

## **Kunsthhaus Bregenz**

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Austria



KUB 2017.02 | Press Release

# **Adrián Villar Rojas**

## **The Theater of**

## **Disappearance**

13 | 05 - 27 | 08 | 2017

### **Press Conference**

Thursday, May 11, 2017, 11 am

### **Opening Reception**

Friday, May 12, 2017, 7 pm

### **Press photos for download**

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

“Adrián Villar Rojas is presenting *The Theater of Disappearance*, one of the most impressive and elaborate exhibitions in the KUB history, on the occasion of its 20th Anniversary this summer.”

Thomas D. Trummer



The ground floor provides Adrián Villar Rojas' exhibition with a completely empty stage. Even the ticket counter has been removed. Colored light streams through the windows. A reproduction of the painting *Madonna del Parto* (1450–1475) by Piero della Francesca extends across the floor, depicting a pregnant Madonna.

Villar Rojas' exhibition has already secured its place in the history of Kunsthhaus Bregenz. The artist has conceived a passage through human culture from its origins to its apotheosis, transforming Kunsthhaus Bregenz into a concrete bunker, in which ultimately the art objects are rescued.

Villar Rojas, born in 1980 in Rosario, Argentina, has become renowned for his site-specific work. At the *Bienal del Fin del Mundo* 2009 in Patagonia, a lithic whale lay stranded in a forest. For the 2011 Venice Biennale, the artist erected a forest of stone creatures, extending to the ceiling like surreal pillars. He thinks in terms of geological periods, equating prehistoric history and the distant future in his imagery.

The first floor is darkened, flora hanging from its ceiling, the floor space paved in brown marble, the fossils within it meticulously exposed. Is this an ancient place of worship, at the origins of man, or the vaults of his tragic existence?

The second floor is likewise darkened, a copy of Picasso's *Guernica* (1937) located in the middle. Villar Rojas adds a bar of fire, flickering along its lower edge. An image of a bearded hunter is displayed adjacent to one of two dinosaurs. An iron basket hangs from the ceiling. Humans exist in the world and, with them, carnage and violence.

The atmosphere changes on the predominantly white upper floor. The legs of Michelangelo's *David* (1501–1504) are enthroned on a ramp. Humanity has arrived in Olympus, abandoning Earth, a cyber spider is the last remaining witness to humanity's disappearance – a post-apocalyptic scenario.

Thomas D. Trummer

**Adrián Villar Rojas**



Adrián Villar Rojas was born in 1980 in Rosario, Argentina. He studied at Escuela de Bellas Artes de Rosario and was awarded a grant to Clínica de Artes Visuales in Buenos Aires. Villar Rojas lives and works in Rosario.

Rojas' recent solo exhibitions include *Rinascimento*, Fondazione Sandretto Re Rebaudengo, Turin (2015); *Two Suns*, Marian Goodman Gallery, New York (2015); *Fantasma*, Moderna Museet, Stockholm (2015); *Films Before Revolution*, Museum Haus Konstruktiv, Zürich (2013); and *Poems for Earthlings*, SAM Art Projects, Jardin des Tuileries, Paris (2011).

In 2011 he represented Argentina at the 54<sup>th</sup> Venice Biennale, in 2012 he participated in DOCUMENTA (13) in Kassel as well as the 2015 Istanbul Biennial.

Adrián Villar Rojas has received numerous awards, such as the Sharjah Biennial Prize (2015) from the Sharjah Art Foundation and the Zurich Art Prize (2013) from Museum Haus Konstruktiv.



Considerations of loss and sensation, of transience and death lend Adrián Villar Rojas' monumental sculptures a tangible and comprehensible presence. The colossal-scale works produced especially for Kunsthaus Bregenz open the stage for Rojas' *Theater of Disappearance*. The exhibition catalogue documents and preserves the site specific presentation – from the initial designs, through the process of installation, to the final display – chronicled in photographs by Jörg Baumann. Thomas D. Trummer, Julieta Gonzalez and Brian Dillon will be conveying their thoughts on this extraordinarily striking presentation at Kunsthaus Bregenz marking a new departure for Rojas, whilst also locating the work within both contemporary South American and inter-national art.

Edited by Kunsthaus Bregenz,  
Thomas D. Trummer  
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Essays by Thomas D. Trummer, Julieta Gonzalez, Brian Dillon  
German | English,  
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**KUB Online-Shop**  
[www.kunsthhaus-bregenz.at](http://www.kunsthhaus-bregenz.at)

KUB Artist's Edition  
**Adrián Villar Rojas**  
**The Theater of Disappearance**



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

Adrián Villar Rojas is employing one of his work's central motifs for the limited edition *The Theater of Disappearance*. Solid marble panels, adorned by filigree fossils, provide evidence of past life and the history of the Earth. The seashells and snail shells, delicate relics symbolize death and mortality, and yet remain nevertheless physical traces in stone, permanent witnesses to a distant time.

**Adrián Villar Rojas**

*The Theater of Disappearance*, 2017

Brown Merzouga marble

(age of the marble block: 360 M years)

80 x 80 x 7 cm, approx. 60 kg

Limited edition of 20 copies + 5 A.P.,  
signed and numbered

Price: € 9,500 (including 10% VAT, excluding shipping,  
packing costs, and custom duties)

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## **Opening Hours**

Tuesday to Sunday 10 am – 6 pm

Thursday 10 am – 8 pm

Ticket Office ext. -433

## **Summer Opening Hours**

July 1 to August 27 2017

Monday to Sunday 10 am – 8 pm

Ticket Office ext. -433