 Contribution by the federal state  
ca. € 700.000 KUB-generated revenue (ca. 25.2 %)  
€ 36.500 Federal gallery funding for art acquisitions

30,2 Full-time equivalent employees

\* estimated

Photo: Hélène Binet

## KUB Online

(last updated: November 2, 2022)

20.000  
**Instagram**  
Subscribers

10.510  
**Facebook**  
Subscribers

10.100  
**#kunsthausbregenz**  
Posts

364.600  
**YouTube**  
Hits

The posts in 2022 are among the Kunsthaus Bregenz's broadest-reaching publications on social media to date. On Facebook, the institution recorded a plus of 42 percent, and on Instagram a plus of 147.8 percent.

Over the course of the year, the Kunsthaus Bregenz webpage was placed on a new technical foundation. The site's information paths were made more user-friendly, and the appearance was graphically optimized.

Please visit us at  
[kunsthaus-bregenz.at/en!](https://kunsthaus-bregenz.at/en)



Press conference  
Anna Boghiguian –  
*Period of Change*,  
October 2022

## Reporting

In 2022 the Kunsthaus Bregenz exhibitions were extensively reviewed throughout Austria and internationally by major news agencies, print and online media, and radio and television stations. The track record: over 500 print articles were published, radio stations such as *Ö1* and TV stations such as *arte* and *ORF* reported in their daily news and cultural formats. The special project *KUB in Venice* attracted a great deal of attention, including from the media. On the occasion of KUB's twenty-fifth anniversary, ORF produced a near half-hour documentary that was broadcast throughout Austria. For the summer exhibition, extensive portraits of the artist Jordan Wolfson were produced. European daily newspapers, such as *FAZ Frankfurter Allgemeine Zeitung*, *St. Galler Tagblatt*, *Republik*, and the *Südkurier*, published extensive articles, as did all of the Austrian dailies, including the *Vorarlberger Nachrichten*, *Der Standard*, *Die Presse*, the *Salzburger Nachrichten*, and the *Tiroler Tageszeitung*. International art magazines such as *art*, *Monopol*, *Mousse*, *KUNSTFORUM International*, and *Kunstbulletin* reported several times with multi-page articles.



### Interactive Architecture Tour

At the outset of the year, a major project by and with the filmmaker Christoph Skofic was completed: the interactive architecture tour. The virtual tour allows visitors to explore all the areas of the empty Zumthor building online and offers unique insights into the architecture and history of the building. The architecture film *Concrete Dream—Places. Light. Surfaces.* was also created in connection with the collaboration and celebrated its premiere during the anniversary weekend in July.





**What provokes me?**  
 During the three-day workshop *Provocation!*, participants explored Wolfson's works and then asked themselves the question, "What provokes me?". The resulting works were then presented at a vernissage in the KUB studio.

## Outreach & Events

A varied supporting program accompanies the exhibitions at the Kunsthaus Bregenz. Public guided tours on art and architecture take place several times a week. Guided dialogues with experts from different fields and public discussions with scholars and cultural workers deepen the themes of the exhibitions. Events such as concerts, theme days, and film evenings supplement the program, many of which are free of charge and organized in cooperation with partners from the region. Workshops, guided tours for children, vacation programs lasting several days, and the museum's own youth studios are specifically tailored to a younger audience. Art is thus accessible to all ages. Thanks to the "low-threshold" offerings, visitors experience the exhibitions repeatedly and from changing perspectives.



Photos: Anja Köhler  
 © Bregenzer Festspiele



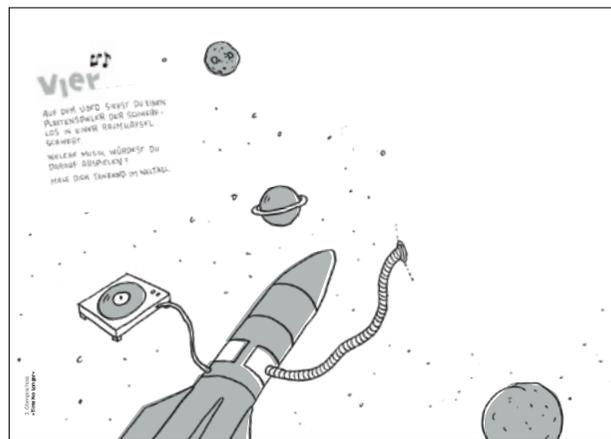
### Opera Studio

After the premieres of *To the Lighthouse* (2017) and *Wind* (2021), a new opera studio was launched in cooperation with the Bregenz Festival in the spring of 2022. This time, the Belgian-Irish composer Éna Brennan, the Portuguese artist Hugo Canoilas, and the British director Sir David Pountney are working together on an opera that will celebrate its world premiere in two years on the Bregenz Festival's Werkstattbühne. Already this year, the audience encountered a few initial ideas at two so-called *Insight* events. *Insight 3* in January 2023 will be dedicated to stage design.



**Earth Architecture Excursion & Talk with Ootobong Nkanga and Martin Rauch**

For her exhibition, which was on view at the Kunsthaus Bregenz from fall 2021 to spring 2022, Ootobong Nkanga worked closely with the Vorarlberg earth architecture pioneer Martin Rauch. Rauch invited participants to his workshop in Schlins as part of the show. During the excursion, the participants gained exclusive insights into the practice of traditional and industrial earthen construction. The highlight was a tour of his new ERDEN workshop. In a joint discussion at the finissage, Nkanga and Rauch reviewed the exhibition and talked about their project, mutual interests, and visions for the future.

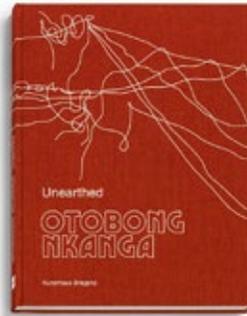


**Anniversary entdecken**

To mark the anniversary, a special coloring and hands-on booklet in the entdecken (discover) series was created in collaboration with the graphic designers of AHOI studio, compiled from the highlights of the past twenty-five years. Children can engage with special exhibitions from KUB's history and become artists themselves.

**Open Air Cinema and Concert**

Warm summer nights and good vibes: at this year's KUB Summer Open Air, FM4 Amadeus Award winners *Hearts Hearts* together with singer and activist *CHRISTL* delivered an energetic start to KUB's twenty-fifth anniversary. Afterward, the Kunsthaus Bregenz opened its popular open-air cinema on Karl-Tizian-Platz. In cooperation with the Filmforum Bregenz, new and familiar films by director Wes Anderson were screened on three evenings in July and August. Amid beautiful summer weather, the film program attracted over a thousand people to the square. In August, KUB projected images of the work *The Penultimate* (2017) by artist Anna Jermolaewa onto the screen every day. The installation featured various bouquets of flowers, each symbolizing one of the popular uprisings in recent years known as "color revolutions": a posy of revolutionary hopes—something, in light of the global political situation, more relevant than ever.



**OtoBong Nkanga: Uneathed**  
With essays by Angela Dimitrakaki,  
Taylor Le Melle, and Thomas D.  
Trummer  
Graphic design: StudioKrimm, Berlin  
German | English  
Hardcover, linen  
23.2 × 29.7cm, 168 pages  
Publication date: June 2022



**Dora Budor: Continent**  
With essays by Richard  
Birkett and Amelia Groom  
and a conversation between  
Dora Budor and Thomas  
D. Trummer  
Graphic design: HIT, Berlin  
English | German  
Softcover with dust jacket  
21 × 28.2 cm, 192 pages  
Publication date:  
November 2022



**Anna Boghiguian: Period of Change  
(+ KUB in Venice)**  
With an essay by Anna Boghiguian  
and conversations with Anna Boghi-  
guian and OtoBong Nkanga  
Graphic design: Hug & Eberlein,  
Leipzig  
German | English  
Softcover, 21 × 29.7 cm, ca. 288 pages  
(with inserted brochure, ca. 32 pages)  
Publication date: December 2022



**KunsthauBregenz 25 Jahre –  
Making Art Happen**  
Graphic design:  
Clemes Theobert Schedler,  
Büro für konkrete Gestaltung  
German Hardcover,  
16 × 24 cm  
512 pages  
Publication date:  
December 2022



## Publications

The exhibition catalogue *OtoBong Nkanga: Uneathed* is just as colorful as the artist's show at the beginning of 2022. Visually expressive, large-format images present his works created for KUB.

The design of the publication *Dora Budor: Continent* is based on the KUB building. Like a second skin, the book is encased in a gray synthetic cover. Selected texts elaborate on the art-historical connections and theoretical influences found in Budor's work. Extensive source material reveals the chains of inspiration—the intellectual, material, and administrative processes—that led to the exhibition's creation.

For each of its exhibitions, the KUB publishes a book that is produced in close collaboration with the respective artist or artists. The design is geared to their specific formal language. The publications not only serve to document the exhibition but also function as independent objects in the artists' oeuvre.

All KUB publications:  
Edited by Thomas D. Trummer,  
KunsthauBregenz  
Distributor: Verlag der Buchhand-  
lung Walther König, Cologne

In Anna Boghiguian's art, the creation of books plays a central role. The artist has filled more than seventy books with her drawings, paintings, collages, and manuscripts. Her KUB publication picks up where these works left off. The intimate centerpiece is a handwritten text and a sequence of over one hundred newly produced drawings and paintings whose visual power unfolds in full-page illustrations. An inserted brochure on the show *KUB in Venice* supplements the publication.

Next year, a hand-drawn comic book will be published in close collaboration with the artist Jordan Wolfson. Thoughts and conversations about his exhibition will be transposed into the form of a graphic novel.



**Anna Jermolaeva**  
*Chernobyl Safari*,  
 2014/21  
 Installation  
 (Video, 55 Min.,  
 68 photographs,  
 11 watercolors)

## Acquisitions & Donations

In 2022 the KUB collection was expanded with acquisitions of works by Sasha Auerbakh, Anna Jermolaeva, Christina Ljubanovic and a piece donated by Dora Budor.

**Sasha Auerbakh** (b. 1985, Moscow) has garnered international attention in recent years via exhibitions in Vienna, Cluj-Napoca (Romania), Berlin, and Turin. The installation *UNTITLED (One Line)* consists of a pointed steel rod resting on two hoops. Small colorful heads made of modeling clay are tied to the hoops with their long black hair, similar to shrunken heads. The artist lives and works in Vienna.

**Anna Jermolaeva** (b. 1970, St. Petersburg) has been working on her series *Chernobyl Safari* since 2014. The restricted area around the destroyed nuclear power plant has become—after nearly thirty years—an idyllic habitat for animals. Many of the animals are contaminated. Even before the pandemic, a macabre tourism began to boom as people came, expecting to find mutations, monsters, creatures with deformities—in vain. In nature, Jermolaeva explains, it is the fittest that survive. If an animal is born with an abnormality, it doesn't survive selection. During



**Sasha Auerbakh**  
*UNTITLED (A Line)*, 2021  
 Steel, pigmented polyurethane foam, rubber, wood, acryl paint, pigmented Kiwopur, decal film, synthetic hair, incense sticks  
 400 × 85 × 6 cm



**Christina Ljubanovic**  
*Maximilian's ancestors and heroes*, 2019–21  
 2 originals  
 Inkjet archive pigment print  
 50 × 60 cm each  
 Zagreb



**Dora Budor**  
*Pucks (bagarreurs) II*, 2022  
 Coffee grounds, thermoplastic polymer, wax  
 Dimensions variable

the pandemic, Jermolaeva made her last trip to Chernobyl to date. It was a safari through a postapocalyptic and mythic space, she says. Today it is a war zone.

**Christina Ljubanovic** (b. 1939, Zams-Landeck) works across media with photography, illustration, print, and video. She has been involved in several book projects published as limited-edition artist's books. *Maximilian's ancestors and heroes* shows the heads of the so-called *Schwarzen Mander*, or black men: bronze figures guarding the magnificent tomb of Emperor Maximilian I in the Hofkirche in Innsbruck. The two originals were created using the pigment printing process. Christina Ljubanovic lives and works in Paris.

**Dora Budor's** (b. 1984, Zagreb) work was featured in an exhibition at the Kunsthau Bregenz in the spring of 2022. One of her pieces on view, *Pucks (bagarreurs)*, of 2021, involves 300 objects pressed from coffee grounds. The flat cylinders, whose shape and size recall ice hockey pucks, were produced by the Voralberg artist Roland Adlassnigg according to the artist's specifications. One hundred additionally created pucks will now make their way into the Kunsthau Bregenz collection as a donation.



Peter Fischli signing editions together with Caroline Schneider-Dürr, 2020



Anna Boghiguan  
untitled, 2022  
drawing on paper  
ca. 62 x 48 cm  
Unique pieces, signed  
€ 7.000

## Editions

In connection with our exhibitions, we develop exclusive editions in close collaboration with the artists. Published in limited editions, they represent an attractive offer for collectors of contemporary art.

A special highlight this year is a selection of drawings that Anna Boghiguan created on-site in Bregenz for her KUB exhibition. The unique pieces were selected from over one hundred drawings on view on the third floor of the KUB. Boghiguan's painting style recalls that of Honoré Daumier or the expressive gestures of James Ensor. Several of her sheets show the contrast between political leaders and the people at their mercy.

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## The Kunsthaus Bregenz Friends

The KUB Friends have been involved with the KUB for over twenty-five years. The association stands for openness, encounters, and exchange at the Kunsthaus Bregenz. The KUB Friends actively and generously support the exhibitions and projects with their commitment and member contributions. In 2022, the year the institution celebrated its twenty-fifth anniversary, KUB benefited from a total of €100,000. These donations primarily support programming for children, young people, and families. Realizing the exceptional project *KUB in Venice* would not have been possible without the KUB Friends. The popular open-air summer program sponsored by the association attracted more than 1,000 visitors. It also initiated a guided tour in English in light of Vorarlberg's international business location.

The KUB Friends don't just support, they also benefit. After the Covid-related restrictions in the past two years, unrestricted exclusive events were possible again in 2022. These included director tours; meet & greet events; and outstanding, professionally led art excursions. The art daytrips visited the Kunstmuseum Zürich; the Fondation Beyeler (*Georgia O'Keeffe*) and the Kunstmuseum Basel (*Louise Bourgeois x Jenny Holzer*) in Basel; the Bündner Kunstmuseum (*Venedigsche Sterne: Art and Embroidery*) in Chur; and the Kunstmuseum Liechtenstein (*Candida Höfer: Liechtenstein*) in Vaduz. One several-day excursion visited the Biennale and the exhibition *KUB in Venice*, another traveled to Leipzig and Dessau.

Art connects. The KUB Friends look forward to another twenty-five years of enrichment, togetherness, and mutual appreciation!





Cooperation with MS Oesterreich



Cooperation with the Sparkasse 3-Länder-Marathon  
Michael Kreyer © Bregenz Tourismus

**We're looking forward to 2023  
and thank our cooperation  
partners:**

- Alpenregion Bludenz Tourismus
- Bodensee Tourismus
- Bodensee-Schiffsbetriebe
- Bodensee Vorarlberg Tourismus
- Bregenzer Festspiele
- Bregenz Tourismus & Stadtmarketing
- Familien Freizeit
- Filmforum Bregenz
- Go West
- Hugo Boss
- Hunger auf Kunst & Kultur
- Illwerke vkw AG
- Inatura Dornbirn
- Jüdisches Museum Hohenems
- Kongress Kultur Bregenz
- Kunstmuseum St. Gallen (Kunstachse)
- Kunstmuseum Liechtenstein (Kunstachse)
- Bündner Kunstmuseum Chur (Kunstachse)
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- Offene Jugendarbeit Dornbirn
- Pädagogische Hochschule Vorarlberg
- Pfänderbahn
- Philosophicum Lech
- poolbar Festival
- Schachklub Bregenz
- Sparkasse 3-Länder-Marathon
- StadtLesen GmbH
- Stadtmuseum Dornbirn
- TextielLab / TextielMuseum Tilburg
- vai Vorarlberger Architektur Institut
- Verein Amazone
- Verkehrsverbund Vorarlberg
- VHS Bregenz
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- Vorarlberger Landestheater
- Vorarlberg Lines Bodenseeschifffahrt
- vorarlberg museum
- Vorarlberg Tourismus
- Werkraum Bregenzerwald
- Zumtobel Group / Lichtforum Dornbirn

## Cooperations

Collaborating with companies, institutions, and other cultural facilities is an essential way for the Kunsthaus Bregenz to engage in public discourse and interest new audiences in art.

Exceptional events, inspiring encounters, and innovative projects with existing and new partner organizations enriched the 2022 KUB year.

Entrepreneur Peter Dornier  
and artist Otobong Nkanga  
in Venice, 2022



## Sponsors and Partnerships

Extraordinary projects require extraordinary partnerships. Kunsthaus Bregenz owes its success in 2022 in part to the generous commitment of its loyal sponsors.

The unique special exhibition *KUB in Venice* was only made possible by the active support of our partners, some of whom have been with us for many years. Moreover, special “sponsorships” offered backers such as Lindauer DORNIER GmbH, Voralberg Tourismus, Zumtobel, and the KUB Friends an attractive format. Dora Budor was supported by LEAP. The summer exhibition *Jordan Wolfson* was assisted by the US Embassy Vienna and *Anna Boghiguan* by UNIQA. We thank our partners for their loyalty!

Interested in contributing  
to the international success of the  
Kunsthaus Bregenz?

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Jordan Wolfson with collector  
Regine Thies and her daughter,  
2022

Main sponsor of  
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2022  
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With the generous  
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#### **2023 Hours**

Tuesday to Sunday 10 am–6 pm | Thursday 10 am–8 pm  
Ticket desk ext. -433

#### **2023 Admission**

Standard € 12 | Reduced € 10 | Ages 20–27 € 8  
Free admission for children and adolescents to age 19  
Combined ticket KUB and vorarlberg museum € 19 | Reduced € 16 |  
Ages 20–27 € 14 | Kulturhäuser Card € 99  
Free admission every first Thursday of the month, 6–8 pm

Editor: Martina Feurstein, Nadine Blaas, Laura Heinzle  
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Photos, unless indicated otherwise:

Markus Tretter: pp. 26, 32, 33, 35 top

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Fassung 17. November 2022



Sustainability is a must. Since 2014, the Kunsthaus Bregenz has been annually awarded the ÖKOPROFIT certificate by the state of Vorarlberg. Our next goal in the area of ecology and sustainability is the Austrian Eco-Label. We are working toward this goal in great strides, such as by optimizing our energy supply.