

Kunsthaus Bregenz

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Austria



KUB 2015.04 | Press release

Heimo Zobernig

12 | 11 | 2015 –

10 | 01 | 2016

Curators of the exhibition

Thomas D. Trummer and Rudolf Sagmeister

Press Conference

Tuesday, November 10, 2015, 11 a.m.

Opening

Wednesday, November 11, 2015, 7 p.m.

Press photos per download

www.kunsthhaus-bregenz.at

Heimo Zobernig constructs platforms, fabricates sculptures, whitewashes temporary exhibition walls, paints canvases, shoots videos, and appears in performances. He is continually involved in questions of how simplicity can be extracted from complexity. He has been highly influential not only within his native art scene but also in international discourses on art and the wider world of exhibitions.



Zobernig began his career with small-scale paintings and black lacquered cardboard objects. His paintings were reactions to neo-expressionism and responses to the utopian, which since modernism has been associated with the austere formal. Likewise in his sculptures, he utilizes simple methods of disclosure to make visible the historical charge within objects, which often adopt the appearance of initial models, simple prototypes, or cheap placeholders. He also modifies the rarely visible apparatus of exhibitions such as plinths, walling, platforms, and podiums. In his exhibition at Kunsthaus Bregenz Heimo Zobernig is showing a variety of empty shelving on the first floor. For Zobernig shelves exhibit a relationship to human scale, never merely functional but always also becoming, as he expresses it, a »counterpart.«

The second floor is divided by a black curtain that enters into a symbiosis with KUB's architecture. Visitors entering are faced with the decision of whether to experience the newly created space surrounded by fabric, or peer behind the curtain.

For the Bregenz exhibition Zobernig is continuing considerations begun at the Biennale, adapting them to Peter Zumthor's architecture. On the third floor a portion of the KUB ceiling's glass panels is to be removed and a black ceiling, as already seen in the Hoffmann Pavilion at the Biennale, integrated instead, adopting one to one the measurements used in Venice. The sculpture originally envisaged for Venice but not actually exhibited there, is being exhibited in Bregenz for the first time. It is the cast of a human figure assembled from various modified mannequins. The human form represents a new step away from the reductive and a return to complexity - the complexity of human perception, the human figure, and historical remembrance.

KUB Billboards

Heimo Zobernig

CMYK 2015

27 | 10 | 2015 - 11 | 01 | 2016

Seestraße Bregenz



In his work Zobernig addresses the question of the fundamental conditions of artistic production. He uses the CMYK color model, the technical basis for modern color printing, as his point of departure for KUB Billboards. The abbreviation CMYK stands for the color components cyan, magenta, yellow, and key, the black component for color depth, from which depending on the percentages, any color can be represented. Zobernig creates a series of billboards from zero and one hundred percent for each of the four basic components of CMYK. At zero percent each of the CMYK components result in the color white, whilst one hundred percent of each produces the colors blue, red, and yellow respectively. As the sum of C, M and K without Y the last billboard shows a saturated black.

#1: C=0 | M=0 | Y=0 | K=0

#2: C=100 | M=0 | Y=0 | K=0

#3: C=0 | M=100 | Y=0 | K=0

#4: C=0 | M=0 | Y=100 | K=0

#5: C=100 | M=100 | Y=100 | K=0

#6: C=100 | M=100 | Y=0 | K=100



Physically, architecturally, and atmospherically Heimo Zobernig modifies spaces, their significance and how we perceive them, by means of powerful interventions. At the Kunsthaus Bregenz he once again brings into play his characteristic vocabulary in order to call into question architectural givens in a variant of his Venice Biennale work. Yilmaz Dziewior, curator of the Austrian Pavilion at this year's Venice Biennale, Thomas D. Trummer, Director of the Kunsthaus Bregenz, and Penelope Curtis, Director of the Museu Calouste Gulbenkian in Lisbon, each deeply conversant with Zobernig's work, especially at the Austrian Pavilion, engage from different points of view with the works newly created for Bregenz. Zobernig himself, who had a decisive hand in the design of the catalogue publication, accompanies a selection of his works with short commentaries. Large-format installation views are set in the context of earlier works to document his subtle interventions in secular as well as highly symbolic architectures.

Heimo Zobernig

Edited by Kunsthaus Bregenz, Thomas D. Trummer;
with texts by Penelope Curtis, Yilmaz Dziewior,
Thomas D. Trummer, and Heimo Zobernig
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KUB Online-Shop

www.kunsthhaus-bregenz.at

KUB Artist's Editions

Heimo Zobernig

untitled (hand)



Exclusive special editions for Kunsthaus Bregenz are a result of close collaboration with artists and their production processes.

»untitled« the sculpture of a human figure, originally conceived for the Austrian Pavilion at the 2015 Venice Biennale, is being shown for the first time in the exhibition at Kunsthaus Bregenz. The bronze cast, in classical contrapposto with raised arms quoting both antique statues and Georg Kolbe's statue in Mies van der Rohe's Barcelona Pavilion, reintroduces the human figure to Zobernig's work. One hand is being cast in a limited edition for Kunsthaus Bregenz. Similarly to the sculpture it will remain unfinished, displaying the armatures and sprues characteristic of casting.

untitled (hand), 2015

bronze

33 x 17 x 14 cm; 3.8 kg

Limited edition of 25 copies + 5 A.P., signed and numbered, 6,500 EUR including 10% VAT, excluding postage and packaging costs as well as custom duties

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Biography
Heimo Zobernig



Heimo Zobernig, born in 1958 in Mauthen, lives in Vienna. From 1977 to 1980 he studied at the Academy of Fine Arts Vienna and from 1980 until 1983 at the University of Applied Arts Vienna. In 1994 and 1995 he was a guest professor at the University of Fine Arts of Hamburg. In 1999 and 2000 he taught sculpture at the Staatliche Hochschule für Bildende Künste – Städelschule, Frankfurt. Since 2000 he has been Professor of Sculpture at the Academy of Fine Arts Vienna.

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



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Cultural body



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Hours

Tuesday to Sunday 10 a.m. – 6 p.m.

Thursday 10 a.m. – 9 p.m.

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