

Kunsthaus Bregenz

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Austria



KUB 2012 | Press release

Program 2013

02|02|2013-

12|01|2014

Press conference

Thursday, November 29, 2012, 12 noon



»Seriousness and popularity undergo a remarkable symbiosis in the KUB exhibition program. Architecture and art strike up a dialog that is extremely fruitful for both sides.« Yilmaz Dziewior

Not least as a result of its outstanding architecture designed by Peter Zumthor and the spectacular interplay of art and exhibition space, the Kunsthaus Bregenz is among the major international institutions of contemporary art. Again and again, the building's distinctive architectural aura has inspired artists to new works created specifically for the museum. As well as the interdisciplinary and cross-generational nature of its programs, the activities of the KUB are characterized by an increasing openness to African, Asian, and Latin American artists.

Additionally, the KUB Arena and its innovative curatorial approaches lend the museum program and its major exhibitions an altogether unique slant.

The KUB Collection Showcase, where architectural models by Peter Zumthor on permanent loan to the KUB have been on view since summer 2012, is no less important for the Kunsthaus Bregenz, its image of itself, and its reception.

The elements of contemporary art production are handled in their complexity at a range of levels, combined with a broad-based education program consisting of guided tours, workshops, film screenings, and visits to architectural practices in the Vorarlberg region. The broad spectrum of activities of the Kunsthaus Bregenz is rounded off by its excellently researched publications and editions that accompany the exhibitions and are produced in close collaboration with the artists.

Expected visitors 2012

Number of visitors: approx. 50,000

Expected revenue 2012

Vorarlberg State contribution: 2,100,000.- EUR = 66.7%

Own earnings: 1,000,000.- EUR = 33,3%



The yearly average visitor count for the Kunsthaus Bregenz ranges from 45,000 to 55,000. With an anticipated total visitor count of 50,000 for the year 2012 the KUB can boast a good mean value. From the financial point of view the year will also close satisfactorily.

In terms of its program, the Kunsthaus Bregenz confirmed its importance as one of Europe's major exhibiting institutions, with its main focus on monograph artists shows with exhibitions by Danh Võ, Ed Ruscha, and Florian Pumhösl. Richly documented with materials, the work biography of the dance and performance artist Yvonne Rainer is a notable example of the museum's work. Organized together with Museum Ludwig, Cologne, and the Getty Research Institute in Los Angeles, this joint project received numerous positive reviews in the media. Catrin Lorch of the *Süddeutsche Zeitung* for instance wrote:
» ... [T]he exhibition in Bregenz successfully answers the question that performance and happening bequeathed to the museums once Bruce Nauman no longer gave shape to his studio studies on video and Beuys was no longer brandishing the Eurasian staff: What can and may a museum enact?«

The exhibition *Reading Ed Ruscha* also attracted considerable attention in local and international media. There were serious in-depth reviews in the *Neue Zürcher Zeitung* am Sonntag, the *Tages-Anzeiger*, *Welt am Sonntag*, *Frankfurter Rundschau*, *Süddeutsche Zeitung*, and *Texte zur Kunst*. Media as various as the *Frankfurter Allgemeine Zeitung*, *Stern*, and the New York art magazine *Art Forum* drew prominent attention to the exhibition. The Ruscha retrospective on the topic of »Reading« was the most popular exhibition with the public in 2012 with over 16,000 visitors.



Chaste Elegance

»Both are masters of the dictum >Less is more<: Peter Zumthor, the Swiss designer of the Kunsthaus Bregenz, and the American artist Ed Ruscha, to whom the current special show at that venue is dedicated. Architecture and visual art strikingly coincide here, both achieving their effect by means of an elegance no less chaste than carefully thought out. This happens not at first sight, but at second, and is all the more powerful for that.«

Volker Oesterreich
Rhein-Neckar-Zeitung, August 4, 2012

»Even Paper Can Be Sensual—Love of Squares and Artificial Woodworm Holes: In an exhibition at the Kunsthaus Bregenz Ed Ruscha shows what all can be done with books and the book format.«

Kia Vahland
Süddeutsche Zeitung, September 21, 2012

Books and Reading Become Art

»With his exhibition *Reading Ed Ruscha* American art superstar Ed Ruscha has put on a spectacular show of his oeuvre from its beginnings in 1969. This emphasis on the book and reading proves to be a focal point which brings out Ed Ruscha's artistic aspirations with especial clarity.«

Wolfgang Ölz
Salzburger Nachrichten, July 6, 2012

Another highlight of 2012 was the opening of the KUB Collection Showcase in the adjacent post office building with the presentation *Architectural Models by Peter Zumthor*. For the first time ever, the Kunsthaus Bregenz gave the public the opportunity to view part of its collection. This effectively provides another support for the persisting high level of visitor interest in the work of this Swiss architect. The over 33,000 visitors to the Peter Zumthor retrospective in 2007, regular surveys, and current statistics confirm this. By the end of the year, some 12,000 visitors will have viewed the architectural models in the KUB Collection Showcase.



For the third year since its foundation, as reported in the local and national press, it has proved possible to establish the ambitious KUB Arena program as an independent exhibition platform parallel to the main exhibitions. Enthusiastic reports have appeared, for instance, in the online magazines artforum.com and artdaily.org, in *springerin*, the *Westallgäuer Zeitung*, and the *Vorarlberger Nachrichten*.

» ... [T]he project running in the KUB Arena parallel to the main exhibition in which Danh Vo ... engages with powerful themes such as flight and colonization is every bit as socially relevant.« *Vorarlberger Nachrichten*, on the Ulrike Müller exhibition.

The Communications and Art Education departments performed groundwork that contributed substantially to the reception of exhibitions. More than 700 events were organized in 2012. The publications and editions distributed worldwide further reinforce the museum's international standing.



Love is Colder than Capital

An exhibition about the value of feelings

02 | 02 - 14 | 04 | 2013

KUB Arena

Andy Warhol - Fifteen Minutes of Fame

Wade Guyton, Guyton\Walker, Kelley Walker

27 | 04 - 30 | 06 | 2013

KUB Arena

European Kunsthalle in Bregenz

Gabriel Orozco

13 | 07 - 06 | 10 | 2013

KUB Arena

Summer Program

05 | 08 - 11 | 08 | 2013

Barbara Kruger

19 | 10 | 2013 - 12 | 01 | 2014

KUB Arena

Dora García

KUB Collection Showcase

Architectural Models by Peter Zumthor

Will continue to be on view in 2013

Exhibitions 2013

The Kunsthhaus Bregenz exhibition program for 2013 begins with an international group exhibition presenting both young undiscovered talents as well as established artists. It will also be presenting Keith Haring, a classic of 20th-century art. *Love is Colder than Capital* engages with the timeless subject of attraction against the backdrop of the current commercialization of all spheres of life.

Following the group exhibition, Wade Guyton, Guyton\ Walker, and Kelley Walker will bring together three artistic positions that have hitherto been kept strictly independent, including in their exhibiting activities. They will also be using their jointly conceived exhibition at the KUB to explore issues of autonomy and authorship.

The KUB will be dedicating its big summer exhibition to the internationally-renowned Mexican artist Gabriel Orozco, deepening once again its dialog with artists in an increasingly globalized world.

Like Wade Guyton and Kelley Walker artist Barbara Kruger, known for her feminist and media-critical works, with whom the KUB's 2013 exhibition program will end, participated with a new work in the group exhibition *That's the way we do it* at the Kunsthhaus Bregenz in 2011. As an act of solidarity Barbara Kruger also designed a billboard for the KUB Ai Weiwei exhibition. The recurrent appearance of artists in different connections and activities at the Kunsthhaus Bregenz illustrates once more the museum's particular interest in select artistic approaches.

Parallel to the extensive presentations on the three upper stories, the Kunsthhaus Bregenz will continue its engagement with experimental and process-oriented formats in the KUB Arena.

The KUB Collection Showcase recently opened in the post office building next to the Kunsthhaus, where architectural models by Peter Zumthor are currently on show, will also be used to present the hidden treasures of our collection to a broader public in 2013.





The KUB Arena program is distinguished by its broad spectrum of interdisciplinary and often process-oriented approaches. At the start of 2012, a project was realized in precisely this spirit together with the Austrian art journal *springerin–Hefte für Gegenwartskunst* and was shown on the ground floor of the KUB as well as involving written and pictorial contributions to the journal. Similarly, the following presentation of the artist Ulrike Müller, born in Vorarlberg and now living in New York, was marked by collaboration or the participation of additional artists. The resulting exhibition deliberately blurred the boundary between solo and group exhibition. Student seminars were held and a broader public addressed in a varied lecture series in the framework of the one-week Summer Academy organized by the KUB Arena together with the Institute for Art Theory and Cultural Studies | Academy of Fine Arts Vienna.

The exhibition project *Nairobi–A State of Mind* was one of the memorable highlights of KUB Arena activities in 2012. It included workshops and closed with a fashion show in cooperation with the Goethe Institute, Nairobi.

In line with these joint projects, the KUB Arena's 2013 program will also be exploring special presentation and mediation formats. These will include an encounter with Andy Warhol, one of the 20th century's most famous artists. A setting for a representative selection of his TV works in the KUB Arena is to be designed in collaboration with the architects Etienne Descloux and Oda Pälmeke of the PE-P architectural practice. Following on from this, in a series of exhibitions and lectures jointly organized with the KUB Arena, the activities of the European Kunsthalle, a nomadic institution with no fixed venue, are to be presented. The KUB Arena will take advantage of the summer to realize a program off its own premises. The last KUB Arena exhibition in 2013 will be organized with the Spanish artist Dora García, whose work partakes of theater, film, and social intervention.



Emotion, passion, care, even love, are the ostensible themes of this Bregenz exhibition. At the same time, however, this essayistically conceived show never sidesteps the tricky ambiguities of such sympathy-based concepts. One cannot always tell with the exhibited works whether the supposedly romantic idea of »true« love is at stake, or whether it is a variant »tainted« by economic or other social aspects.

Against this background and the mutual interdependence of art and society the exhibition raises questions such as: How do artists address the relation between emotion and economy? How do they look on the latter's assurances of sympathy? How do they reflect the ambivalence of personal and social empathy between the two poles of authenticity and staged seduction?

The works exhibited use presentational and sometimes performative techniques differing little from theater and its stage practices and devices.

Many of the works by young artists such as Neil Beloufa, Mariechen Danz, and Ken Okiishi are being prepared specially for Bregenz. Major works by Hans Haacke, Isa Genzken, and Cindy Sherman will also be on show. Famous works by the legendary New York artist Keith Haring will constitute a historic highlight of the exhibition, works that gave expression to the relations between love, sexuality, and commerce in innovative pictorial compositions way back in the 1980s.

Participating Artists



Neil Beloufa b. 1985, lives and works in Paris | **Mariechen Danz** b. 1980, lives and works in Berlin | **Hans Haacke** b. 1936, lives and works in New York | **Isa Genzken** b. 1948, lives and works in Berlin | **Keith Haring** b. 1958 Pennsylvania - 1990 New York | **Teresa Margolles** b. 1963, lives and works in Mexico City | **Ken Okiishi** b. 1978, lives and works in New York and Berlin | **Julika Rudelius** b. 1968, lives and works in Brooklyn, New York, and Amsterdam | **Yorgos Sapountzis** b. 1976, lives and works in Berlin | **Cindy Sherman** b. 1954, lives and works in New York | **Andreas Siekmann** b. 1961, lives and works in Berlin | **Dirk Stewen** b. 1972, lives and works in Hamburg | **Pascale Marthine Tayou** b. 1967, lives and works in Gent | **Rosemarie Trockel** b. 1952, lives and works in Cologne | **Cathy Wilkes** b. 1966, lives and works in Glasgow



Andy Warhol is one of the most influential 20th-century artists whose impact persists down to the present day. With his technique of serial silkscreen printing in the 1960s he turned the work of art into the perfect mass product, opening—as author and actor—the art world to celebrity culture and relativizing the frontier between high art and mass art as no other artist has done.

Following his founding of the magazine *Interview* in 1969, his first foray into the media world, Warhol turned in 1979 to the ultimate mass medium, producing 42 television programs broadcast by various stations in the USA. His obsessive interest in beauty, the cult of stardom, and pop reached its definitive peak here. His first show *Fashion* (1979|80) restricted itself to the fashion world, but in subsequent programs he brought in an impressive range of stars from fashion, music, film, and art: from members of The Factory, drag queens, Grace Jones, Debbie Harry, Cindy Sherman, Keith Haring, and David Hockney to Kansai Yamamoto and John Waters. The programs created a new principle. Translating a celebrity and lifestyle magazine into TV format, they gave insight into Warhol's inimitable interviewing strategy and his cult of the surface. A quarter of a century later they seem like a highly accurate prophecy of the booming reality TV, celebrity culture, and social media that have meanwhile spread so dramatically and become industrialized.

Andy Warhol—Fifteen Minutes of Fame will present a representative selection from this hitherto less-known complex of Warhol's works, thus resuming the KUB Arena's engagement with the edges of the visual arts. The exhibition title is based on Warhol's famous remark of 1968: »In the future, everybody will be world-famous for fifteen minutes,« which introduced his last TV production *Fifteen Minutes* (1985–1987).



For the first time in their careers, Wade Guyton (born 1972), Kelley Walker (born 1969), and Guyton\Walker (est. 2004), will present a joint exhibition of their work at Kunsthaus Bregenz. Spanning the upper three stories of the Kunsthaus, the artists will present three concurrent, but intermingled, solo exhibitions wherein Guyton\Walker »curates« Guyton and Walker.

Engaging with issues of authorship via unconventional production techniques, each artist has developed an independent visual language that freely mixes references to commercial and advertising culture and citations of Modernist and Pop art while alternating between analog and digital media.

Wade Guyton and Kelley Walker last exhibited in Bregenz as part of the group exhibition *That's the way we do it* (2011). Both as solo artists and as collaborators, they have exhibited at renowned institutions worldwide including the Whitney Museum of American Art, Wiels Contemporary Art Museum Brussels, the Museum Ludwig in Cologne, and the Venice Biennale.

The majority of the works included in the exhibition have been produced specifically for Bregenz.



Wade Guyton

Wade Guyton was born in 1972 in Hammond, Indiana. He lives and works in New York.

His work was the subject of important solo exhibitions at Artists Space, New York (2003), Kunstverein Hamburg, Hamburg (2005), Portikus, Frankfurt am Main (2008), Museum Ludwig, Cologne (2010), Secession, Vienna (2011), and in fall 2012 there was a survey of his art at the Whitney Museum of American Art, New York.

Recently Wade Guyton's work has been included in group exhibitions at the Centre Pompidou, Paris (*Fruits de la Passion, Project for contemporary art*), Pinakothek der Moderne, Munich (*Kunst*), Kunsthaus Bregenz (*That's the way we do it*, 2011), and the Museum of Modern Art, New York.

Kelley Walker

Kelley Walker was born in 1969 in Columbus, Georgia. He lives and works in New York.

In 2007, his work was the subject of a solo exhibition at Le Magasin - Centre National d'Art Contemporain in Grenoble, France, which traveled to WIELS - Centre d'art contemporain in Brussels, Belgium. Recently, his work has been included in exhibitions at the Museum of Modern Art, New York (*Print|Out*), The Metropolitan Museum of Art, New York (*Regarding Warhol*), Martin-Gropius-Bau, Berlin (*ARTandPRESS*), MCA Chicago (*Phantom Limb*), and Kunsthaus Bregenz (*That's the way we do it*).



For the second project in 2013 the European Kunsthalle will be a guest of the KUB Arena for two months. Founded in Cologne in 2005 as a discursive base for developing the concepts and potential of the institutional model of a Kunsthalle, this institution has no premises of its own. The European Kunsthalle understands itself as a platform for a wide range of artistic working procedures, debating and thinking around current issues in art and culture in interdisciplinary and experimental projects. The European Kunsthalle features explicit decentralization and the principle of collaboration with other institutions and initiatives: as an institution without a fixed location, the European Kunsthalle aims at a performative presence—it exists wherever its projects take place.

Following the cooperation with the Van Abbemuseum Eindhoven in 2011, the European Kunsthalle is a further institution whose working methods and program have much in common with the KUB Arena and its fields of activity. In close cooperation with the two Artistic Directors of the European Kunsthalle, Vanessa Joan Müller and Astrid Wege, a site-specific program of exhibitions and events is to be developed that will at the same time give glimpses into the past and future activities of the European Kunsthalle.



With Gabriel Orozco (born in 1962) the Kunsthhaus Bregenz is presenting one of the most influential international artists of his generation. After an impressive touring retrospective at the New York Museum of Modern Art, the Centre Pompidou in Paris, the Tate Modern in London and the Kunstmuseum Basel, Orozco will show new work prepared specially for the occasion of his exhibition in Bregenz.

Since the early 1990s, Gabriel Orozco has forged a career marked by constant surprise and innovation. He roams freely and fluently among drawing, photography, sculpture, installation, and painting, creating a heterogeneous body of objects that resists categorization. In works ranging from subtle interventions in the landscape to meticulously executed autonomous sculptures and quick snapshots, art intermingles with reality and idea is inseparable from experience.



Gabriel Orozco was born in Xalapa, Veracruz in 1962. He lives and works between New York, Mexico City and Paris.

From 1981 to 1984 he studied at the UNAM's Escuela Nacional de Artes Plásticas in Mexico and from 1986 to 1987 in the Círculo de Bellas Artes in Madrid.

Orozco has had solo exhibitions at the Deutsche Guggenheim, Berlin (2012) moving to the Guggenheim Museum, New York from November 9, 2012 to January 13, 2013; from December 2009 through January 2011 a traveling retrospective exhibition was held, first in New York's Museum of Modern Art (MoMA), then at Kunstmuseum Basel, the Centre Pompidou in Paris, and finally at London's Tate Modern.

His most important museum exhibitions were at Palacio de Bellas Artes Museum, Mexico City (2007); Palacio de Cristal, Museo Nacional Centro de Arte Reina Sofía, Madrid (2005); the Serpentine Gallery, London (2004); Museo Rufino Tamayo, Mexico City (2001); the Museum of Contemporary Art of Los Angeles, MOCA (2001); the Philadelphia Museum of Art (1999); the Museum of Contemporary Art, Chicago (1994); and at the New York Museum of Modern Art, MoMA (1993).



The KUB Arena offers an unusual program that frequently investigates the underlying conditions of art institutions. In the context of cooperative projects with institutions and other cultural producers, it explores the common ground, borderlines, and intersections between different spheres of cultural production, and develops project-related formats to open up spaces in which contemporary art can be encountered beyond conventional exhibitions.

Off-premise Kunsthau Bregenz projects have occasionally taken place in the past: the summer movie theater at Karl-Tizian-Platz, for instance, or the 2012 Summer Academy, much of which was held at Villa Raczinsky. Something similar is planned for summer 2013. The KUB Arena will be temporarily vacating the ground floor of the Kunsthau to present a substantial off-premise summer program from August 5-11.



After studying art and design, Barbara Kruger (born 1945) was employed as a graphic artist and picture editor by the publisher Condé Nast, working on magazines such as Mademoiselle and House and Garden. Her experience of the power of pictures here, their potential to deter and to seduce, was an early influence on Barbara Kruger's work.

Characterized by their high degree of political commitment, her works support women's rights, freedom of opinion, and a critical awareness of consumer society. Her installations, videos, and photographs also appeal to us by reflecting the art system, whose confines she repeatedly escapes in developing projects for magazines, billboards, or other media.

There have been big solo exhibitions of Barbara Kruger's work at well-known institutions such as the Museum of Contemporary Art Los Angeles, the Whitney Museum New York, and the Moderna Museet Stockholm. She has also twice exhibited at the documenta and she received the Golden Lion for her life work at the Venice Biennale in 2005.

In her show at the Kunsthaus Bregenz Barbara Kruger will present a wide range of works in different media and will be realizing new installations designed in connection with Peter Zumthor's outstanding architecture.

Biography
Barbara Kruger



Barbara Kruger (born 1945) lives and works in Los Angeles and New York. She was awarded the Golden Lion for her life work at the Venice Biennale 2005 and currently teaches at the University of California Los Angeles (UCLA).

Important solo exhibitions of her work have been held at the Institute of Contemporary Art, London (1983), Kunsthalle Basel (1984), Musée d'art contemporain de Montréal (1985), Kunsthalle Düsseldorf (1986), Serpentine Gallery, London (1994), Museum of Contemporary Art, Los Angeles (1999), Whitney Museum of American Art, New York (2000) as well as the Schirn Kunsthalle, Frankfurt (2011), the Pinakothek der Moderne, Munich (2012), and the Hirshhorn Museum, Washington (2012).

Her work has appeared in numerous group exhibitions at venues including the Solomon R. Guggenheim Museum, New York (1987), Centre Pompidou, Paris (1988), Tate Liverpool (2002), Museum of Contemporary Art, Chicago (2004), Palazzo Grassi, Venice (2006), Museum of Modern Art, New York (2007), and Stedelijk Museum, Amsterdam (2012).



The conceptual works of the Spanish artist Dora García consist of texts, photographs, films, performances, and installations, and often include actors from performance and theater, or even the public. Dora García is interested in challenging the borders between reality and representation, the improvised and the staged, between the artist, the work, and the audience|public. Like a stage or film director, she constructs stories, scenarios, and situations that enable her to experiment, intervene, or distort, and to play with expectations. The result is site-specific spatial ensembles in a constant state of process located beyond current conventions for the presentation of art works. Fiction becomes a means of projecting possible alternative realities in order to question and subvert the rules of the art world and the roles that individuals involved in it play.

The artist, who operates worldwide, has taken part in numerous exhibitions including dOCUMENTA(13) in Kassel, where she exhibited her TV experiment *Die Klau-Mich-Show: Radicalism in society meets experiment on TV*. In this work she employed experimental theater strategies combined with TV formats to communicate radical political and cultural ideas. With her *L'Inadeguato, Lo Inadecuado, The Inadequate*, created for the Spanish Pavilion at the 54th Venice Biennale, she responded to the invitation to mount a solo exhibition with a cast: an exhibition theater involving 70 people, changing talks, films, debates, rest periods, and performances, which progressively developed in the course of the exhibition. Dora García will be designing a site-specific work for the KUB Arena integrating local co-producers and various materials as well as communication media such as radio or TV.

KUB Collection Showcase

Architectural Models by Peter Zumthor

Will continue to be on view in 2013



Unknown to many, the Kunsthaus Bregenz has its own collection. One of the largest groups of works in the collection consists of over 300 architectural models by Peter Zumthor. Some of these exhibits have been in storage at the KUB since the architect's solo exhibition in 2007. Further models have been or are still being added to the collection as permanent loans.

A selection of these models by Peter Zumthor has been on show since June 2012 in the 200-square-meter space on the first floor of the Post Office building directly adjacent to the Kunsthaus Bregenz. Both buildings and projects that were realized, as well as those that remained in the design stage, are exhibited. The variety and wealth of materials displayed in the exhibition demonstrate the outstanding role that working with models and original materials such as wood, metal, or stone play in Peter Zumthor's studio.

In response to popular demand, Peter Zumthor's architectural projects will continue to be on view in the KUB Collection Showcase in 2013.

KUB Collection Showcase

Seestrasse 5 | 6900 Bregenz | Austria

Entrance from the Kornmarktstrasse side, alongside the Nepomuk Chapel

Tickets at the KUB Ticket Office

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

Hours

Tuesday to Sunday 10 a.m. – 6 p.m.

Thursday 10 a.m. – 9 p.m.

July 13 to September 1, daily 10 a.m. – 8 p.m.

Ticket Office: ext. -433



Andreas Siekmann
Theatrum Mundi | Think-Tanks
21 | 01 - 14 | 04 | 2013

Guyton\Walker
15 | 04 - 30 | 06 | 2013

Gabriel Orozco
01 | 07 - 06 | 10 | 2013

Barbara Kruger
07 | 10 | 2013 - 12 | 01 | 2014

Ever since the opening of the Kunsthhaus Bregenz in 1997 national and international artists have continuously been invited to develop art projects for the seven 342 x 342 cm KUB Billboards lining Seestraße in Bregenz. Thanks to their position along this much frequented street linking the rail-road station and the Kunsthhaus through downtown Bregenz the billboards are a striking and often intensely debated intervention in public space.

The KUB Billboards are an important tool in informing and communicating with a broad public both for the Kunsthhaus Bregenz and for the artists involved. The billboards also reach those who, for whatever reason, fail to make it to the Kunsthhaus, and open up a platform for discussing contemporary art and current issues. Over and over the subjects of the billboards lead and have led to positive and controversial reactions in readers' letters in the local press, in phone calls and internet forums, as well as in public radio debates and discussion rounds at the Kunsthhaus itself.

The artists mounting exhibitions at the Kunsthhaus Bregenz in 2012 - Andreas Siekmann, Guyton\Walker, Gabriel Orozco, Barbara Kruger - will design the KUB Billboard program and thus communicate their work outside of the museum.



The goal of the Kunsthaus Bregenz Communications Department is to consolidate the national and international standing of the museum by ensuring that media presence is continuous and broad-based as well as by means of targeted marketing and the use of other public relations tools.

Among these tools some of the most important are the media that the KUB itself publishes. The invitation cards, info brochures, and posters published for each new exhibition as well as the annual program and website keep the public informed and simultaneously communicate the KUB's distinctive and unique image.

Tools

Invitation cards and info brochures, program brochures, »save the date« cards, newspapers, image brochures, postcards, posters, megaposters, flyers, ads, copy text, press department, website, newsletters, art fair presence, liaising with sponsors, friends excursions, events program



Linking the works of art, the public, and society, art education represents a vital activity at the Kunsthaus Bregenz. The KUB Education Team is there to be contacted to discuss needs and to help develop custom-tailored programs for individual groups of visitors.

Exhibition brochures and the audio guide with basic information about the art on show provide a preliminary point of entry. Regular guided tours are a fixed item of every exhibition program. Special highlights are guided tours with the director or curator, studio visits, dialog tours with artists, as well as architectural, subjective, and backstage tours.

KUB 2013

Publications

The Kunsthaus Bregenz in close collaboration with artists and leading designers publishes catalog books whose graphic design genially reflect the subjects and pictorial language of the artists. Each catalog book has its own personal style and not only documents but also serves as a continuation of the exhibition and work.



Extensive catalog books are to be published for *Love is Colder than Capital. An exhibition about the value of feelings, Wade Guyton, Guyton|Walker, Kelley Walker, Barbara Kruger*, as well as for the big Gabriel Orozco summer exhibition.

The new KUB Arena series of theoretical texts, of which the first two have already appeared, will be continued with two new numbers. Designed both for sale at the KUB and for worldwide distribution, all publications are bilingual.

Catalog books will appear for all Kunsthaus Bregenz exhibitions in 2013.

KUB 2013

Editions

Editions are produced in close proximity to the works and artists exclusively for the Kunsthaus Bregenz. In 2012 editions of works by Danh Võ, Ed Ruscha, and Florian Pumhösl appeared. Developed on the basis of the various exhibition conceptions and being limited in quantity these KUB editions are an unusual offer for collectors of contemporary art.

Editions will be appearing for the *Wade Guyton, Guyton|Walker, Kelley Walker, Gabriel Orozco, and Barbara Kruger* exhibitions.



Securing the long-term cultural and political support of the state of Vorarlberg under whose auspices the KUB operates is an essential prerequisite for the museum's successful operation. The centralized service provided by the Vorarlberger Kulturhäuser Betriebsgesellschaft mbH plays an important part here. The Society of Friends of the KUB [Gesellschaft der Freunde des KUB] has also been an important partner ever since the museum was founded. It supports the Kunsthaus Bregenz in realizing its mission and in particular in implementing its education program.

The Hypo Landesbank Vorarlberg is an invaluable long-term partner for the Kunsthaus Bregenz. It is their commitment that makes the museum's ambitious and technically and financially exacting exhibitions and projects possible. Our sponsoring partner Vorarlberger Kraftwerke AG contributed substantially to financing the exhibition of Danh Võ's work, and UNIQA to the Florian Pumhösl exhibition. Zumtobel has consistently supported the Kunsthaus Bregenz over the years.

Partners and Sponsors

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



Principle sponsor of Kunsthaus Bregenz



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Austria



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Opening hours

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