

## Kunsthaus Bregenz

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Austria



KUB 2017.01 | Press Release

# Rachel Rose

04 | 02 - 17 | 04 | 2017

### **Press Conference**

Thursday, February 2, 2017, 11 am

### **Opening Reception**

Friday, February 3, 2017, 7 pm

### **Press photos for download**

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

*A work starts from very everyday, often subtle feeling.  
The work becomes an opportunity to learn about another  
place and time and consider how it might be connected to  
this present state.*

Rachel Rose, New York, May 2015



Within the last few years, Rachel Rose (\*1986) has quickly established herself among the foremost artists working in video today. Specific sites provide a point of departure for the installations of her videos. Her multivalent body of work has drawn inspiration from Philip Johnson's renowned 1949 Glass House in New Canaan, Connecticut, The American Revolutionary War and 19th century park design, and in one of her most recent works, by an astronaut's experience of walking in outer space, which was installed in response to the architecture at the newly constructed Whitney Museum of American Art in New York.

Her working materials are not images but the senses. At the Serpentine Gallery in London she presented videos and entwining soundtracks, fusing interior with exterior. With an acute awareness of sensory perception, the boundaries to the outside world dissipate. Kunsthhaus Bregenz, designed by architect Peter Zumthor as a space of intense physical experience, is ideally suited to her videos, which invariably engage the environments surrounding her installations. Rachel Rose sees surfaces not as a barrier, but as transparent planes and permeable layers. Modern architecture invented transparent façades to open up interior spaces, epitomized in glass building, as in Philip Johnson's Glass House. The museum's architecture, the history of the site, and its relationship to the natural environment surrounding it all offer crucial inspiration for her work.

Three of Rose's recent videos are included in the exhibition at Kunsthhaus Bregenz. In *A Minute Ago* (2014), shown on the top floor of the Kunsthhaus's architecture, Rose has created a cinematic portrait of this pavilion. Impressions of a painting by Nicolas Poussin from the interior are suffused by the surrounding nature, whilst the architect himself makes a ghostly cameo appearance. For *Everything and More* (2015), she has compiled an interview with an astronaut, music ranging from gospel to electronic dance music (EDM), and shots of swirling homemade chemicals to address ideas of human perception through an emotive sensibility. And in *Palisades in Palisades* (2014), Rose has explored notions of time expressed through geology and

human history.

Rachel Rose is the youngest artist to have made an extensive presentation of their work at Kunsthaus Bregenz. Her invitation was not without reason, as she has already been honored by exhibitions at the Whitney Museum, New York, the Serpentine Galleries, London, Museo Serralves in Porto, the Castello di Rivoli, and the São Paulo Biennial.

The New York architectural office MOS has also played an essential part in the exhibition in Bregenz. The office, which represented the USA at last year's Architecture Biennale in Venice, has designed the additional fixtures for the exhibition. Carpets, screens, and loudspeakers have been conceived in collaboration with Rose and fabricated for the exhibition spaces in Bregenz. In unison with the permeating daylight, they create an ambience in which the sensuous is filtered, enriched, and deepened.



Biography  
**Rachel Rose**



Rachel Rose was born in 1986 in New York. She graduated from both Yale University, New Haven, the Courtauld Institute of Art, London, as well as Columbia University, New York. Rose lives and works in New York.

Rose's most recent solo exhibition include: Lake Valley, Pilar Corrias Gallery, London (2016); Everything and More, Aspen Art Museum, Aspen (2015); Everything and More, Whitney Museum of American Art, New York (2015); Palisades, Serpentine Sackler Gallery, London (2015); and Interiors, Castello di Rivoli, Turin (2015). An exhibition of her work has been newly shown at Fundação de Serralves, Porto (2016); she also participated in the São Paulo Biennial, São Paulo (2016).

KUB Artist's Edition

**Rachel Rose**

**Ten Pieces**



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

For her KUB edition, Rachel Rose has created a powerful image filled with deep symbolism. Its basic form reproduces the anatomy of the human heart. Outlined in black lines resembling the leading of a stained glass window, the figure glows in intense blues and reds. It is topped by a devil's head in light-red, its horns reminiscent of the heart's arteries. This motif is quoted from an early-thirteenth-century glass fragment of French origin, which is housed in the Metropolitan Museum of Art in New York. Rachel Rose alters her source images with swirls of color, blurring and blending as in a watercolor. The human being appears cast out between monsters, abandoned in the wide worlds of heaven, hell and ancient rock.

**Rachel Rose**

*Ten Pieces, 2017*

Art print with pigment ink on Hahnemühle FineArt William Turner 200 g/m<sup>2</sup>,

80 x 60 cm,

Limited edition of 25 + 10 A.P., signed and numbered,  
1.400.- EUR (including 10% VAT, plus postage, packing costs and customs duties)

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

KUB Publication

**Rachel Rose**



In her video collages, New York artist Rachel Rose interweaves historical recordings with her own visual material, combining voices, eras, and places to create collage-like moving imagery. The artist, who studied art history and painting, has found her own distinctive visual language within the medium of video. The catalogue documents the installation of her works at Kunsthau Bregenz, whilst essays by Thomas D. Trummer, art historian Chus Martínez, author Claudia La Rocco, and author and curator Laura McLean-Ferris address the complexities of her works.

Edited by Kunsthau Bregenz, Thomas D. Trummer;

Graphic design: Sara De Bondt

Essays by Claudia La Rocco, Chus Martínez, Laura McLean-Ferris, and Thomas D. Trummer

German | English,

approx. 144 pages, 21 x 26.5 cm,

Gatefolded softcover

Date of publication: April 2017

Price: 42 Euros

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

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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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support from



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Cooperation partner



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## **Opening Hours**

Tuesday to Sunday 10 a.m. – 6 p.m.

Thursday 10 a.m. – 8 p.m.

Ticket Office ext. -433