



City Tour #1 – The Centre  
Art in public space

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LAKESIDE PROMENADE

HARBOUR

SEEFSTRASSE

KORNMARKT

LEUTBÜHEL

RÖMERSTRASSE

GALLUSSTRASSE

MOJO JETTY

1

## Kunsthäuschen, 1998

Franco Vaccari

\*1936 (Modena, IT)

Light installation, 20 x 100 cm  
Bergmannstraße 6, at Magazin4,  
stairwell (during opening hours)

This work was created as part of “Art in the City”, a summer project of Bregenzer Kunstverein, in which not only museums and galleries but also public space turned into venues of art. The photographer and conceptual artist Franco Vaccari contributed an installation: he placed a small building made from old wooden doors as a contrast next to the ultramodern Kunsthaus Bregenz (“house of art”) and decorated its façade with a luminous sign reading “Kunsthäuschen” (“little house of art”), which can be seen at Magazin4 today.



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## Acts, 2003

Gerhard Himmer

\*1969 (Salzburg, AT)

Wall lettering, acrylic on  
linoleum, 240 x 620 cm  
City hall parking lot,  
in front of Magazin4

The quote is taken from “There Is A Light That Never Goes Out” by the British rock band The Smiths. The song describes the intensity of young love and the romantic idea of being united with one’s lover even in the hour of death. Himmer developed a font for this work, whose shape emanates from loops and cuts. His lettering work explores an evolution of installation painting which can also exist outside the White Cube.

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## Concrete Porsche Eleven Eleven, 2006

Gottfried Bechtold

\*1947 (Bregenz, AT)

Self-compacting concrete,  
130 x 443 x 181 cm, approx. 16.4 t  
Atelier Gottfried Bechtold,  
Eichholzstraße 5

Bechtold cast his first concrete Porsche in 1971. The “Eleven Eleven” group, eleven castings of the then current model of the Porsche 911 series, was created in 2006: a car designed for speed, stopped for all time before even starting. Weighing nearly 17 tonnes, the sculpture stands in contrast to the dynamics of the vehicle itself – and is 11 times heavier, hence the name “Eleven Eleven”. With his experimental and explorative work, Bechtold, one of Austria’s most renowned sculptors, keeps expanding the classic concept of sculpture.



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Another two of his speed giants preserved in concrete are on display in Bregenz: in front of the [Kunsthaus Bregenz on Karl-Tizian-Platz \(4\)](#) and on the square of [Hypo-Passage \(22\)](#).

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## Concrete Porsche

by Gottfried Bechtold  
[in front of the Kunsthaus Bregenz on Karl-Tizian-Platz](#)



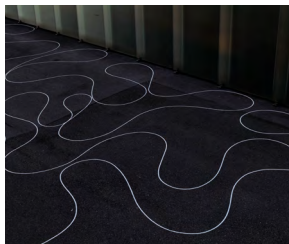
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### Segno Arte, 1999

Michelangelo Pistoletto  
 \*1933 (Biella, IT)  
 Granite sculpture,  
 120 x 600 x 300 cm  
[Kunsthau Bregenz](#),  
[Karl-Tizian-Platz](#)

The sculpture made of black, polished granite is located directly in front of the Kunsthau Bregenz: From above, the shape of the stair-like platform resembles an hourglass. Designed as a meeting place, it invites passers-by to stay. Pistoletto, a co-founder of the Italian Arte Povera, considers his work a tool of shared participation. People are players and viewers alike, thus becoming part of the artwork.



© Kunsthau Bregenz, Photo: Miro Kuzmanovic

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### Untitled, 1997 + posthumous reconstruction 2021

Karl-Heinz Ströhle  
 \*1957 (Bregenz, AT) – 2016  
 Floor work, white road paint  
 on asphalt, approx. 11 x 18 m  
[Kunsthau Bregenz](#),  
[Karl-Tizian-Platz](#)

Ströhle created the floor drawing on the occasion of the opening of the Kunsthau Bregenz in 1997 as part of the “Art in the City” summer project. He laid out spring steel tape – a central material in his work dealing with line and space – between the Kunsthau Bregenz and the Vorarlberger Landestheater. The adjacent edges of the buildings, material properties and Ströhle’s intervention caused the steel tape to form certain loops on the ground, thus serving as a template to fix the lines.



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### Concrete blossoms, 2013

Manfred Alois Mayr  
 \*1952 (Tscherms, IT)  
 Façade design, 16,656 blossoms  
[Renovation and new building of vorarlberg museum](#)

The floral motifs are castings of various different PET bottle bases. In their symbolism, they refer to the function of the museum as a “container” for art collections. The starting point of Manfred A. Mayr’s artistic design is the museum as the memory of everyday culture. He addresses the past intertwining with the present: clay and glass bowls mass-produced in Roman times (Terra Sigillata) inspired him to ultimately use PET bottles – a contemporary commodity – as ornaments.



© Christoph Skofec



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### Untitled, 1997

Heinz Gappmayr  
 \*1925 (Innsbruck, AT) – 2010  
 Writing installation, 100 x 1200 cm  
[Rathausstraße 27, building façade](#)

The listed residential building features the mathematical unit 0.0000000001 mm – a dimension so small that it is beyond our imagination. Contrary to its actual size, the artist displays the numbers across the façade in gigantic lettering over a length of 12 metres. Heinz Gappmayr plays with the perception and the drifting apart of imagination and objective things, the “difference between what is thought and what can be seen” (quote by H.G.).

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## Der Knoten ("The Knot"), 2022

Herbert Meusburger

\*1953 (Bizau, AT) – 2023

Bronze sculpture,  
H 350 cm, Ø 80 cm

[Rathausstraße,](#)  
[near vorarlberg museum](#)  
[\(Museumscafé\)](#)

Herbert Meusburger intended to make an artistic and socio-political statement alike with his work. Observing global events, the knot of human destiny appears to be pulled ever more tightly. The sculptor and painter once called untangling this "knot" of gradual self-destruction one of the greatest challenges of the present. His large-scale sculptural constructions in public space can be found all over Austria and in Naples, among other places.



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## Resistance memorial, 2015

Nataša Sienčnik

\*1984 (Klagenfurt, AT)

Installation, glass box with text  
(split-flap display)

[Passage on the left after](#)  
[Sparkasse to Inselstraße 8](#)  
[\(Sparkassenplatz\)](#)

The monument commemorates people in Vorarlberg who were persecuted during the NS era from 1938 to 1945 or resisted. The series of continuously alternating split-flap displays shows the names of, and information about, 100 individuals. The display deliberately resembles train station or airport departure boards. Being shown for only a brief moment, the information disappears quickly and is forgotten again. Sound underlines the visual level.



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## Taurus Signature, 2022

Gottfried Bechtold

\*1947 (Bregenz, AT)

Stainless steel sheet, 170 x 400 cm  
[Inselstraße 8 \(by Sparkassenplatz\),](#)  
[building façade](#)

The starting point of this project by Gottfried Bechtold is the Taurus locomotive, which was laminated in black in 2022 and wears his signature. The signature on the building façade inspired by it stands in contrast to the signature on the Taurus locomotive, which is always on the move. The work's materiality must be seen in the context of his first signature work on the Silvretta dam. The object is on permanent loan by the artist for display in public space.

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## Floating Signs, 2011

Ruth Schnell

\*1956 (Feldkirch, AT)

LED installation, stainless steel column, H 450 cm

[Harbour, main square](#)

Floating Signs is a critical analysis of a notion of space marked by geopolitical interests. When darkness falls, the LED light strip integrated into the slender column transmits words and icons related to terms such as harbour, arrival, staying (being allowed to or having to stay) and home. The light signals can only be perceived out of movement. The dynamics of the presentation process are also part of the artistic concept.



© Bregenz harbour



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## A visible code, an invisible text, 2010

Reinhard Gassner

\*1950 (Lustenau, AT)

Graphics on glass, 45 x 160 cm each, at a height of 90 – 135 cm, 80 glass panels

[“Welle” \(“Wave”\) harbour building](#)

In response to the requirement of visual and impact protection on the building's glass elements, Reinhard Gassner – born in Vorarlberg and one of Austria's most renowned graphic designers – created a ribbon of text, presented as a rhythmical, graphic system of characters: based on two abstract symbols of the binary code, cuneiform lines in black and white are arranged as a boustrophedon. The graphic design, however, turns the symbols into an undecodable “dummy text”<sup>1</sup> consisting of 17,656 icons.

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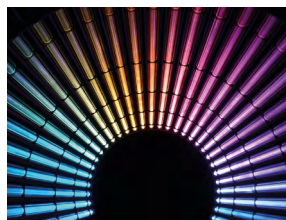
## Light Tunnel, 2011

Gerry Ammann

\*1962 (Bregenz, AT)

Light installation, 260 x 500 cm  
[Westmolo jetty at the harbour](#)

The installation is located at the end of the Westmolo jetty. Designed in stainless steel and with 30 glass tubes in the shape of a tunnel, the object with its changing colour compositions and the view of the lake is a true “space experience” for old and young. Ammann's material is light: experimenting with the dimensions of space and time, the connection of concept and shape, makes him a versatile artist.



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## Homage to Brigantium, 2011

Herbert Albrecht

\*1927 (Au, AT) – 2021

Bronze sculpture, 320 x 330 cm  
[Memorial park at the harbour](#)

The work refers to Bregenz during Roman times (then Brigantium). At its centre is the “small” Roman head peering through the two large parts towards the harbour. Albrecht's main focus was his search for the human image: the human figure as the central theme of his sculptures – standing, lying, sitting, torsos and heads. Albrecht was one of Vorarlberg's best-known sculptors.

<sup>1</sup>Text (Otto Kapfinger, architectural theorist), excerpt: “... comparable to the phenomenon when the reflective surface of the lake, fleetingly moved by wind and waves, acquires this fascinating shimmering quality that meditatively captures the eye and at the same time relaxes it.”

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## A knot against forgetting, 1990

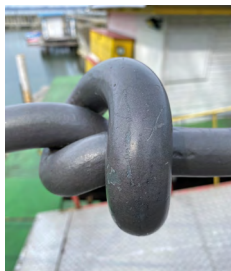
Wilfried Kofler

\*1949 (Bregenz, AT) – 2017

Iron casting, size of two fists

[Rail on the lakefront promenade, by the gondola port](#)

The project was motivated by the “Gulaschbrücke” (“goulash bridge”), built nearby in 1891, a crossover for pedestrians from the former railway station to the lakeside area. At the start of the 1990s, the redesign of the railway station grounds put the bridge at the centre of public debate as its future was uncertain. Many people, including Gottfried Bechtold and Wilfried Kofler (“Kultur Direkt” association), were in favour of maintaining it. Nonetheless, the iron bridge was demolished. To save it from being forgotten, the artist forged a knot into the rails.



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## 299,792,458 m/s, 2004

Cerith Wyn Evans

\*1958 (Wales, UK)

Light installation, 80 x 1200 cm

[Platz der Wiener Symphoniker 1, Rooftop of the Festspiel- und Kongresshaus](#)

It can be perceived in different ways: as a light object, a reflection on windows or on water, or as a shadow. The light sculpture made of white neon lights displays the calculated speed of light, which is beyond our perception, as a number: 299,792,458 m/s.

As a physical constant it stands in contrast to the change and fast pace that dominate our lives most of the time.

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## Ready Maid, 2006

Gottfried Bechtold

\*1947 (Bregenz, AT)

Silicate bronze polished, H 711 cm

[Platz der Wiener Symphoniker 1](#)

Bechtold's work shows the image of a forking tree trunk, which resembles a striding “tree woman” in its inversion. The readymade (an everyday object or object in nature integrated into or presented as a work of art, an objet trouvé) turns into the “Ready Maid”. A maid, ready for what? The sculpture is situated in a slight depression, which transforms into a big puddle of water when it rains – great for the youngest guests to splash around in summer.

© Christiane Setz



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## Millstones, around 1995/1996

Wilfried Kofler

\*1949 (Bregenz, AT) – 2017

Stone, Ø approx. 150 cm, weight around 3.5 t each

[Mehrerauerbrücke](#)

The millstones originate from a closed-down paper mill in Vorarlberg. Intrigued with the massive stones, Wilfried Kofler prevented them from simply being thrown away. After several years of storage, he decided to place the millstones at their present location, a distinctive traffic junction in Bregenz. Whether they were purposely positioned in the immediate vicinity of the Roman excavations remains open.

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P 24, 1990

Kurt Matt  
 \*1950 (Bregenz, AT)  
 Aluminium sculpture,  
 797 x 480 x 180 cm  
[Fritz-Mayer-Platz,](#)  
[Bregenz railway station](#)



© Michael Armitage, Kunsthau Bregenz

With its body and the four pipes reaching skyward, the sculpture resembles a sailboat. As a milestone in the development of humankind, seafaring led to the discovery of new continents and gave rise to global trading. Today, seafaring still stands for freedom and the spirit of discovery. The train station – a place where people come and go – and its proximity to Lake Constance thus provide the perfect context for the sculpture.



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KUB Billboards, since 1997

Kunsthau Bregenz (KUB)  
 7 billboards,  
 approx. 330 x 300 cm  
[Seestraße, between KUB](#)  
[and the railway station](#)

The seven KUB Billboards, located on the city's busiest street, are an integral part of the programme of Kunsthau Bregenz. "Discovered" by then KUB curator Rudolf Sagmeister in 1997, the backsides of the concrete station shelters along the railway platforms offer an ideal space for information about or for art in public space. So far, the works of more than a hundred artists have extended the respective KUB exhibitions into public space.

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Concrete Porsche

by Gottfried Bechtold  
[on the square of Hypo-Passage 1](#)

23

Fruchtbare ("Fertile"), 1988

Herbert Albrecht  
 \*1927 (Au, AT) – 2021  
 Sculpture, H 167 cm without base  
[Anton-Schneider-Straße 12,](#)  
[in front of former national bank building](#)

With his oeuvre, the Vorarlberg sculptor Herbert Albrecht became well-known far beyond national borders. His important artistic work is characterised by a clear and strict design language and a great love for stone, which is also expressed in the "Fertile" sculpture. This love and dedication to stone defined Albrecht's work throughout his life. Many of his sculptures can be found in public space throughout Vorarlberg.



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Curious to discover more?  
 For further information scan the QR code!



Discover the centre of Vorarlberg's capital with its artistic treasures on the first of several City Tours. On foot or on two wheels.

23 works of art in public space are waiting for you. By international artists, including the most famous names of Vorarlberg. With culinary highlights and the lakeside promenade along the way. Passing renowned architecture. Start at Magazin4, the exhibition space and location of the Cultural Service of Bregenz.

Enjoy art to the fullest!

A project by the Cultural Service of the City of Bregenz  
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