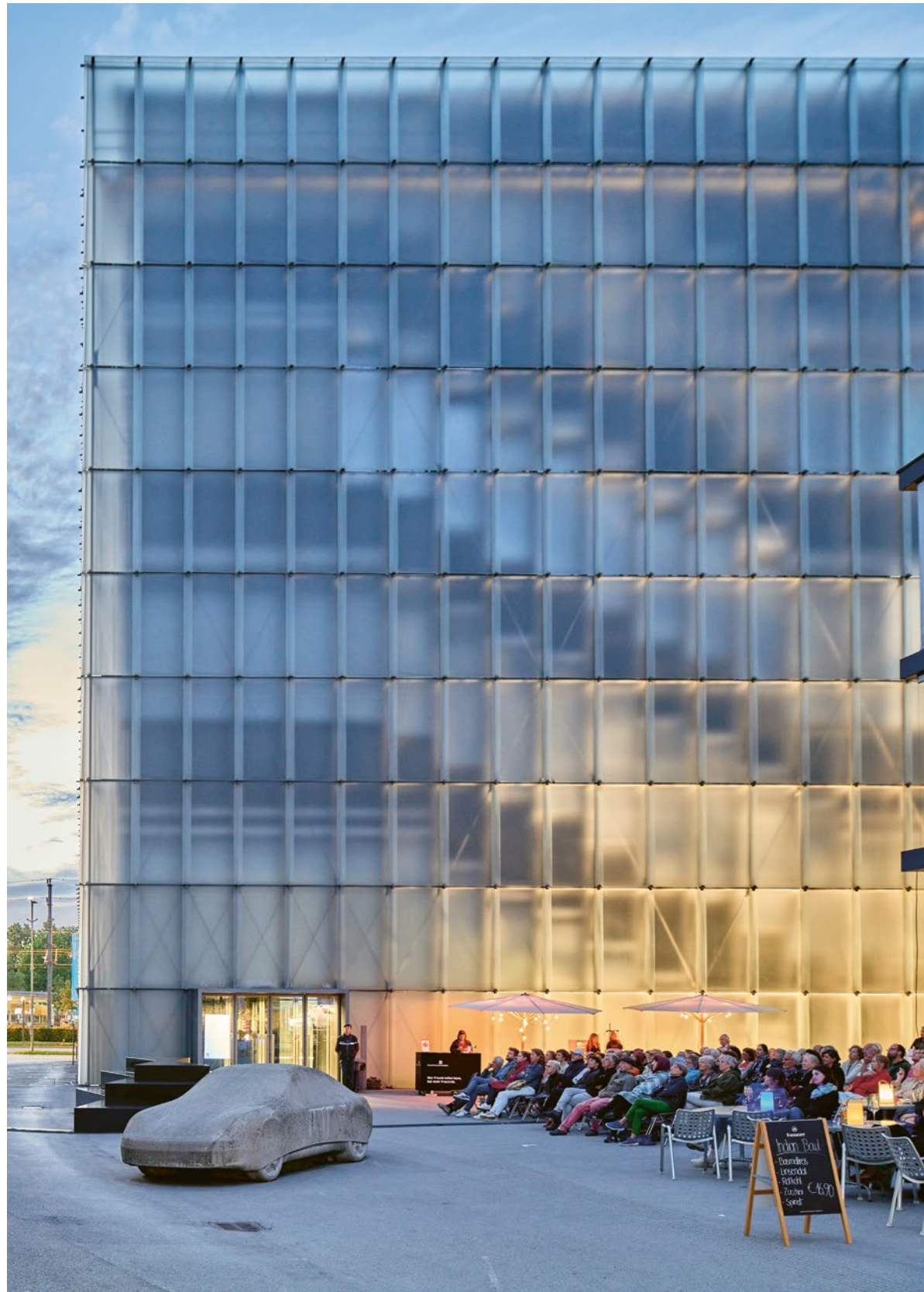


KunsthauB BregenZ
2024 Program

KunsthauB BregenZ

2024 Program



Kunsthaus Bregenz's 2024 annual program includes four exhibitions in Bregenz, a project in digital space together with three neighboring institutions, and the world premiere of an opera developed as part of the Opera Atelier in collaboration with the Bregenz Festival.

Kunsthhaus Bregenz has made a name for itself with exhibitions designed exclusively for KUB and Peter Zumthor's architecture. The projects planned for 2024 also pursue this goal. Three of the four artists invited to Bregenz have created works that are tailor-made for the house. With Günter Brus, Anne Imhof, Tarek Atoui, and Precious Okoyomon, KUB is presenting four of the most important artists of our time. What their work has in common is its focus on people, their bodies, their boundaries, and their relationships, as well as a worldview that also sensitizes people to uncomfortable truths.

With **Günter Brus** (b. 1938, Arding), Kunsthhaus Bregenz is showing the oeuvre of a Viennese Actionist for the first time. Brus is considered one of the most important Austrian artists of the postwar period and a pioneer of Body Art. His work spans decades and includes radical Happenings of the 1960s and 1970s, his literature-and-graphics-based "picture poems," as well as an independent literary oeuvre.

Anne Imhof (b. 1978, Giessen) deals with the body, mental states, human coexistence, and the media in Bregenz. Stages are built, giant glass bodies are erected, large-scale paintings and overpaintings are put on view. Her work is influenced by performance and fashion as well as by the omnipresent social media. It always revolves around alienation and isolation, social distancing and bodily experience.

Tarek Atoui (b. 1980, Beirut) is no stranger to Bregenz. In 2017 and 2018 he thrilled the audience with sound performances. Atoui explores the relationship between body and sound. How do vibrations affect bodies? Which shapes produce which sounds? His art is created through collaboration: with partners, the audience, the instruments he uses or redevelops, the traditions he draws on, and the places where it is shown or created. Kunsthhaus Bregenz, with its acoustically sensitive spaces, is particularly well-suited to Atoui's work.

Precious Okoyomon's (b. 1993, London) installations deal with the threat that colonialist practices pose to nature. In the nineteenth century, a vine was planted in the southern United States with the aim of restoring soils eroded by cotton monoculture. But the vine proved invasive, displacing all other plant life. At the 2022 Venice Biennale, the plant overgrew Okoyomon's installation *To See The Earth Before the End of the World*.

KUB 2023.04

Solange Pessoa

11 | 11 | 2023 – 04 | 02 | 2024

KUB Project

Cloud Castle

KUB 2024.02

Anne Imhof

08 | 06 – 01 | 09 | 2024

KUB 2024.01

Günter Brus

17 | 02 – 20 | 05 | 2024

KUB 2024.03

Tarek Atoui

14 | 09 – 03 | 11 | 2024

KUB 2024.04

Precious Okoyomon

16 | 11 | 2024 – 19 | 01 | 2025



Günter Brus

Selbstbemalung, 1964

Black and white
photography from
the edition

Selbstbemalung II, 1984

Photo: Ludwig Hoffenreich

Courtesy of the artist

and BRUSEUM/Neue

Galerie, UMJ

© Günter Brus

A man steps out of a Citroën 2cv. He is dressed in white and completely colored with white paint. A blotchy black line runs up the center of his body, starting at his right foot and continuing over the man's sports jacket, neck, mouth, nose, and the top of his head, ending on the back of his body at his left heel. The man is a living picture, a walking sculpture. The black line stains his body, divides it, and at the same time, holds it together like a zipper Günter Brus set out on his *Wiener Spaziergang (Vienna Walk)* on July 6, 1965, on the Heldenplatz as a living memorial—as an undead man protesting against the authoritarian climate of the time. It wasn't long before Brus was arrested and fined for disturbing the public order. His arrest reflected the conservative attitude of postwar Austria. Further Happenings followed, including *Selbstbemalung I + II (Self-Painting I + II)*, and his even more radical *Selbstverstümmelungen (Self-Mutilations)*. Brus tested art on his own body; his movements and gestures performed in public led to the dissolution of painting's boundaries. His transgression of pain thresholds triggered a feeling of anxiety and lent the event a drastic seriousness. Brus became a pioneer of Body Art and a forerunner of Performance Art.

As early as 1964 the artist painted himself white in the course of his first performance *Ana*, a multipart and several-hour-long "action." With his right hand he drew a brush loaded with black paint over his head. His eyes were closed, as was his mouth. Brus stood in front of a white screen. Image and painting act, motif and painter became one; at the same time, a ghostly alienation and fragmentation took place. The split is the hallmark of an art that

KUB 2024.01

Günter Brus

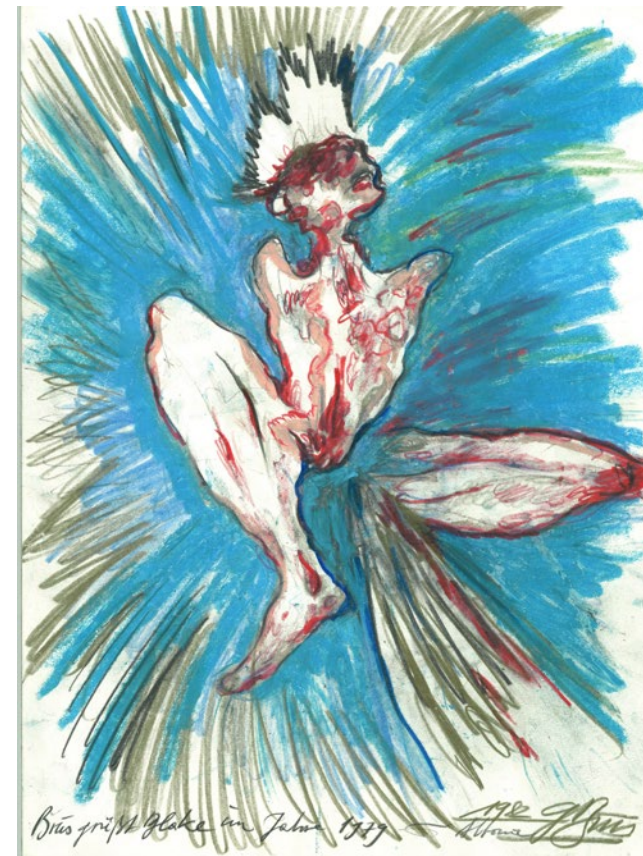
17 | 02 – 20 | 05 | 2024

Opening: Friday, February 16, 2024, 7 pm

Günter Brus (b. 1938, Ardning), together with Otto Muehl, Hermann Nitsch, and Rudolf Schwarzkogler, is a co-founder of Viennese Actionism and a pioneer of Body Art. The Austrian painter, graphic artist, and performance artist is among Austria's most important living artists. As a writer, he incorporated literature into his pictorial and graphic work in a completely new way. Brus's oeuvre has been presented in renowned institutions, including at the Slought Foundation, Philadelphia, in 2006, MACBA, Barcelona, in 2005–06, the Albertina, Vienna, in 2003–04, and the Centre Pompidou, Paris, in 1993–94. Günter Brus participated in documenta 7, in 1982, documenta 6, in 1977, documenta 5, in 1972 in Kassel. In 2011 the BRUSEUM, a museum devoted to the artist's work, opened in the Neue Galerie in Graz.



Günter Brus
Wiener Spaziergang, 1965
 Black and white
 photography
 Photo: Ludwig Hoffenreich
 Reproduction: Graphisches
 Atelier Neumann, Wien
 Courtesy of the artist
 and Sammlung Heinz
 Neumann, Wien
 © Günter Brus



Günter Brus
*Brus grüßt Blake
 im Jahr 1979*, 1982
 Oil pastels on paper
 Photo: UMJ/N. Lackner
 Courtesy of the artist
 and BRUSEUM/
 Neue Galerie, UMJ
 © Günter Brus



Günter Brus
ZerreiSSprobe
Aktionsraum 1, 1970
 Poster
 Reproduction: Graphisches
 Atelier Neumann, Wien
 Courtesy of the artist
 and Sammlung Heinz
 Neumann, Wien
 © Günter Brus

recognizes loneliness as a symptom of damage to social life. "Self-painting," Brus remarked in 1965, "is a further development of painting. The picture surface has lost its function as the sole medium of expression. ... Incorporating my body as an expressive medium results in an event that the camera records and the viewer can experience."

With Günter Brus, Kunsthau Bregenz is presenting the oeuvre of a Viennese Actionist for the first time. The show focuses on the photographic documentation of his epochal Happenings and Performances as well as his Informel paintings. These often large-scale works are characterized by erratic, wild gestures. The painting is perceived as an aggressive act; it is a testament to disinhibition, twitching disruption, and a death impulse that forces its way to the surface.

Anne Imhof (b. 1978, Giessen) is a German performance and media artist. She completed her studies at the Städelschule in Frankfurt am Main in 2012. For the 57th Venice Biennale in 2017, she designed the German Pavilion and received the Golden Lion for her work *Faust*. This was followed by solo exhibitions at Tate Modern in London in 2019, the Palais de Tokyo in Paris in 2021, and her first solo exhibition in the Netherlands at the Stedelijk Museum Amsterdam in 2022, titled *Youth*. Imhof lives and works in Berlin.



KUB 2024.02

Anne Imhof

08 | 06 – 01 | 09 | 2024

Opening: Friday, June 7, 2024, 7 pm

Anne Imhof is one of the most important contemporary artists of our time. She was honored with the prestigious Golden Lion at the 2017 Venice Biennale, and she has presented monolithic exhibitions of her work at renowned institutions worldwide. Solo exhibitions at MMK in Frankfurt am Main, Tate Modern in London, the Stedelijk Museum Amsterdam, and the Palais de Tokyo in Paris are testaments to her exceptional oeuvre. Imhof's signature artistic expression is rooted in performance pieces, where casts of androgynous figures navigate the space with a captivating blend of impassive poise and elaborate choreography within an immersive audio-visual experience. This dynamic interplay, underscored by the inclusion of ubiquitous and iconic elements of fashion, photography, and an amalgamation of subculture and popular culture, creates an atmosphere reminiscent of post-apocalyptic isolation.

Within the austere confines of Kunsthau Bregenz, Anne Imhof ushers in a compelling transformation. In this enigmatic creation, a paradox unfolds, taking the shape of both a barricade and a proscenium.

For the KUB exhibition, Imhof will focus on painting and sculpture, which form the crux of her artistic practice, mirroring the fluid evolution of her performative works. The human figure now assumes an allegorical presence, offering a heightened sense of Imhof's trademark exploration of the human condition.



Anne Imhof
Installation view
Natures Mortes,
Palais de Tokyo,
Paris, 2021

Photo: Andrea Rossetti
Courtesy of the artist,
Galerie Buchholz,
and Palais de Tokyo,
Sprüth Magers
© Anne Imhof



Anne Imhof
Installation view
EMO, Sprüth Magers,
Los Angeles, 2023

Photo: Robert
Wedemeyer
Courtesy of the
artist and Sprüth
Magers
© Anne Imhof

KUB 2024.03

Tarek Atoui

14 | 09 – 03 | 11 | 2024

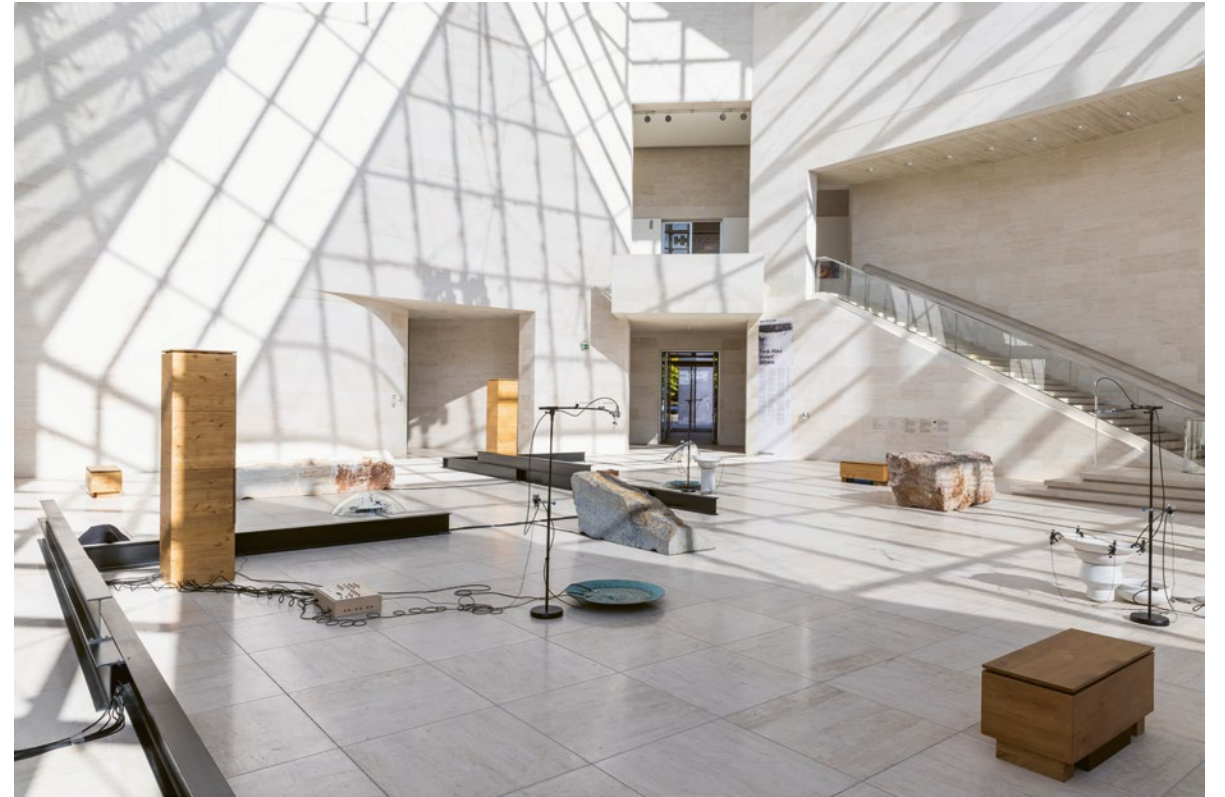
Opening: Friday, September 13, 2024, 7 pm



Tarek Atoui (b. 1980, Beirut) lives and works in Paris as a musician and sound artist. He studied contemporary and electronic music at the Conservatoire à Rayonnement Régional in Reims and was an artist-in-residence at the New Museum in New York. The musician participated in *documenta 13* with a work that was inspired by Erkki Kurenniemi's DIMI synthesizers. As an artist, Atoui has exhibited at institutions such as the Mudam Luxemburg, the Fondation Serralves, Porto, The Contemporary Austin, the FLAG Art Foundation, New York, all in 2022, the Fridericianum, Kassel, and the Sharjah Art Foundation, Sharjah, in 2020, the NTU Centre for Contemporary Art Singapore in 2018. His works are part of several collections, notably the Tate Modern Collection, London, the Solomon R. Guggenheim Collection, New York, the Nouveau Musée de Monaco Collection, the Pinault Collection, the Kadist Collection, the French national collection and the collection of the Sharjah Art Foundation.

Tarek Atoui is a musician and an artist. He has already performed twice in Bregenz and with great success: in 2017 at KUB's twentieth anniversary celebration and in 2018 as part of the *Talks on Music and the Arts* project series. For his performances, he collaborates with musicians and amateurs. These collaborations—public interventions or workshops with sound pieces—are explorations of sound phenomena. Atoui explores music history, acoustic vibrations, and the interplay of body

and sound. He is particularly interested in the development of new instrumentation. He constructs novel sound objects, instruments, and listening aids. In the process, he creates original solutions that evolve; they learn from the space in which their sound originates and from the hands operating them. On his travels, Atoui explores regional cultural traditions, which he incorporates into his works, for instance, combining sounds from different port cities with characteristic objects from the places. For the Serralves Museum in Porto in 2022, he combined sounds of the city's port with wooden containers for compost, enhanced with marble figures made and sold at the port of his hometown Beirut, where a destructive explosion occurred on August 4, 2020. The project is part of his *Waters' Witness* series, an immersive soundscape that connects the identities of port cities from Athens to Abu Dhabi and was exhibited in ever-changing versions, in addition to the Serralves Museum, at the Fridericianum in Kassel in 2020, at Mudam and Park Dräi Eechelen in Luxembourg, 2022–23, and in MCA Sydney, 2023. Along with on-site research, Atoui's works include historical investigations. Reversing the order in which instruments are normally created, Atoui takes the sounds of ethnic instruments from the Musical Instruments Museum in Berlin as a starting point to develop novel instruments. He also works with electroacoustic experiments and computer systems that connect with listeners and musicians to synthesize previously unknown sounds. This involves playful experimentation and a musical experience that conveys spontaneity and a sense of the now. Characteristic for him are situations that are open to the unexpected and incorporate performative elements as an irritation. Atoui thinks of music as changeable, as something that is inspiring and is inspired. The artist explains, "It's about giving things the opportunity to change and adapt to their time and place." Kunsthau Bregenz, with its acoustically sensitive spaces, is an ideal sounding board for Atoui's work.



Tarek Atoui
Waters' Witness, 2022
Installation views
Mudam, Luxembourg
Photos: Eike Walkenhorst
Courtesy of the artist
© Tarek Atoui



Precious Okoyomon (b. 1993, London) lives and works as an artist and poet in Brooklyn, New York. Okoyomon's solo exhibitions have been shown at the Aspen Art Museum and at Performance Space New York in 2021, at the Museum für Moderne Kunst in Frankfurt in 2020, and at the Luma Westbau in Zurich in 2018. In 2022, Precious Okoyomon participated in the 59th Biennale di Venezia and the 58th Belgrade Biennale, as well as in group exhibitions at Luma Arles in 2022 and Palais de Tokyo, Paris, in 2021. Okoyomon realized performances commissioned by the Serpentine Galleries and the Institute of Contemporary Art, both in London in 2019. Okoyomon is the recipient of the 2021 Frieze Art Fair Artist Award and the 2021 Chanel Next Prize.

KUB 2024.04

Precious Okoyomon

16 | 11 | 2024 – 19 | 01 | 2025

Opening: Friday, November 15, 2024, 7 pm

Precious Okoyomon, artist and poet, attends to the ongoing impact of the historical construction of race on the natural world. Okoyomon stages sculptural topographies, often monumental in scale, that attempt to undermine what the artist calls the “extraordinarily elaborate socio-genic denial of three raw material features of reality: rot, decay, and rebirth.” Okoyomon imagines their work as an “experiment in unthinking this mass invisibility of decomposition.”

Kudzu, which has become a recurrent material in the artist's recent site-specific installations, originally comes from Japan. In an effort to arrest the widespread erosion of local soil, which had been degraded by the over-cultivation of cotton on plantations throughout the American South worked by enslaved people, Kudzu was introduced by the US government to farms in 1876. However, in its new environment, Kudzu became uncontrollably invasive, suffocating other plants. It is now widely known as “the vine that ate the south.” Taking inspiration from a fictitious religion called “Earthseed” in Octavia E. Butler's books *Parable of the Sower* and *Parable of the Talents*, which embraces perpetual flux, Okoyomon complicates the story of Kudzu, whose removal from the American South now would cause devastating erosion. For Okoyomon, the plant becomes a metaphor for the entanglement of slavery, racialization, the diaspora, and nature, as well as an embodiment of what society deems “invasive” but nonetheless holds the capacity for change and revitalization.

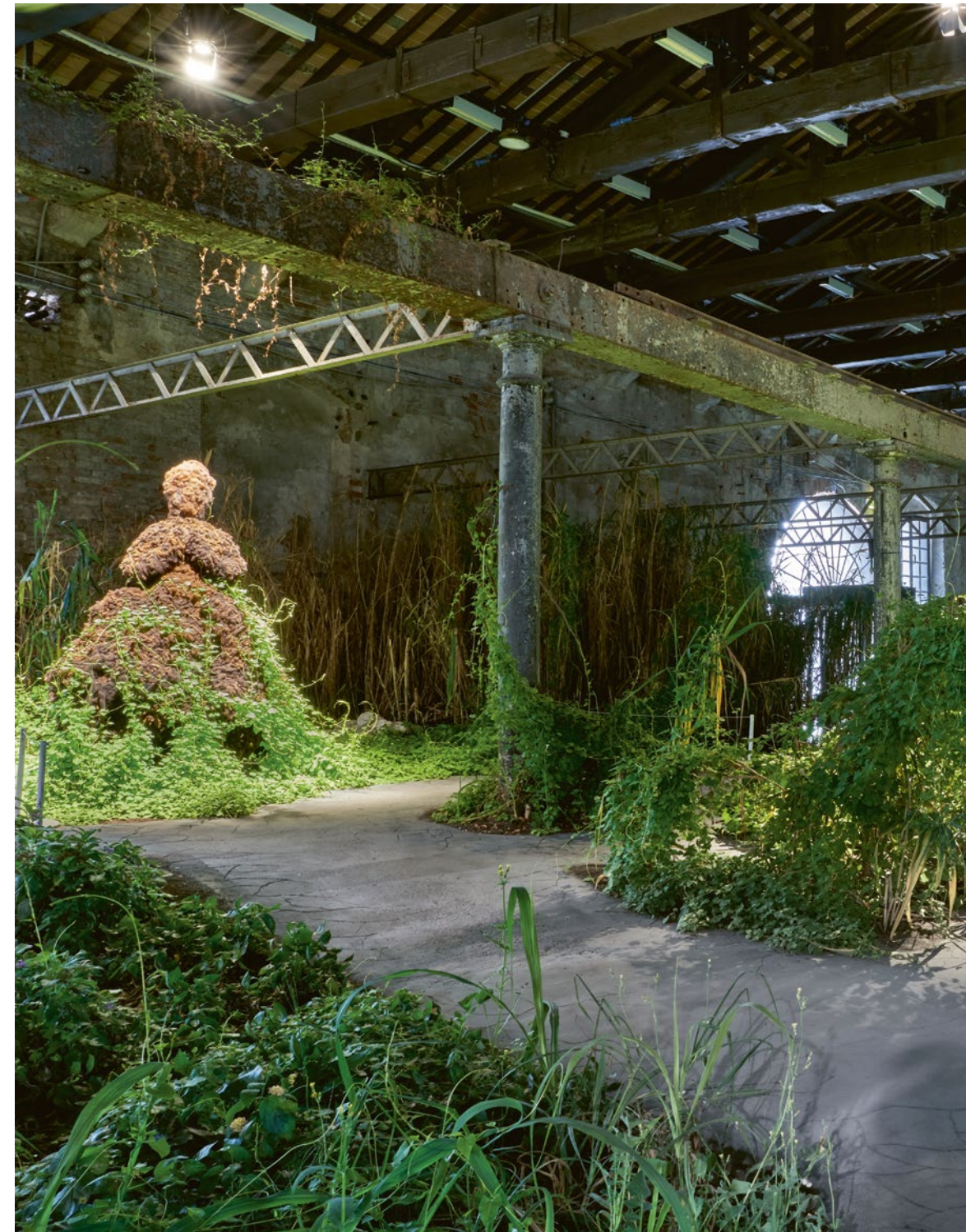
In *To See the Earth before the End of the World*, 2022, an installation presented at the Venice Biennale, Okoyomon's sculptures are set against a field of wild growth; there Kudzu reappeared in the midst of a network of rivers and sugar cane, the latter of which the artist's grandmother grew in her backyard when Okoyomon was growing up in Nigeria. Much like Kudzu, sugar cane is a plant whose very essence is saturated with the economic and historical circumstances of the transatlantic slave trade. Following the play *Monsieur Toussaint* by Édouard Glissant, whose native Martinique was once one of the world's largest producers of sugar, Okoyomon's installation attempted to invoke a politics of ecological revolt.



Precious Okoyomon
Making Me Blush, 2019
Exhibition view Quinn
Harrelson/Current
Projects, Miami, 2019
Photo: George Echeverria
Courtesy of the
artist and Quinn
Harrelson Gallery
© Precious Okoyomon

In these installations, Okoyomon embraces the pure pleasures of everyday life: the feeling of the sun on your face, the acrobatic flight of butterflies, the rushing breath of the wind. Okoyomon writes “I’m trying to dream my way out of the human, I mean outside of this immense historical rupture that is whiteness and this concept of man, I want a new ontology.” The artist approaches the brutality of history with playful detachment, confronting symbols of colonial domination with the ecstatic fullness of life on this earth, strange and wonderful. For their forthcoming exhibition at KUB, Okoyomon, who is one of the youngest artists ever invited to show at the institution, re-focuses on the exuberance of being, with a series of sculptural interventions inspired by their most recent book of poetry *But Did You Die?* which will be published by the Serpentine and Wonder Press in 2023. Here, Okoyomon attempts to resist the forces of structural violence that surround us, with vitality and mischief.

Precious Okoyomon
*To See The Earth
Before the End of the
World*, 2022
Installation view 59th
International Art
Exhibition – La Biennale
di Venezia, *The Milk
of Dreams*, 2022
Photo: Clelia Cadamuro
Courtesy of La
Biennale di Venezia
© Precious Okoyomon





Cloud Castle

A cooperation with the Bündner Kunstmuseum Chur, the Kunstmuseum St. Gallen, and the Kunstmuseum Liechtenstein

The idea for the joint project *Cloud Castle* developed out of a cooperation between the Bündner Kunstmuseum Chur, the Kunstmuseum St. Gallen, the Kunstmuseum Liechtenstein, and Kunsthaus Bregenz. The institutions have a long-standing connection with one another, also in the form of a project called *Kunstachse*, a collaboration on the communication and marketing levels. With *Cloud Castle* we're starting a new chapter in which we will be awarding the commission of jointly financed work to an artist. The goal is a digitally designed cross-border project that spotlights the Rhine Valley region and our shared competence in the area of contemporary art. The title *Cloud Castle* conveys the notion of a presence in the digital space of "the cloud" and also alludes to a characteristic feature of the region, its castles.

Details will be announced soon.



Photos: Anja Köhler ©Bregenzer Festspiele

Opera Atelier

A joint project by Bregenz Festival and Kunsthau Bregenz

Over the course of three years, the Belgian-Irish composer Éna Brennan, the Portuguese artist Hugo Canoilas, and the British director and librettist Sir David Pountney have been working together on an opera that will celebrate its world premiere on the Bregenz Festival's stage in 2024. At the Opera Atelier's events, the audience will get an exclusive glimpse into the process of creating the opera, which otherwise happens behind closed doors.

Interview with Hugo Canoilas by Martina Feurstein

MF Let's start at the beginning: How did you react when Thomas D. Trummer contacted you for the first time about being involved in the Opera Atelier?

HC I responded on the spot, and the decision to collaborate on the project was easy. Thomas explained to me that it was a special project in terms of the length of commitment: the project extends over three years, and from time to time the various stages of development are presented to the public. I'm very interested in the opportunities it opens up. I worked on something similar in the past—a small opera at an art center in Portugal. In the process, I collaborated intensively with others, so I wasn't put off by the idea of artistic collaboration on this project.

MF Are the three of you, David, Éna, and you, working closely together, or does each of you concentrate on his or her own part?

HC When I arrived in Bregenz, David already had a highly developed idea for the Libretto. With that, he contributes his part, Éna brings hers with the composition, and my part is the artistic design of the stage. And then together we work on giving the components a form. It won't be $1 + 1 + 1 = 3$ though, but something different. Something new. As I mentioned, the story was the first step. David said, "The idea came to me while I was sleeping. In my dream, a big octopus appeared to me." The unconscious trigger was probably that he'd looked at works of mine in preparation, because I used to do a lot of work on creatures found in the deep sea. So, I started painting an octopus.

MF For the first time for this project?

HC I started painting the motif of an octopus in my work three years ago. For an exhibition at a visual art center in Portugal I made this huge canvas that's around eighty-seven meters wide and extended around all of the walls in the space. People had to walk along it to see the entire painting. I told Éna and David about it, and so we presented it in Bregenz at the second *Insight* event, in January 2023. That was an important step in terms of our collaboration, because at that point we went from just exchanging ideas to presenting something concrete, something developed by the three of us.

MF Tell me a bit about the costume designs. Is this the first time you've been involved in something like that? Do you like it?

HC Yes, very much! We tried out a few designs for the costumes in a workshop, which allowed me to see what I want to realize in terms of the materials.

MF Can you describe the costumes already, or at least the direction they're going in?

HC We're planning an opera that has no backstage—everything is visible. So, I proposed to the group that the act of changing costumes should also be performed, that it should be visible and not hidden. There are capes that you put on and take off. When you turn them around, you turn into another character; so, the switch is part of the act.

MF Does the opera already have a title?

HC Yes, it's called *Hold your breath*. It's a sentence from the text.

MF If I'd never heard of the Opera Atelier before, how would you describe it to me in a few sentences?

HC From my point of view, it's a project that visually demonstrates to the public how the different components of producing and creating a new opera come together. It's an opportunity to introduce the public to contemporary stage productions.

MF Thank you so much.

**Hold Your Breath
Premiere**

August 15, 2024, 8 pm

Additional Performance

August 17, 2024, 8 pm

Werkstattbühne, Bregenzer Festspiele

KUB 2024

Billboards



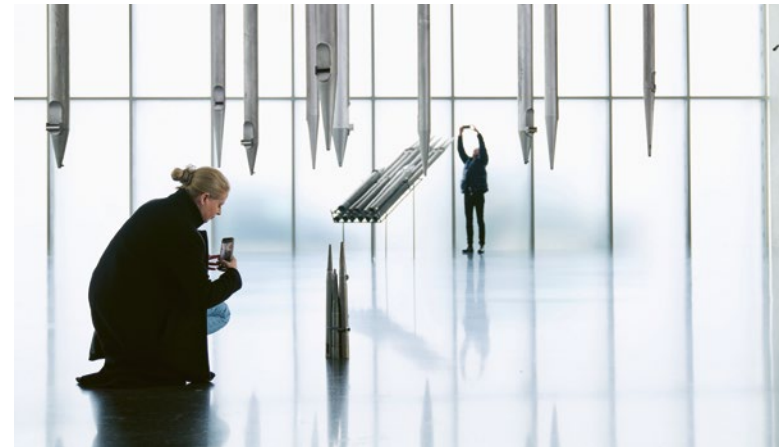
KUB Billboards 2023.04
Solange Pessoa
Sonhíferas, 2021
Photos: Markus Tretter

The Billboards on Bregenz's Seestrasse will again be extending the Kunsthaus Bregenz program into public space in 2024. Featuring works by the artists shown over the course of the year, the six poster walls make reference to the KUB exhibitions.

2023 Annual Review

The year 2023 was a richly diverse one for KUB.

Due to the exhibition's great success, Anna Boghiguan's *Period of Change* was extended until February. It was followed by four unique shows that could not have been more different as well as a special project with works by Austria's representative at next year's Venice Biennale, Anna Jermolaewa. The successful KUB Summer Open Air Cinema drew an outstanding number of attendees in the best weather conditions. And quite inconspicuously, in the spring of 2023 the KUB Building Services staff, supported by the State of Vorarlberg, replaced all the conventional light sources—for the first time since the building's construction over twenty-five years ago—with LED light inserts. Since then, KUB's lighting system has been conserving up to fifty percent of its previous electricity consumption.



KUB 2023.01
VALIE EXPORT
Oh Lord, Don't Let Them Drop That Atomic Bomb on Me
04 | 03 – 10 | 04 | 2023

"Valie Export hits a nerve again today with the fear of war from back then."
Nicola Kuhn, Tagesspiegel, February 26, 2023

"The artist Valie Export has converted Kunsthau Bregenz into a fantastic instrument."
annabelle, March 2023

"Valie Export's sound sculpture is not only a warning signal; it is a memorial to all of the planet's warmongers."
Thomas Schiretz, Vorarlberger Nachrichten, March 3, 2023

"Valie Export sets an example for peace at Kunsthau Bregenz."
Raiffeisenzeitung, March 9, 2023

"The organ pipes blend—almost painfully—perfectly into the entrance area dominated by exposed concrete."
Christina Genova, St. Galler Tagblatt, March 23, 2023



During the lightbulb exchange, the KUB ground floor hosted VALIE EXPORT, a living legend of contemporary art. VALIE EXPORT developed a sound sculpture using organ pipes and the song *Oh Lord, Don't Let Them Drop That Atomic Bomb on Me* by Charles Mingus for Kunsthau Bregenz. The jazz pianist Peter Madsen rearranged the song especially for the KUB installation. More than 8,000 visitors experienced this moving work—almost exactly one year after the start of Russia's war of aggression on Ukraine.



During the runtime of VALIE EXPORT's in situ project on the ground floor, the upper floors became the venue for a completely new set of events: for the duration of the exhibition, the Vorarlberg artist Christine Lederer designed a mobile space to meet and converse, creating a forum to discuss current sociopolitical topics. Each of the program's talks and school workshops was designed by the KUB Education and Events Department together with a partner organization: the Amazone association, the Institut für Sozialdienste (ifs), youngCaritas Vorarlberg, and the Friedensbüro Salzburg.

KUB 2023.02
Monira Al Qadiri
Mutant Passages
 22 | 04 – 02 | 07 | 2023

"Distressingly beautiful in its simplicity and tragedy."
 orf.at, April 20, 2023

"Monira Al Qadiri isn't interested in depicting environmental catastrophes. Rather, her art is concerned with giving space to the ambivalence of things."
 Julie Metzendorf, BR24, April 23, 2023

"These are images of an impressive and informative exhibition that you won't forget."
 Sybille Fritsch, Salzburger Nachrichten Spezial, May 23, 2023

"Wonderfully futuristic."
 Barbara Unterthurner, EIKON, June 2023

"Her current solo exhibition at the Kunsthaus Bregenz captures her savoir faire, highlighting all the questions linked to the oil industry that brought wealth to her native Kuwait."
 Olivia Sand, Asian Art, Summer 2023

"With *Mutant Passages* at Kunsthaus Bregenz Monira Al Qadiri undertakes an aesthetic yet uncomfortable journey through the sediment of the present."
 Anne Zühlke, period. #4, September 2023



With Monira Al Qadiri, Kunsthaus Bregenz presented one of the Gulf region's most important artistic voices in the spring of 2023. For her exhibition *Mutant Passages*, the artist created new works as a result of her intensive engagement with the theme of oil. From April 22 to July 2, 12,046 visitors let themselves be transported into Al Qadiri's spectacular shimmering worlds.

KUB 2023.03
Michael Armitage
Pathos and the Twilight of the Idle
15 | 07 – 29 | 10 | 2023

“The hyped British-Kenyan painter counters the colonial gaze with something original, and in so doing he captures the mood of the times.”

Ivona Jelčić, Der Standard, June 29, 2023

“The way Armitage builds up his pictures, the way the subject, painting ground, and technique, the composition, motif, and atmosphere intertwine, is among the best that the art world currently has to offer.”

Deutschlandfunk, July 2023

“Painting with a risk of addiction.”

Thomas Schiretz, Vorarlberger Nachrichten, July 14, 2023

“His large-scale, socially critical works ... are given the air and light they need in Bregenz to unfold their full impact.”

Salzburger Nachrichten, July 15, 2023



The Kenyan-British artist Michael Armitage, a superstar of contemporary painting, was a guest at Kunsthaus Bregenz in the summer of 2023. Armitage paints on “Lubugo,” a material derived from the bark of the Ugandan fig tree. The colors of the works glow, his scenes appear mythical, and their themes are highly topical. Highly acclaimed by both the public and the media, Armitage’s multi-layered, colorful visual worlds have become a magnet for the public. Over 26,000 people took advantage of the opportunity to experience the works of one of the world’s most important painters of our time by the end of the exhibition, on October 29.



“A fantastic artist!”

ttt – Titel, Thesen, Temperamente,
ARD | Das Erste, July 16, 2023

“An imposing change of perspective.”

Kulturmontag, ORF 2, July 17, 2023

“A celebration of colors!”

Antje Merke, Schwäbische Zeitung,
July 20, 2023

“With Michael Armitage, Kunsthaus Bregenz shows that art-historical references, political awareness, and artistic dream worlds need not be contradictory for creating good art.”

Gerald Matt, Vorarlberger Nachrichten,
August 1, 2023

“In Bregenz, Armitage opens the big barrel of somnambulist narrative pleasure.”

Alexandra Wach, Frankfurter Allgemeine Zeitung, August 18, 2023





Photo: Markus Tretter

KUB 2023.04
Solange Pessoa
 11 | 11 | 2023 – 04 | 02 | 2024

Coinciding with the main exhibition *Michael Armitage – Pathos and the Twilight of the Idle*, the show on the ground floor *KUB Collection: Anna Jermolaewa* offered a foretaste of the 2024 Venice Biennale. KUB has long had close ties with Austria's next Venice Biennale participant—several of her major works are in the Kunsthau Bregenz collection. Jermolaewa also designed a double-page spread for the daily newspaper *Vorarlberger Nachrichten*, which she signed for the enthusiastic audience following the preview of her exhibition on site. The artist donated her entire fee for the design of the two-page spread as well as the proceeds from the sale of her KUB edition to the non-profit Ukrainian foundation CF Chernobyl NPP. Slavutych.

At this year's popular KUB Open Air Cinema, four films by four strong women directors attracted large audiences to Karl-Tizian-Platz on balmy Thursday evenings. On cinema-free evenings, the big screen was filled with excerpts from Anna Jermolaewa's *Chernobyl Safari*.

On November 10, the impressive exhibition featuring the work of Brazilian artist Solange Pessoa opened. Her installations will be on view in Bregenz until February 4, 2024, their sensuality creating a fascinating interplay with Peter Zumthor's architecture.



KUGES Chief Executive Monika Wagner, Werner Döring, Sonja Wallner and Provincial Governor Markus Wallner, Secretary of State Andrea Mayer, Federal President Alexander Van der Bellen and Doris Schmidauer, Member of Provincial Parliament Barbara Schöbi-Fink, Thomas D. Trummer

At the end of the year, Kunsthaus Bregenz is expected to reach a record 60,000 visitors—its highest attendance since 2017, the year marking KUB’s twentieth anniversary, celebrated with the crowd magnets Adrián Villar Rojas and Peter Zumthor. This number is also remarkable because only the ground floor was open to visitors during the lightbulb exchange in March. In 2023, more than 700 events supplemented the exhibition program, including 368 guided tours and 256 events tailored to children and young people. Extrapolated for the whole year, that is around two program events per day.

In 2023, Werner Döring, the long-time managing director of the Vorarlberger Kulturhäuser Betriebsgesellschaft, retired after twelve years. Following in his footsteps as commercial director of Kunsthaus Bregenz, the vorarlberg museum, and the Vorarlberger Landestheater is Monika Wagner, who was previously responsible for legal affairs and organization at the Vorarlberger Kulturhäuser. Monika Wagner has been in office since September 1, 2023.

The contribution of the State of Vorarlberg for 2023 amounts to around 2,857 million euros; KUB’s own income amounts to 0.8 million euros. The federal government’s gallery subsidy for art acquisitions totaled 36,500 euros.





KUB 2023 in Numbers

last updated November 6, 2023

Total Number of Visitors

*60,000	2023
51,716	2022
31,867	2021 (includes a five-week closure)
29,445	2020 (includes a four-month closure)
53,645	2019
51,581	2018

Visitors

13,472	<i>Anna Boghiguian</i> (October 22, 2022 to Februar 19, 2023) (2022: 8,001 2023: 5,471)
8,115	<i>VALIE EXPORT</i> (March 4 to April 10)
12,046	<i>Monira Al Qadiri</i> (April 22 to July 2)
23,485	<i>Michael Armitage</i> <i>Anna Jermolaewa</i> (July 15 to October 29)
* 8,000	<i>Solange Pessoa</i> (November 11 to December 31)

Events and Guided Tours

* 368	Tours for adults
* 256	Events for children and young people (workshops, tours, etc.)
* 109	Further events
€ 2,856,700.00	Contribution by the federal state
€ 36,500	Federal gallery funding for art acquisitions
ca. € 800,000	KUB generated revenue

29.90 Full-time equivalent employees

* estimated

Reporting

Kunsthaus Bregenz and its program were well represented in the media in 2023—and numerous media representatives visited KUB.

Major news agencies, print media, online platforms, radio and television stations reported on the events throughout Austria and internationally: over 500 print and online articles as well as radio and TV reports demonstrate the unbroken media interest in KUB's program.

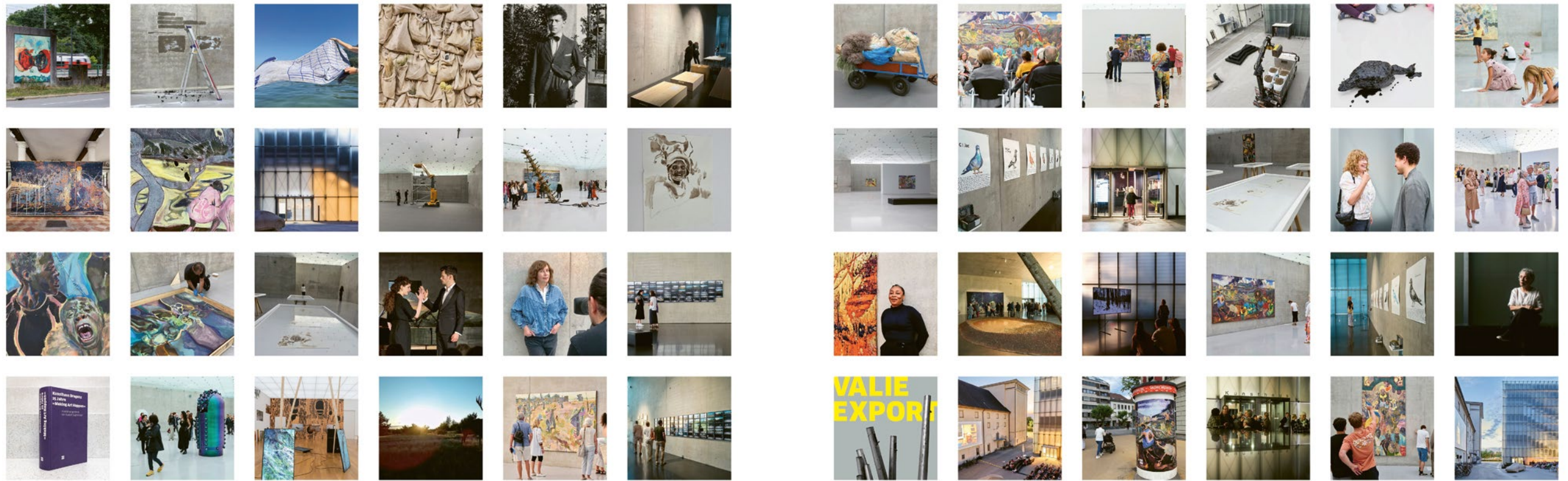
VALIE EXPORT's installation in the KUB foyer attracted the attention of the Austrian and international press right at the outset of the year. In Austria, ORF and daily newspapers such as *Der Standard* and *Die Kronenzeitung* as well as magazines such as *Parnass*, *The Gap*, and *informativ & feministisch* reported on the project. In Switzerland, articles appeared in the *St. Galler Tagblatt* and *Kunstbulletin*, and in Germany in the *Südkurier*, *Schwäbische Zeitung*, and *Tagesspiegel*. Monira Al Qadiri was the subject of an extensive photo series in the magazine *art* and interviews in *Collectors Agenda* and *The Asian Art Newspaper*. The *Vorarlberger Nachrichten*, *Bayerischer Rundfunk*, *BR24*, *Tiroler Tageszeitung*, and *EIKON* magazine, among many others, reported on the exhibition. On the occasion of Anna Jermoalewa's exhibition, a photograph by the artist appeared as a double-page spread in the Saturday edition of the *Vorarlberger Nachrichten* in cooperation with the daily newspaper. Numerous visitors had a copy signed by the artist at the exhibition preview in July. The *Michael Armitage* summer exhibition received a great deal of media attention. Germany's largest broadcaster, *Das Erste/ARD*, produced a feature lasting several minutes for *ttt - Titel Thesen Temperamente*. Reviews appeared in major Austrian daily newspapers, the *FAZ Frankfurter Allgemeine Zeitung*, the *St. Galler Tagblatt*, and the *NZZ - Neue Zürcher Zeitung*. ORF reported on all national news programs, including ZIB and Kulturmontag.

All of the KUB exhibitions were covered in the daily news and cultural formats of Austrian radio stations, including *Ö1* and *Radio Vorarlberg*. Extensive articles appeared in daily newspapers such as the *Vorarlberger*



Visitors waiting to have their copy signed by Anna Jermoalewa

Nachrichten, *NEUE Vorarlberger Tageszeitung*, *Falter*, *Der Standard*, *Die Presse*, *Salzburger Nachrichten*, *Tiroler Tageszeitung*, *Kronenzeitung*, and *Kurier*. Austrian magazines, including *artmagazine*, *artline*, *Parnass*, *Zeitschrift für Kultur und Gesellschaft*, and the *özz Österreichische Zahnärzte Zeitung* published articles. International art magazines such as *art*, *annabelle*, *Dummy*, *exibart*, *KUNSTFORUM International*, *Kunstbulletin*, *Monopol*, and *period.* also reported on the exhibitions with multi-page articles.



KUB Online

last updated November 6, 2023

Instagram

23,400 **Subscribers (+4,000 new)**
124,000 **2023 Reach**

Facebook

10,200 **Subscribers**
168,410 **2023 Reach**

#kunsthhausbregenz

10,900 **Posts**

YouTube

397,802 **Hits**

On social media, Kunsthhaus Bregenz was able to continue the successful trend it has had in recent years. On Facebook, the number of subscribers remained stable, but readers commented, shared, and rated the posts much more frequently than in previous years. The reach is expected to increase to almost 200,000 people by the end of the year, while @kunsthhausbregenz gained more than 4,000 subscribers on Instagram. Overall, KUB is in constant communication with around 35,000 permanent subscribers. Several posts were seen by well over 5,000 people, with up to 16,000 people viewing them in the days around Monira Al Qadiri's exhibition opening. The Instagram posts had a reach of 2,000 to 5,000 people per post. In the stories, KUB communicates videos, daily news, and exclusives on the exhibitions as well as the education and supporting programs. Each story reached up to 2,000 people.

Follow us on @kunsthhausbregenz!



Talk and discussion on the topic "Courage"

Outreach & Events

Our varied and low-threshold program ensures that visitors experience the exhibitions in ever new ways. Public tours on art and architecture, dialogue tours with leading figures from the most diverse fields, as well as public talks with scientists and cultural workers deepen the exhibitions' themes. Events such as concerts, lectures, and film evenings enhance the program. Many of these are free of charge and organized in cooperation with partners in the region. Workshops, children's tours, several-day vacation programs, and youth studios are specifically tailored to a younger audience.



Performative act by Christine Lederer

COURAGE | FEAR | POVERTY | PEACE

During the period of VALIE EXPORT's in situ project *Oh Lord, Don't Let Them Drop That Atomic Bomb on Me* on the ground floor, the upper floors were the site for an unusual discussion program. The Vorarlberg artist Christine Lederer designed a temporary mobile space to meet and converse, a forum where current sociopolitical topics were discussed. The program's talks and school workshops were each designed with a partner organization. Each week was devoted to a different topic. **COURAGE** was organized in cooperation with the Amazone association, **FEAR** in cooperation with the Institut für Sozialdienste (ifs), **POVERTY** in cooperation with the youngCaritas Vorarlberg, and **PEACE** in cooperation with the Friedensbüro Salzburg. Every Thursday evening, participants had the opportunity to discuss the topics with experts from various fields. The school workshops were led by experts from the partner organizations together with KUB Art Outreach. The project week was launched with a performative act by Christine Lederer and a living-room concert by DOTA. Free Impulse tours were held for the VALIE EXPORT exhibition on the ground floor.



KUB goes Open Air

From rousing feature film debuts to Oscar-winning road movies—this summer, hundreds of film fans once again gathered in front of Kunsthhaus Bregenz for movie nights together. This year's KUB Open Air Cinema screened films by four strong women directors: *The Ordinaries* by Sophie Linnenbaum, *Rafiki* by Wanuri Kahiu, *The Farewell* by Lulu Wang, and *Nomadland* by Chloé Zhao—selected in cooperation with the Filmforum Bregenz and all with free admission. KUB also projected excerpts from Anna Jermolaewa's work *Chernobyl Safari, 2014/23*, on the screen at Karl-Tizian-Platz every day in August, thus extending the KUB exhibition of the artist's work into public space.



Leading Team of the
Opera Atelier
Photo: Anja Köhler
© Bregenzer Festspiele

Opera Atelier

In the current Opera Atelier in cooperation with the Bregenz Festival, the Belgian-Irish composer Éna Brennan, the Portuguese artist Hugo Canoilas, and the British director and librettist Sir David Poutney are working together on an opera that will celebrate its world premiere on the Bregenz Festival's stage in 2024. Audiences can experience the creation of a new opera—a process that otherwise takes place behind closed doors—up close at a series of *Insight* events. The popular *Concert at KUB* also offered a foretaste of the opera during the Festival period: Éna Brennan designed the program, and Shira Patchornik, the opera's soprano singer, thrilled the audience with her voice.



Klangnetze: Children's Workshop with Music Educator Martin Deuring

At the workshop *Klangnetze*, the children and the music educator Martin Deuring were inspired by VALIE EXPORT's installation. In three days, the children composed their own piece with sounds from organ pipes and newspapers. The "final concert" was quite impressive.



Big Art and Small Hands

From September 2022 to July 2023, some fifty children from the St. Kolumban Kindergarten visited Kunsthaus Bregenz several times as part of the Double Check project *Big Art and Small Hands*. Accompanied by Carl the lion and the art dragon, the children were inspired and painted and discovered contemporary art for themselves. Over the course of a kindergarten year, the children saw the exhibitions featuring the work of Anna Boghiguan, VALIE EXPORT, and Monira Al Qadiri and created their own works in the KUB Atelier and in the kindergarten—supported by Vorarlberg artists and educators.



Youth in KUB!

Get away from the daily routine—and off to the KUB Atelier! The KUB ArtClass is a group of young people who meet regularly at the KUB Atelier. Highlights of the year included participating in the *Young Art Generation* of the City of Bregenz with an exhibition in the loge of the Vorarlberger Landestheater and a several-day painting workshop led by painter Lorenz Helfer. The vernissage took place in the KOSMOS studio.

Tours for Ukrainian Refugees

In cooperation with the City of Bregenz and Caritas Vorarlberg, KUB has been organizing “encounter cafés” at regular intervals since the fall of 2022. Over the course of the year, our Art Education staff guided Ukrainian refugees through the exhibitions, supported by an interpreter from Caritas. Painting studios were held at the KUB Atelier. Children participated in the regular children’s workshops free of charge. The Soroptimistinnen Club Bregenz/Rheintal and the KUB Friends support the exchange and make the events possible free of charge.

Anna Boghiguan
Period of Change
With texts by Anna
Boghiguan and an
interview with the artist
by Thomas D. Trummer
Design: Hug & Eberlein,
Leipzig

English | German
21 × 28 cm, 208 pages
Publication date:
February 2023
Price: € 42



Anna Boghiguan signing her publication

Publications

The individually designed KUB publications bring together the most exciting voices in contemporary art. In conjunction with each exhibition, KUB publishes a book created in close collaboration with the artist whose work is currently on view.

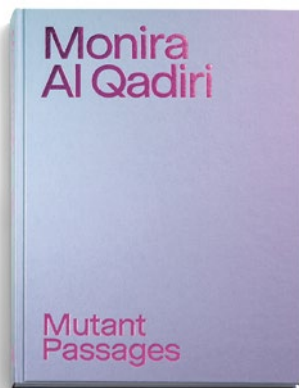
Published at the outset of the year, the volume *Anna Boghiguan: Period of Change*, bears the artist's handwriting and allows readers to delve deeply into her artistic universe. The heart of the book consists of a series of ninety-six drawings that Anna Boghiguan made especially for the exhibition.

Not a book but a record was produced in connection with the KUB project with VALIE EXPORT: For the ground floor of Kunsthaus Bregenz, the artist created the imposing sound sculpture *Oh Lord, Don't Let Them Drop That Atomic Bomb on Me* with an arrangement by Peter Madsen. The audio track was recorded on vinyl. The accompanying booklet features photographs documenting the musical creation process and the installation in the exhibition space.



VALIE EXPORT
Oh Lord, Don't Let Them Drop That Atomic Bomb on Me
LP with booklet
With a conversation between VALIE EXPORT and Thomas D. Trummer
Design: Fabian Bremer
Booklet: German | English
30 × 30 cm, 8 pages
Publication date: March 2023
Price: € 19





Monira Al Qadiri
Mutant Passages
 With texts by Jana Baumann, Shumon Basar, Amal Khalaf, Thomas D. Trummer, Murtaza Vali, and Monira Al Qadiri
 Design: Eps51

English | German
 Hardcover,
 23 × 32 cm,
 208 pages
 Publication date:
 June 2023
 Price: € 42



Michael Armitage
Pathos and the Twilight of the Idle
 With a conversation between Michael Armitage and Thomas D. Trummer
 Design: Ronnie Fueglistner, Yves Graber

English | German
 Softcover, Swiss Broschur,
 30 × 40 cm,
 52 pages
 Publication date:
 December 2023
 Price: € 42



KUB Collection
Anna Jermolaewa
 With a text by Thomas D. Trummer and a conversation between Anna Jermolaewa and Thomas D. Trummer
 Design: Fabian Bremer

German | English
 Transparent PVC cover, spiral binding, 23 × 31 cm,
 164 pages
 Publication date:
 January 2024
 Price: € 42

The reflective colors on the hardcover of *Monira Al Qadiri–Mutant Passages* convey a sense of the iridescent radiance of Al Qadiri’s massive sculptures. On the occasion of her KUB exhibition, the first institutional publication on the artist’s work was issued.

For the summer exhibition *Michael Armitage*, KUB is issuing a minimalist publication of exceptional format, allowing the artist’s paintings and drawings to be show to advantage on a large scale.

A further highlight is the artist’s book *KUB Collection: Anna Jermolaewa*, with its captivatingly unusual form. Photographs, installation views, watercolors, and film stills in various sizes are superimposed over one another and come together in a spiral-bound “flip book,” forming a page-turning collage of works.

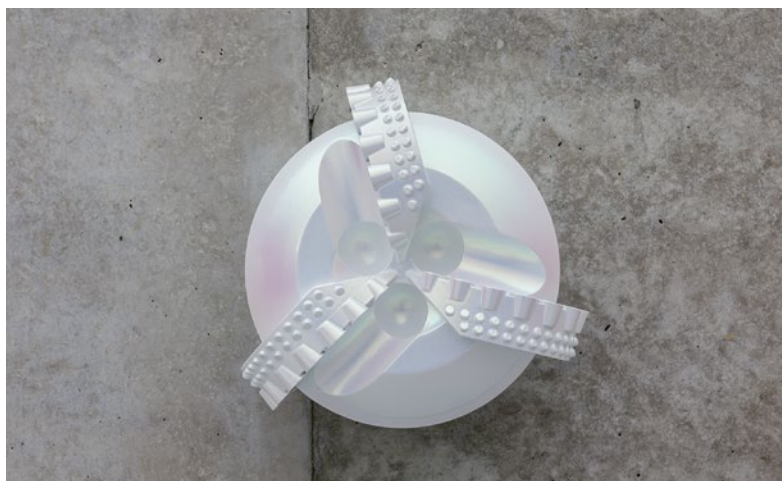
The publication being issued on the occasion of the exhibition *Solange Pessoa* at the beginning of 2024 picks up on the organic materials the artist uses in her works and offers insight into Pessoa’s context-specific approach.

In 2024, publications with the artists Günter Brus, Anne Imhof, Tarek Atoui, and Precious Okoyomon are planned.

All publications:
 Edited by Thomas D. Trummer,
 Kunsthaus Bregenz
 Distribution: Verlag der Buchhandlung
 Walther und Franz König, Cologne

Available at the KUB webshop
shop.kunsthhaus-bregenz.at

Monira Al Qadiri
Spectral Pearl Crest, 2023
 3D printing, plastic, car paint
 30 cm Diameter
 Photo: Markus Tretter

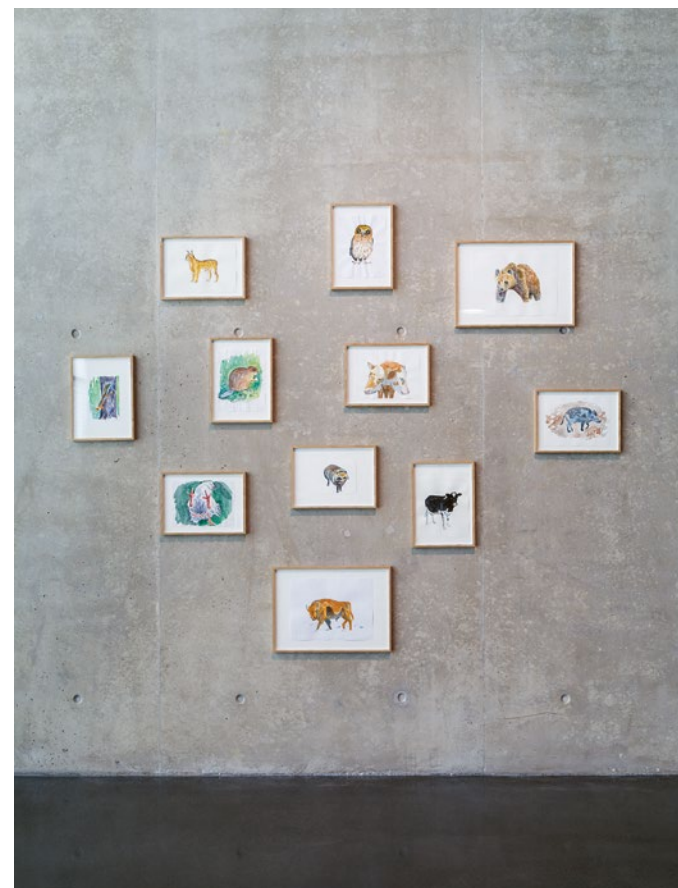


Acquisitions & Donations

In 2023 the KUB Collection was enhanced with acquisitions by Sophie Gogl, Michèle Pagel, and Liesl Raff, as well as donations by Monira Al Qadiri and VALIE EXPORT. Anna Jermolaewa's watercolors from her work *Chernobyl Safari*, 2014/2023, were also acquired this year, thus making the entire multi-part work part of the KUB Collection.

KUB visitors are familiar with the colorful, shimmering sculptures under the title *Choreography of Alien Technology* from **Monira Al Qadiri's** (b. 1983, Senegal) exhibition. The artist's *Spectral Pearl Crest*, a wall object with a pearlescent paint finish, has now been donated to the KUB Collection.

Using wildlife cameras, **Anna Jermolaewa's** (b. 1970, St. Petersburg) documented the flora and fauna in the restricted zone around the former nuclear power plant in Chernobyl. *Chernobyl Safari* was in part already acquired for the KUB Collection in 2022. In the summer of 2023, Kunsthaus Bregenz presented the work in the foyer, together with other works by Jermolaewa. The piece consists of photographs, a video, and watercolors. The latter were purchased for the KUB Collection in 2023.



Anna Jermolaewa
Chernobyl Safari, 2014/2023
 11 watercolors
 Various dimensions
 Photo: Markus Tretter



Sophie Gogl
Anna, 2019
 Acrylic on canvas
 120 x 80 cm
 Photo: Ladislav Zajac

A woman with glasses is led through a dark corridor. Behind her, a man closes a door; next to her, a figure in white outline can be made out. It is a portrait of Anna Sorokin, who, under the name of Anna Delvey, had defrauded banks and art collectors as a rich German heiress by, among other things, setting up a fictitious foundation. **Sophie Gogl** (b. 1992, Kitzbühel) paints Anna Sorokin shortly before her hearing in a New York courtroom. While still in prison, Sorokin signed a contract with Netflix to film her life to date. *Inventing Anna* was released as a nine-part series on the streaming platform in February 2022.



Michèle Pagel
Spirit of Extasy, 2023
 Glazed brick, concrete
 202 x 50 x 50 cm



Liesl Raff
Den, 2022
 Latex, rope, burlap,
 pigments, silicon oil
 270 x 130 x 100 cm



VALIE EXPORT
Pfeifenbündel, 2023
 7 organ pipes, bound together
 104.5 x 18 cm

Michèle Pagel (b. 1985, Werdau) makes conceptual sculptures in which she stacks up individual objects collage-like into stelae. For *Spirit of Extasy*, she placed a cylindrical concrete base, a torso, and a silvery car radiator figurine on top of one another. The winged figure at the top conveys dynamism and a sense of departure, the tortured body in the middle foreshadows something dark and abysmal. Pagel, who was born in East Germany, lends life's disparity a broken shape; the title *Spirit of Extasy* refers to a state between confidence and euphoria.

Sand-colored latex hangs from the ceiling. The smell is strong. **Liesl Raff** (b. 1979, Stuttgart) explored the work of architect Luis Barragán during a stay in Mexico. From him, she adopts color schemes and exotic associations. Raff paints walls with latex, mounts the material like braids on the walls, or suspends it from the ceiling like a heavy carpet using a jute rope.

VALIE EXPORT (b. 1940, Linz) developed a sound sculpture using organ pipes and the song *Oh Lord, Don't Let Them Drop That Atomic Bomb on Me* by Charles Mingus for Kunsthaus Bregenz. A set of smaller pipes will now make their way into the KUB Collection.



VALIE EXPORT signing her edition

VALIE EXPORT
Klanglippen, 2023
 Organ pipes, metal,
 tin-lead alloy,
 36 cm × 70 cm
 Edition: 25 unique
 pieces + 5 A.P.
 Signed
 Price: € 2,200



VALIE EXPORT
Oh Lord, Don't Let Them Drop That Atomic Bomb on Me
 LP with booklet in a VALIE EXPORT cloth bag
 Edition: 50 copies
 Signed
 Price: € 90

Editions

Kunsthau Bregenz develops exclusive editions together with the artists. They appear in limited editions and represent an attractive offer for collectors of contemporary art.

VALIE EXPORT designed twenty-five small, signed organ pipes as a KUB edition, based on her exhibition. For Kunsthau Bregenz, the artist created the sound sculpture *Oh Lord, Don't Let Them Drop That Atomic Bomb on Me* from the organ pipes of the pilgrimage church on Pöstlingberg in Linz. The soundtrack of the work was released as an LP. Fifty signed copies of the record were also available as a special edition.

Contact
 Caroline Schneider-Dürr
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All prices include 10 % VAT, plus packing and shipping as well as customs fees.

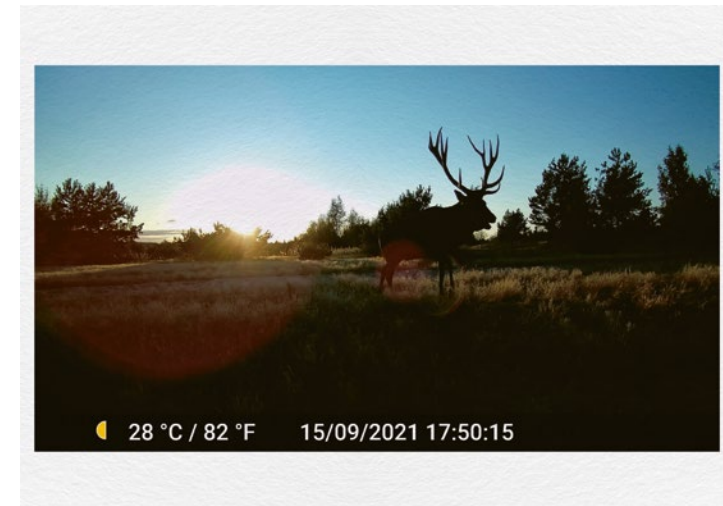
Monira Al Qadiri
Passing, 2023
 Murano glass,
 hand blown
 ca. 15 × 15 × 8 cm each
 Edition: 25 unique
 pieces + 5 A.P.
 Price: € 1,800
 Photo: Markus Tretter



Monira Al Qadiri had a small glass bird hand-blown in dark Murano glass made for Kunsthau Bregenz as an extension of her installation *Onus* on the third floor of KUB.

For her edition, **Anna Jermolaewa** chose a photograph from her work *Chernobyl Safari*, 2014/2023, which is now part of the Kunsthau Bregenz Collection. The entire proceeds of *Chernobyl Safari 15/09/2021, 2023*, will go to the CF Chernobyl NPP Foundation. Slavutych. On the occasion of the opening of her KUB exhibition, a two-page spread with another photograph from *Chernobyl Safari* appeared in the weekend edition of the *Vorarlberger Nachrichten* on July 8, 2023. At the preview on July 10, numerous guests secured "their" work of art to take home. The proceeds for the design of the two-page spread also went to the CF Chernobyl NPP Foundation. Slavutych.

Anna Jermolaewa
Chernobyl Safari
 15/09/2021, 2023
 From *Chernobyl Safari*,
 2014/2023
 35.2 × 57 cm
 Fine art pigment print
 on DIN A2 Hahnemühle
 FineArt Baryta
 Edition: 25 copies
 + 5 A.P.
 Price: € 1,100
 Photo: Markus Tretter



The Kunsthaus Bregenz Friends

KUB is a lively, enriching place for experiencing, thinking, and learning. With its presence and its activities, the association of KUB Friends sees itself as the backbone of the institution. They actively support KUB financially with donations. The KUB Friends are particularly committed to sponsoring education projects, such as the educational films accompanying the exhibitions as well as the workshops and vacation programs for children and young people. In 2023, collaborating with KUB's Education Department, they made it possible to offer tours for Ukrainian refugees free of charge. As in previous years, they also sponsored the successful KUB Summer Open Air on Karl-Tizian-Platz this year. Moreover, the association contributed to a varied pre-film program—the “Pre Movie Surprise”—with welcome drinks, live music, and a poetry slam. In spring 2023, the Friends invited the German art historian and media studies scholar Wolfgang Ullrich to speak about the development of Monira Al Qadiri's concept of art and her works. The lecture was followed by a lively discussion.

Through their membership, KUB Friends enjoy a cultural information advantage and benefit from exceptional offers. Director tours, meet-and-greet events with the artists, and professionally guided art trips highlight the association's annual program. These events are emotionally and intellectually enriching, sharpen our perception, and strengthen the community. The art excursions are particularly popular. In 2023, day trips traveled to Freising/Munich, Winterthur, St. Gallen, and, at the invitation of the Friends of Werkraum, to Andelsbuch. The several-day-long trips visited Budapest and Marseille.

In 2023, the program of Kunsthaus Bregenz, with its extremely exciting art positions, enabled the KUB Friends to “travel” to four continents. The association would like to thank the KUB staff and looks forward to an exciting 2024.

Join the KUB Friends
freunde@kunsthaus-bregenz.at



Poetry Slam at the Pre Movie Surprise



KUB Friends President Margareta Eberle in conversation with VALIE EXPORT



Dr. Renée Schröder, speaker at *Philosophieren im KUB*



Talk in cooperation with Friedensbüro Salzburg

We look forward to 2024 and thank our cooperation partners:

- | | |
|---|---------------------------------------|
| Aktion Demenz | Montafon Tourismus |
| Alpenregion Bludenz Tourismus | Montforter Zwischentöne |
| Blinden- und Sehbehindertenverband Vorarlberg | Ö1 Club Museumszeit |
| Bodensee Tourismus | ÖBB Rail Tours |
| Bodensee-Schiffsbetriebe | Pädagogische Hochschule Vorarlberg |
| Bodensee Vorarlberg Tourismus | Pfänderbahn |
| Bregenzer Festspiele | Philosophicum Lech |
| Bregenz Tourismus & Stadtmarketing | poolbar Festival |
| Bündner Kunstmuseum Chur | Schachklub Bregenz |
| Double Check. Netzwerk für Kultur und Bildung in Vorarlberg | Sparkasse 3-Länder-Marathon |
| Familien Freizeit | Stadtbücherei Bregenz |
| Filmforum Bregenz | StadtLesen GmbH |
| Friedensbüro Salzburg | vai Vorarlberger Architektur Institut |
| Go West | Verein Amazone |
| Hugo Boss | Verkehrsbund Vorarlberg |
| Hunger auf Kunst & Kultur | VHS Bregenz |
| Illwerke vkw AG | Vorarlberger Kulturservice |
| Inatura Dornbirn | Vorarlberger Landestheater |
| Institut für Sozialdienste (ifs) | Vorarlberg Lines Bodenseeschifffahrt |
| Kongress Kultur Bregenz | vorarlberg museum |
| Kunstmuseum Liechtenstein | Vorarlberg Tourismus |
| Kunstmuseum St. Gallen | Waldschule Bodensee |
| Landeshauptstadt Bregenz | Werkraum Bregenzerwald |
| | youngCaritas Vorarlberg |
| | Zumtobel Group / Lichtforum Dornbirn |

Cooperations

Together with partners, companies, institutions, and other cultural facilities, Kunsthau Bregenz is able to engage in public discourse and excite new audiences about contemporary art.

In 2023 extraordinary events, stimulating encounters, and innovative projects were realized in cooperation with the most diverse organizations.

Sponsors and Partnerships

Outstanding projects require exceptional partnerships. Kunsthaus Bregenz also owes its success in 2023 in part to the generous commitment of its loyal sponsors.

In the spring of 2023, the lighting system in Kunsthaus Bregenz was comprehensively renewed with LEDs. The KUB Building Services staff carried out the work within five weeks, together with experts from the longtime KUB sponsor Zumtobel and supported by the State of Vorarlberg.

Against the backdrop of Monira Al Qadiri's installation *BENZENE FLOAT*, Hypo Vorarlberg and designforum Vorarlberg hosted a lecture by the leading marketing legend Dominique von Matt, the co-founder of the Zurich advertising agency Jung von Matt / Limmat. Over one hundred interested people attended this attractive event format of our main sponsor, Hypo Vorarlberg.

The summer exhibition *Michael Armitage* was sponsored by our annual partner UNIQA. The LEAP Society is supporting the exhibition *Solange Pessoa*. We thank our partners for their commitment!

Would you like to contribute to the international success of Kunsthaus Bregenz?

Contact
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M +43-664-9111 433



Rossogranada supported the exhibition by Monira Al Qadiri Photo: Rudolf Sagmeister



Prof. Dominique von Matt, speaker at the event by designforum Vorarlberg in cooperation with Hypo Vorarlberg Bank AG Photo: Frederick Sams



K u n s t h a u s

Main sponsor of
Kunsthaus Bregenz



With the kind support of



Project partnerships



2023 Partnership



Kunsthaus Bregenz

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www.kunsthau-bregenz.at | @kunsthau-bregenz

2024 Hours

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

2024 Admission

Standard € 12 | Reduced € 10 | Ages 20–27 € 8
Free admission for children and teens 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, Laura Heinzle, Selina Neuhauser

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Photos, unless indicated otherwise Miro Kuzmanovic

Photos Kunsthau Bregenz pp. 39 below, 56, 65, 66 top

Graphic design Stefan Gassner

Printing vva Vorarlberger Verlagsanstalt

Edition 14, November 2023

Sustainability is a must. Since 2014, the Kunsthau 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 making great strides toward this goal, such as by optimizing our energy supply.

