

Kunsthaus Bregenz

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Austria



KUB 2018.01 | Press Release

Simon Fujiwara

Hope House

27 | 01 - 02 | 04 | 2018

Press Conference

Thursday, January 25, 2018, 11 am

Opening Reception

Friday, January 26, 2018, 7 pm

Press photos for download

www.kunsthhaus-bregenz.at

»The project isn't a parody of capitalism, it shows capitalism.«

Simon Fujiwara



Hope House is a full-scale replica of the Anne Frank House Museum reconstructed within the Kunsthaus Bregenz. A building within a building, a museum within a museum, the ambitious installation takes its inspiration from a »build your own« model kit of the Anne Frank House Fujiwara bought in the museum gift shop in Amsterdam.

For the first time, we can experience the Anne Frank House as a giant sculpture, split across three floors of the Kunsthaus Bregenz. Just as in the original house, visitors will wind through the narrow dimly lit corridors, pass through a replica of the moveable bookcase that hid the Frank family from the persecution by the National Socialists, and enter into the confined spaces of the Secret Annex.

But at *Hope House*, something is different: The walls are hung with artworks and the rooms filled with objects and artifacts from everyday life – a desk, a diary and pen, a bedroom wall plastered with posters. In the attic, cat food is scattered across the wooden floor but there is no cat and nobody seems to live there anymore. What will the visitor take from this experience? Are we confronting tragic historical events of the past, or a mirror to the world we live in today, where nothing is any longer as it seems? In sharp contrast to the solid, cool, minimalist architecture of the Kunsthaus, *Hope House* does not attempt to present itself as a real architectural experience, and certainly not the Anne Frank House experience. It is the copy of a copy based on a product sold on the free market, and it makes no pretense of this.

On visiting the Anne Frank House, Fujiwara learned that much of the original house has been reconstructed for historical effect. Yet, this doesn't seem to affect the real emotional power of the experience for the millions of visitors that return each year. Why?

Fujiwara picks up these contradictions in an extremely precise and sensitive manner; his universe is populated with complex and perverse narratives that form a highly unique practice encompassing video, installation, sculpture, and performance. For Fujiwara it is our desire for fantasy beyond authenticity, beyond even truth, that allows the

most cherished part of our humanity to flourish –
compassion, creativity, and idealism.
Welcome to *Hope House*, welcome home.





Simon Fujiwara, born in London in 1982, spent his childhood moving between Japan, Europe, and Africa. He studied at the University of Cambridge and Städelschule in Frankfurt am Main.

Working often in collaboration with others in the telling of supposedly personal stories, Fujiwara's work explores the concept of the contemporary individual – self-determined, self-narrativised, unique – and presents a highly contingent notion of the self that can only be defined through the participation of others.

Fujiwara has had solo exhibitions at Power Plant Contemporary Art Gallery, Toronto (2011), Tate St Ives (2012), Tokyo Opera City Gallery (2015), Kunsthalle Düsseldorf (2016), Irish Museum of Modern Art, Dublin (2016), and Dvir Gallery, Tel Aviv (2017), amongst others. His work has been presented in various group exhibitions, including *Storylines*, Solomon R. Guggenheim Museum, New York (2015), and *Un Nouveau Festival*, Centre Pompidou, Paris (2014). He was represented at the 53th Venice Biennale (2009), São Paulo Biennial (2010), Shanghai Biennial (2012), Sharjah Biennial (2013), and Berlin Biennale (2016).

KUB Publication
Simon Fujiwara
Hope House



The ambivalence between real and fake, present and past, marketing and historical responsibility as well as the often controversial human concerns of the 21st century are the main subjects in the work of Simon Fujiwara. Fujiwara's largest and most ambitious installation to date – a full reconstruction of the Anne Frank House at the Kunsthhaus Bregenz – focuses these themes. The installation at Kunsthhaus Bregenz, covering all floors, is a symbol for the agility and power of capitalism and in turn becomes a structure to house many of his key works. With detailed illustrations of the installation, essays by Thomas D. Trummer and Joshua Simon as well as an interview with the artist, this catalogue offers a unique opportunity to gain deep insight into the artists compelling and beguiling practice.

Simon Fujiwara
Hope House

Edited by Kunsthhaus Bregenz, Thomas D. Trummer
Essays by Thomas D. Trummer, Joshua Simon as well as
an interview with Simon Fujiwara
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KUB Online-Shop

www.kunsthhaus-bregenz.at

KUB artist's edition

Simon Fujiwara

The Gift That Keeps On Giving, 2018



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

The Gift That Keeps On Giving, the limited edition that Simon Fujiwara has designed for Kunsthaus Bregenz, is a wry sculpture. Within a transparent plexiglass box in the same proportions as KUB, a cardboard model of the Anne Frank House on Prinsengracht in Amsterdam which is available from the gift shop at the Anne Frank Museum, hovers in a second plexiglass box – two architectural icons interlinked. The door opening of the larger cube indicates »Kunsthaus Bregenz«. A slot in its top, similar to that of a moneybox, bears the advice: »All proceeds will be donated to the Anne Frank Foundation«.

Simon Fujiwara

The Gift That Keeps On Giving, 2018

Plexiglass, metal, printed cardboard

48 x 48 x 48 cm

Limited edition of 18 copies + 2 A.P.,
signed and numbered

€ 4,600 incl. 10 % VAT, plus postage,
packaging, and custom duties

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Upcoming

KUB Billboards

Flaka Haliti

If Euer There Were Anye

16 | 02 – 22 | 04 | 2016

Seestraße, Bregenz

Opening and artist talk

on Thursday, February 15, 2018, at 7 pm

at Kunsthhaus Bregenz.

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



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Thursday 10 am – 8 pm

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