

kestner  
gesellschaft

RICHARD

POTENTIALITIES

24.4.-2.8.

2026

## INTRODUCTION

The Kestner Gesellschaft is pleased to present *Potentialities*, a major survey of works by Richard Hawkins. Since the early 1990s, the Los Angeles-based artist has developed a singular practice centered on research, the dynamics of fandom and desire, and on the intense pleasure of looking. Comprising more than 100 works across eight bodies of work, the exhibition offers the first major institutional overview of Hawkins's oeuvre in more than a decade. *Potentialities* focuses on works produced over the past twenty years, spanning painting, sculpture, ceramic reliefs, and AI-generated videos that draw on online subcultures and shared memes.

The exhibition opens with a group of paintings made through processes of cutting and pasting imagery from magazines and publications (2017–24). These works bring together sources as diverse as Greek and Roman statuary, headshots of hair models, thirst traps, gay adult film stars, and Hollywood icons, establishing collage and the combination of diverse references as a foundational method.

A second body of work consists of colorful acrylic paintings (2019–24), in which painted portraits of celebrities are combined with fragments of painted text, alongside figures such as vampires and zombies, bullfighters, and shirtless posers. Here, the logic of the scrapbook is no longer based on cut-and-paste collage alone but is translated into painting itself, where fragments are constructed through overlaps and transparencies rather than physical assemblage. This painterly reconfiguration turns the scrapbook into an expanded method: an obsessive vernacular system capable of holding disparate material within a deliberately unstable order. Through this approach, genre, history, popular culture, gay subculture, and art are compressed into a dense, shifting field of references.

Other sections of *Potentialities* more explicitly develop Hawkins's sustained engagement with the practices and obsessions of other artists. These include the Forrest Bess Variations—paintings and works on paper—which interpret the paintings and theories of the mid-century fisherman-painter Forrest Bess; a series analyzing the asylum drawings of French writer Antonin Artaud through ceramics (2012–23); collages based on the notebooks of Japanese choreographer Tatsumi Hijikata, founder of Ankoku Butoh ("dance of darkness"); and *Death to Mike Kelley* (2019), dedicated to his former teacher, the American artist Mike Kelley.

The exhibition closes with a series of recent paintings developed in homage to French painter Pierre Bonnard. Taking up Bonnard's eccentric use of color, overlaps and transparencies Hawkins reworks his compositions, recasting groups of young beauties in lush environments filled with beef, blossoms, butterflies, and cats. In an interview, Hawkins reflects on this process: "I was intrigued by the looseness and clumsiness that Bonnard makes look so easy... getting lost in a fantasy of Bonnardness is my own kind of generative proliferation machine."

The title *Potentialities* refers to the capacity for something—anything—to be or become otherwise: the possibilities of being and becoming are limitless. In Hawkins's work, this idea operates as both concept and method. Across paintings, collages, and videos, images and subjects remain in flux, cut, layered, and recombined into open-ended constellations.

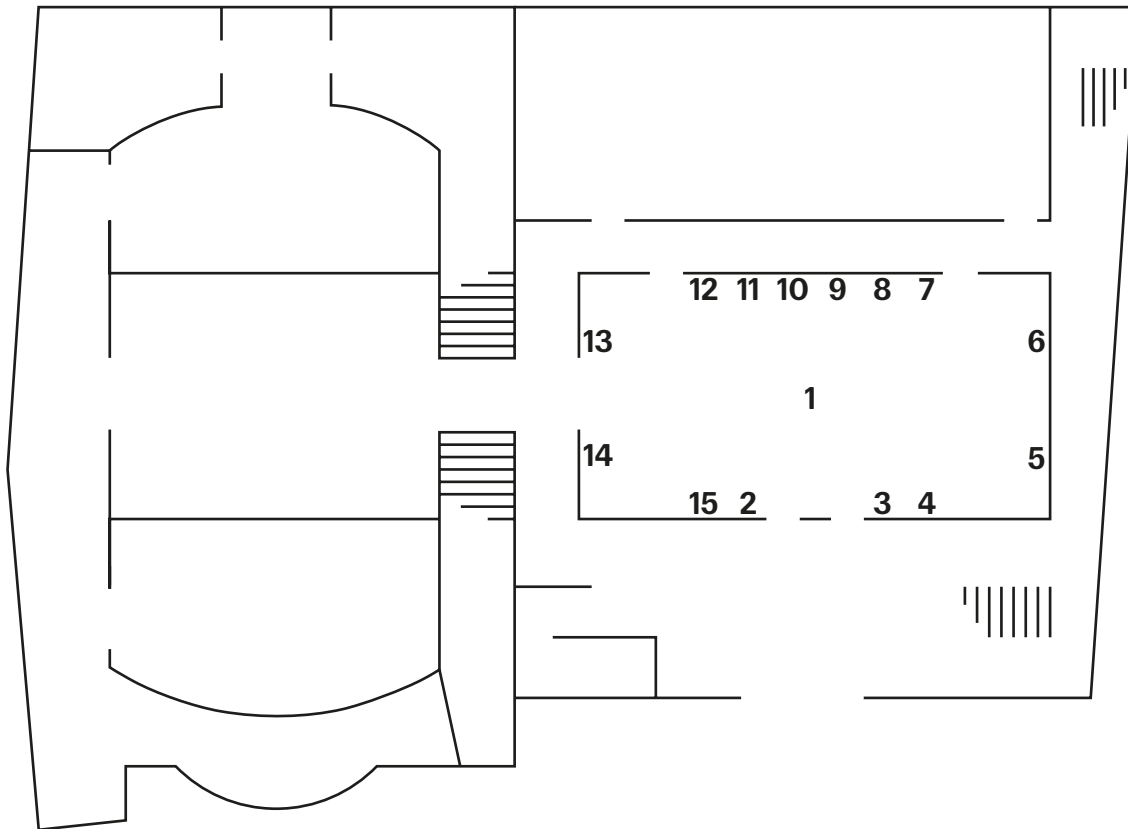
In short, desire and fandom emerge not as fixed themes but as an ongoing, non-teleological field—excessive and in constant formation—in which meaning is continuously produced through relations rather than fixed references. Collage, understood as the bringing together of disparate elements, structures Hawkins's "promiscuously referential" works. It operates as a mode of "cruising" through imagery from popular culture, literature, and the annals of art history, driven by juxtaposition, chance, and intuitive association.

The exhibition in Hannover is curated by Eva Birkenstock in close collaboration with Kunsthalle Wien. It is accompanied by the publication *Richard Hawkins: Potentialities*, with texts by Rhea Anastas, Annie Ochmanek, and Kristian Vistrup Madsen; an interview with the artist by Bruce Hainley; and an introduction by Michelle Cotton and Eva Birkenstock. The book is published in German and English by Verlag der Buchhandlung Walther und Franz König, Cologne (designed by Dan Solbach; 38 Euro).

Richard Hawkins has created a limited-edition print as part of a new series of artists' editions. *Mystery Cult of Harpocrates (Hannover Version)* (2026) reproduces his 2018 painting of the same name, included in the exhibition.

**Richard Hawkins (b. 1961, lives in Los Angeles, USA) has had solo exhibitions at institutions including Kunsthalle Wien (2025/26); the Loewe FW24 Men's Show, Paris (2024); Tate Liverpool (2014); Le Consortium, Dijon (2013); The Art Institute of Chicago and the Hammer Museum, Los Angeles (both 2010); De Appel Arts Centre, Amsterdam (2007); and Kunstverein Heilbronn (2003). His works have also been included in numerous international group exhibitions, including Artists Space, New York (2023); Bonner Kunstverein (2019); Kunstinstituut Melly, Rotterdam (2014); and the Whitney Biennial 2012, New York. His work is held in major international collections, including the Art Institute of Chicago; Astrup Fearnley Museet, Oslo; Hammer Museum, Los Angeles; Hessel Museum of Art, Annandale-on-Hudson, New York; Institute of Contemporary Art, Miami; Kistefos Museum, Norway; Loewe Foundation, Madrid; Museum of Contemporary Art, Los Angeles; Museum of Modern Art, New York; Nevada Museum of Art; Palm Springs Art Museum; Stedelijk Museum, Amsterdam; Walker Art Center; and the Whitney Museum of American Art, New York. Hawkins is a Professor of painting at the ArtCenter College of Design in Pasadena.**

ROOM 1



**1** *House Capriccio, 2008*  
Altered dollhouse with lighting on table  
231×74×99 cm  
Raf Simons Collection, Antwerp

**2** *Edogawa Ranpo, 2025*  
Digital print on wallpaper  
Dimensions variable

**3** *Jean Patch, 2018*  
Oil stick and collage on panel in artist's frame  
124.5×94×3.8 cm

**4** *Commotion, 2018*  
Collage, acrylic, and oil stick on panel  
104×78.5×3.8 cm

**5** *"Desire for Redemption, Catalyst of Infatuation," 2019*  
Collage, acrylic, and oil stick on panel  
123.8×128.9×3.8 cm

**6** *The Lust for Evil Sequence (Vienna Version), 2025*  
Digital video  
8 min 40 sec

**7** *0999 pulsional array, 2017*  
Collage and acrylic on panel  
102×76.5×2.3 cm

**8** *Mystery Cult of Harpocrates, 2018*  
Collage and acrylic on panel  
101.5×76 cm

**9** *Purple Melody, 2018*  
Collage and acrylic on panel  
101.5×76 cm

**10** *0998 pulsional array, 2017*  
Collage and acrylic on panel  
102×76.5×2.3 cm

**11** *Golden Calf, 2018*  
Collage and acrylic on panel  
162.5×122 cm  
Raf Simons Collection, Antwerp

**12** *0994 The Flaying of Marsyas, 2017*  
Collage and acrylic on panel  
102×76.5×2.3 cm

**13** *Or, Rather, the Adored's Resistance to the Incorporating Undertow of the One Who Adores, 2019*  
Collage, acrylic, and oil stick on panel  
129.5×124.5×3.8 cm

**14** *Bee's Bumble, 2018*  
Oil stick and collage on panel in artist's frame  
155×124.5×3.8 cm

**15** *Unsecure Attachment, 2018*  
Oil, collage, and sequins on panel in artist's frame  
124.5×129.5×3.8 cm

Unless otherwise stated: Courtesy the Artis; Galerie Buchholz, Cologne/Berlin/New York; and Greene Naftali, New York.

Richard Hawkins has been creating *Haunted House* sculptures since 2007. For this series, he transforms ordinary dollhouses into spooky places. He reshapes them, takes them apart, rebuilds them, and redesigns them over the course of months. These sculptures are inspired by Thai spirit houses, known as San Phra Phum, which are traditionally erected in parts of Asia when a new building is constructed on a property. Any spirits that might still inhabit the site are meant to be appeased by being given a new home. Hawkins's adaptation, however, does not appear inviting: *House Capriccio*, 2008 (#1), on view in the first exhibition hall, appears abandoned and teeters on the verge of collapse. The wood paneling is weathered and individual sheets of the corrugated iron roof are brittle, yet a greenish light shines through the partially boarded-up windows from within.

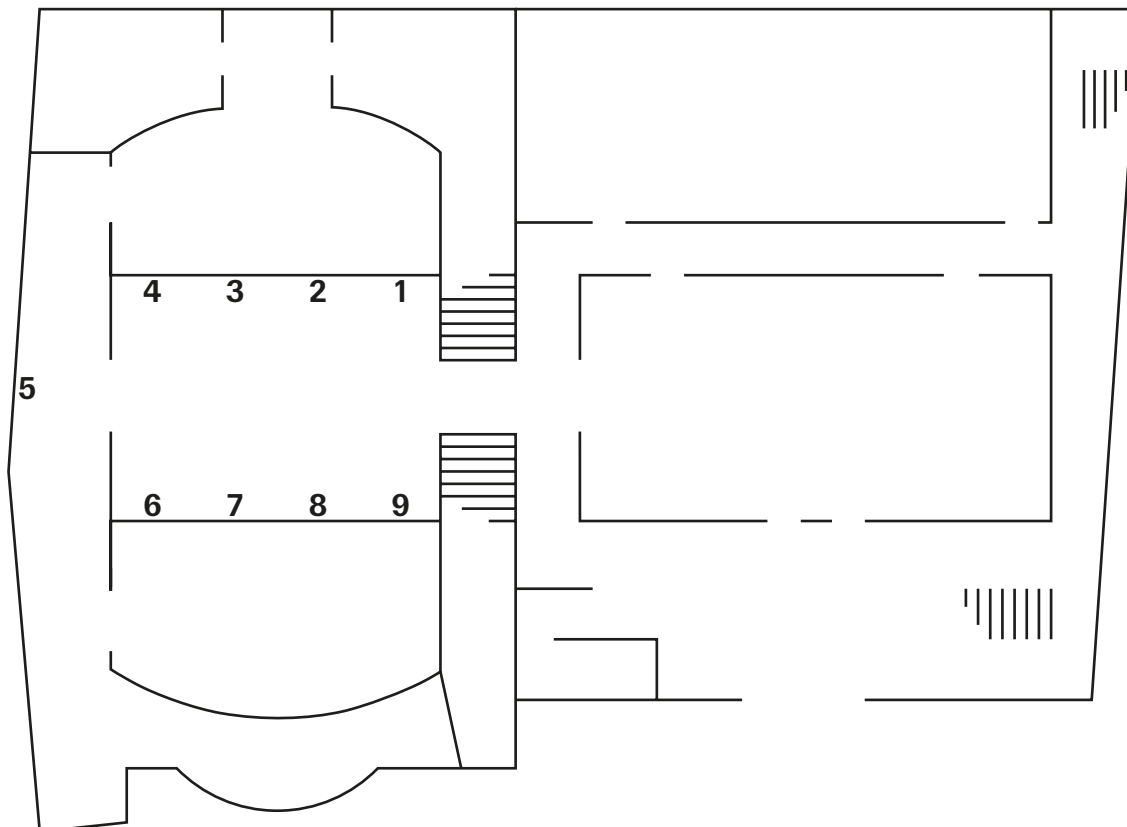
The sculpture also references the traditional use of dollhouses as children's toys. By playfully reenacting social situations, children learn and internalize social norms, helping them integrate into their cultural context. Hawkins's haunted houses, by contrast, are more reminiscent of the sets of *The Munsters* and *The Addams Family* and deliberately defy these socially mediated conventions. At the Kestner Gesellschaft, *House Capriccio* is surrounded by a wallpaper titled *Edogawa Ranpo*, 2025 (#2), which depicts the interiors of Hawkins's haunted dollhouses; it is, so to speak, itself situated within a haunted house. Mirroring its external condition, the depicted rooms appear dilapidated and fragile. Plaster crumbles from the walls in places, cracks in the parquet flooring nearly reveal the foundation, and the abandoned furniture has been stripped of its function. Through the tattered curtains, the gaze passes through the windows to the outside, where an ever-present full moon hangs.

Also included are works created between 2017 and 2025: collages, collages incorporating oil pastel, and a video, all inspired by "unrequited love, detachment, and the suffering that comes with romanticizing a desired subject." Hawkins summarizes this as "the dark side of obsession and objectification." Images of actors such as Matt Dillon and Tom Cruise, and musicians such as Slash—who have appeared repeatedly in his work since the 1990s—are collaged alongside other obsessions, including Greco-Roman statues, hair models, and vampires.

In his essay for the exhibition publication, critic Kristian Vistrup Madsen connects this body of work to Aby Warburg's (b. 1866, Hamburg; d. 1929, Hamburg) art-historical *Mnemosyne Atlas* and attributes a quasi-scientific character to *Golden Calf*, 2018 (#11), and *Purple Melody*, 2018 (#9), "which manifests itself in ordered grids, a tendency toward the rational, and a pronounced desire for analysis." "Here, a map of intersecting relationships would emerge, between the mighty marble head of Apollo, the magnificent manes of guitarists, the distinctive masculine delicacy in certain Japanese fashion photographs, and Arnold Böcklin's *The Isle of the Dead*." Madsen identifies a unique melancholy in these assemblages, "a sense of longing, a deep desire, above all to collect and, through this collecting, to satisfy an inner need. Even where the grid of images stalls halfway—as in *Purple Melody*—we recall the god of silence and secrecy and see in the roughly applied purple nothing other than even more flesh." The orderly architecture of these compositions finds its counterpart in the dynamic oil stick paintings (#2–5, 13–15) on the adjacent wall.

The video *Lust for Evil Sequence (Vienna Version)*, 2024–25 (#5), can be interpreted as a synthesis of several themes present in the first room. Footage of Matt Dillon appears alongside glam rock soundtracks and images of Tom Cruise in various roles; half-naked shots of the actor are repeated, strung together, and incorporated into a scene from the 1985 film *Legend*. At the end of the video, images of Alain Delon from *Lust for Evil* (1960) are shown through a series of windows that reveal interiors decorated with magazine images and centerfolds—spaces that Hawkins refers to as "goon caves," that is, isolated retreats geared toward excessive media consumption.

## ROOM 2



- 1 ***Cavalier, 2022***  
Acrylic on panel in artist's frame  
191.1×178.4×4.8 cm  
Private collection
- 2 ***To Divide Him Vein by Vein, 2020***  
Acrylic on panel in artist's frame  
178×223.5×5 cm  
Collection Julien Wolf, Paris
- 3 ***Rooster and Cat, 2020***  
Acrylic on panel in artist's frame  
191×179×5 cm  
Collection Daniel Buchholz & Christopher Müller
- 4 ***Melancholy Bleat, 2019***  
Acrylic and collage on panel in artist's frame  
201.5×156×5.7 cm
- 5 ***Left to His Own Devices, 2024***  
Acrylic and collage on panel in artist's frame  
223.8×178.1×4.8 cm
- 6 ***Soft yet Weirdly Ways, 2020***  
Acrylic on panel in artist's frame  
178×223.5×5 cm
- 7 ***With Loathing Strangely Mixed, 2020***  
Acrylic on panel in artist's frame  
224×178.5 cm  
Collection Richard Mumby, New York
- 8 ***Many a Whimpering Ghost, 2019***  
Acrylic and collage on panel in artist's frame  
201.5×156×5.7 cm

- 9 ***Aschenbach and Beetle, 2020***  
Acrylic on panel in artist's frame  
223.5×178×5 cm

Unless otherwise stated: Courtesy the Artist; Galerie Buchholz, Cologne/  
Berlin/New York; and Greene Naftali, New York.

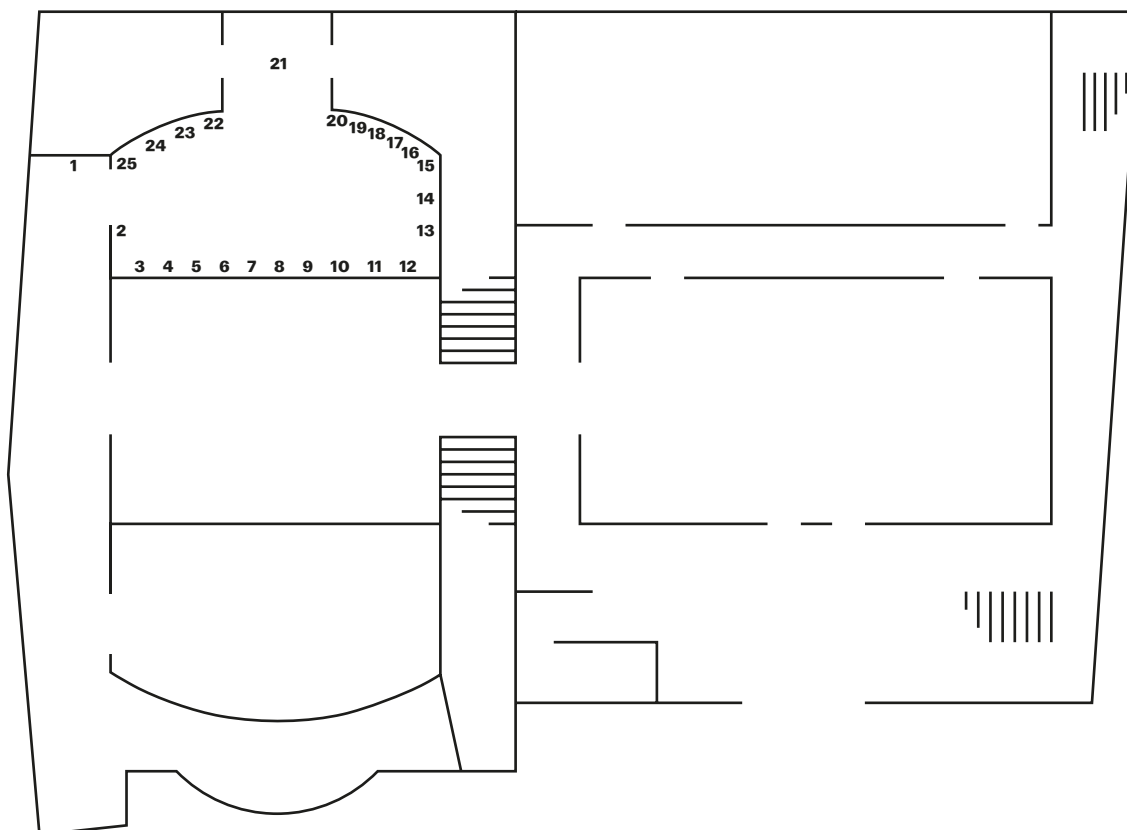
**ACRYLIC PAINTINGS, 2019–2024**

Subjects that might have been cut from magazines and pasted into paintings in earlier bodies of work are here rendered in dense, energetic compositions. Portraits appear in different orientations and at varying scales, often loosely organized along a spiral axis. Images of Hollywood celebrities fill the paintings: Hawkins combines candid paparazzi shots with portraits of actors in costume and images from film, television, and magazines. These are overlaid with motifs familiar from earlier bodies of work, including fragments of text, zombies, vampires, dungeon doors, flowers, and psychedelic patterns. Paintings such as *To Divide Him Vein by Vein*, 2020 (#2), and *Soft Yet Weirdly Ways*, 2020 (#6), incorporate excerpts of poetry by Algernon Charles Swinburne (b. 1837, London; d. 1909, London) alongside portraits of Justin Bieber, Nick Jonas, and Matt Dillon. Hawkins explains:

“These [works], came about at a time when I felt it necessary to come down from my lifelong hyper-vigilant anxiety (shades of the character Jean des Esseintes from *À rebours* here, neurasthenia there, etc.), and I found that painting in the mornings and then settling down to read poetry after lunch felt like the best way forward... Swinburne in particular, because he reads as very ‘thirsty.’”

The vernacular of the scrapbook, which can accommodate all manner of material within its obsessive logic, becomes the organizing principle for paintings that mix genres, history, popular culture, and the fine arts with a precise and compelling disorder.

## ROOM 3



- 1 *Young Green Flesh, 2021*  
Oil on canvas in artist's frame  
39.9×39.9 cm (framed)
- 2 *Legend, 2022*  
Collage, oil and pencil on paper  
36.8×31.8 cm (framed: 50.5×45.7 cm)  
Collection of Martha Fleming-Ives and Lorne Blythe
- 3 *Red Rain – Pink, 2023*  
Oil on canvas in artist's frame  
47.8×63.7×2.5 cm (framed: 50.2×66×3.2 cm)
- 4 *Red Rain – Original Yellow, 2023*  
Oil on canvas in artist's frame  
48×63.7×2.5 cm (framed: 50.5×66×3.2 cm)
- 5 *Red Rain – Purple, 2023*  
Oil on canvas in artist's frame  
47.8×63.7×2.5 cm (framed: 50.2×66×3.2 cm)
- 6 *Passage to Perfection, 2022*  
Oil on canvas in artist's frame  
47.6×50.2 cm  
Collection of Shelley Fox Aarons and Philip Aarons
- 7 *Perineal pink, 2022*  
Oil on canvas in artist's frame  
65.9×50.5 cm
- 8 *Perineal purple, 2022*  
Oil on canvas in artist's frame  
50.5×65.9×3.2 cm  
Private collection
- 9 *Perineal yellow, 2022*  
Oil on canvas in artist's frame  
65.9×50.5 cm
- 10 *Perineal white, 2022*  
Oil on canvas in artist's frame  
65.9×50.5 cm  
Collection of Kathleen Miller
- 11 *An Ascendant, 2023*  
Oil on canvas in artist's frame  
60×66.5×3.9 cm (framed)  
Collection of Shelley Fox Aarons and Philip Aarons
- 12 *A Lower Enlightenment, 2023*  
Oil on canvas in artist's frame  
60×66.5×3.9 cm (framed)
- 13 *The Hidden Revealed, 2022*  
Oil on canvas in artist's frame  
79.4×104.8 cm
- 14 *The Coming Together, 2022*  
Oil on canvas in artist's frame  
89.2×104.5 cm
- 15 *Vas Hermeticus II, 2023*  
Collage  
29.6×21 cm (framed: 41.5×32.8×2.8 cm)
- 16 *Vas Hermeticus I, 2023*  
Collage  
29.6×22.8 cm (framed: 41.5×34.6×2.8 cm)

- 17 *A Lower Enlightenment, 2023*  
Collage  
21.6×24 cm (framed: 33.5×36×2.8 cm)  
Collection of Shelley Fox Aarons and Philip Aarons
- 18 *An Ascendant Legend, 2023*  
Collage  
33.5×36.8×2.8 cm  
Collection of Shelley Fox Aarons and Philip Aarons
- 19 *Perineal yellow study, 2022*  
Oil and pencil on paper  
33×30.5 cm  
Private collection
- 20 *Red Rain Legend, 2023*  
Collage  
25.1×32.8 cm (framed: 37×45×2.8 cm)
- 21 *The Bess Compilation, 2026*  
Digital video  
8 min 37 sec
- 22 *The Supreme Becoming, 2022*  
Oil on canvas in artist's frame  
83.8×104.1 cm
- 23 *Crescent – White, 2023*  
Oil on canvas in artist's frame  
48×63.5×2.5 cm (framed: 50.5×66×3.2 cm)
- 24 *Crescent – Black, 2023*  
Oil on canvas in artist's frame  
48×63.5×2.5 cm (framed: 50.5×66×3.2 cm)
- 25 *Crescent – Original Red, 2023*  
Oil on canvas in artist's frame  
48×63.5×2.5 cm (framed: 50.5×66×3.2 cm)
- 26 *Vitrines*  
Books and ephemera by Richard Hawkins  
Dimensions variable

Unless otherwise stated: Courtesy the Artist; Galerie Buchholz, Cologne/  
Berlin/New York; and Greene Naftali, New York.

## THE FORREST BESS VARIATIONS, 2022–2023

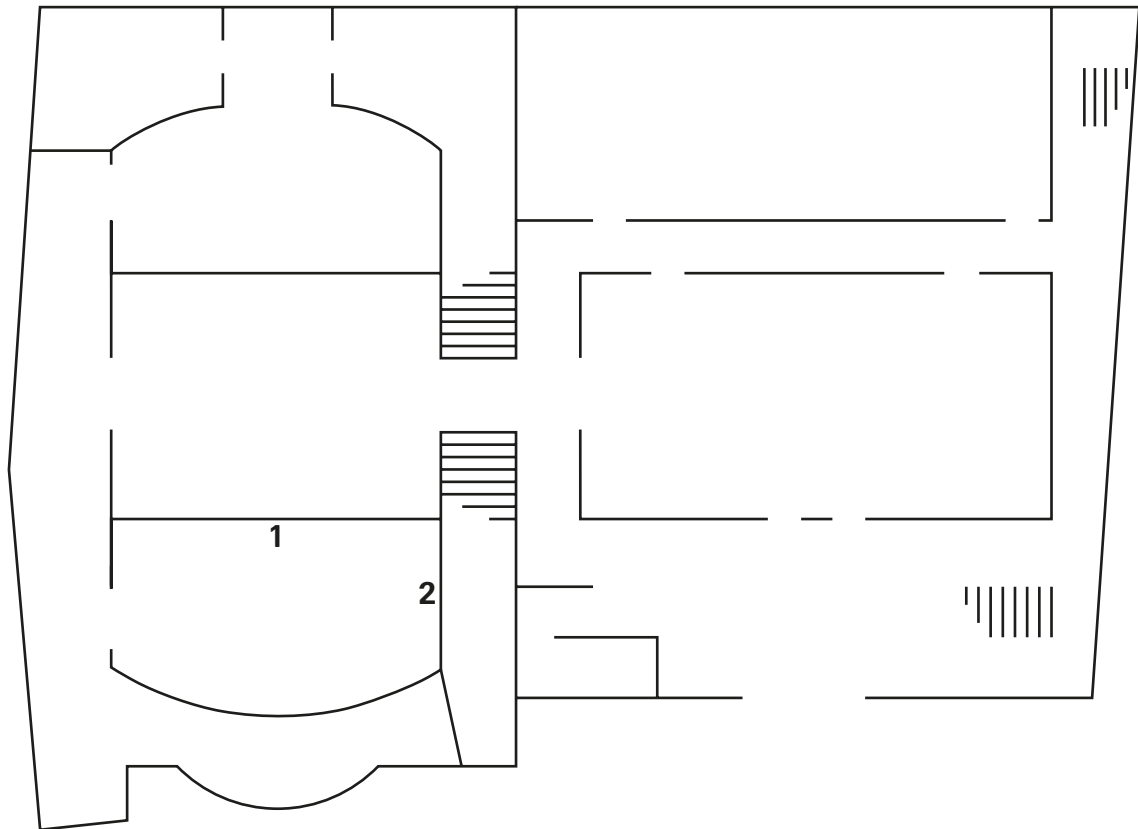
Hawkins was in his early twenties when he discovered the work of Forrest Bess (b. 1911, Bay City, Texas; d. 1977, Bay City, Texas) through the article “His Name Was Forrest Bess” in a 1982 issue of *Texas Monthly* magazine. Bess, a painter who, like Hawkins, was born and raised in Texas, worked as a commercial fisherman and painted primarily in his spare time. His imagery was drawn from visions and dreams and influenced by alchemy, the writings of psychologist Carl Jung (with whom Bess corresponded), and the ritualistic customs of Australia’s Indigenous peoples. In particular, he was deeply interested in ideas that viewed hermaphroditism—the simultaneous presence of both male and female sexual characteristics—as the key to immortality. Published shortly after Bess’s death, the article in *Texas Monthly* openly addressed his homosexuality and his surgical attempts to become a hermaphrodite for the first time.

The group of paintings on display here—his *Forrest Bess Variations*—was created as a result of Hawkins’s intensive study and research on Forrest Bess, also reflected in the materials presented in the display cases.

The individual paintings “originated from a process of cross-referencing Bess’s own lexicon of symbols and color codes with the archives of his surviving correspondence, alongside key sources (the psychoanalytic theories of Carl Jung and Herbert Silberer) that the artist used as modes of inspiration and interpretation. To get beyond mere corroboration or dutiful copying,” Richard Hawkins wrote in 2022, “I have made use of the two methods for accessing unconscious content essential to Bess’s practice: hypnagogia, or the state between sleep and wakefulness, and Jungian Active Imagination.” Richard Hawkins is the first to bring together the symbols and color codes developed by Bess and to apply them to his paintings as intended by the artist.

The work *Legend, 2022 (#2)*, collages images from Bess’s paintings and codes; together with *Vas Hermeticus I and II, 2022 (#16, #15)*, it expands the artist’s color palette while interweaving Bess’s themes of gender, sexuality, the cosmos, and spirituality. The color codes are not Hawkins’s invention but rather part of a sophisticated symbolic lexicon that Bess recorded in his diaries and conveyed in letters to art historian Meyer Schapiro and his gallerist Betty Parsons. In addition to interpreting colors (red, for example, stood for the masculine, while white stood for the feminine), Bess also developed a system of basic geometric forms: a circle with radiating lines symbolizes the “golden star,” also known as the “anus,” while parallel lines indicate a “back-and-forth” movement, thus denoting both “masturbation” and “coitus.” The titles and texts that appear in the compositions—for example, “bulbous urethra” or “wounds” in *An Ascendant Legend, 2023 (#18)*—also form a newly interpreted key to understanding certain motifs in Bess’s work.

In *The Bess Compilation, 2026 (#21)*, Hawkins re-edits two videos on the subject of Forrest Bess—*Anchor (Ankh-whore)* and *Bess’s Cabin* (both 2023)—combining them with additional clips, GIFs, and slideshows. Part 1 equates Bess’s perineal self-surgery with his everyday profession of catching and gutting fish. Meanwhile, allusions to gay frottage are made evident as cartoon gymbuddies flex and compare hardening muscles to an Elvis Costello anthem: “If I’m gonna go down, you’re gonna come with me.” Part 2 portrays a looming celestial body over Bess’s coastal bait shack. Alternate moons appear according to alchemical color codes, shifting from dormant to male to female to hermaphrodite. New to this compilation is a slideshow of the amended *Texas Monthly* article mentioned above, accompanied by a soundtrack that emphasizes the isolation and loneliness Bess may have experienced in his efforts to communicate his findings to the world.



**1 Screening featuring a selection of video works (left)**

*Left to his own devices*, 2025  
1.55 min

*Bitter blight (skinny remaster)*, 2025  
3.39 min

*Disfigures*, 2024  
3.31 min

*The Cult Heads*, 2025  
1.10 min

**2 Screening featuring a selection of video works (right)**

Curry & Hawkins  
*I know a joke*, 2025  
2.22 min

*Manu Rios, Unbeheaded*, 2025  
3.25 min

*Blood Everywhere (2nd version)*, 2025  
12.57 min

*Berdella*, 2024  
5.37 min

*The George and Goliath*, 2024  
4.24 min

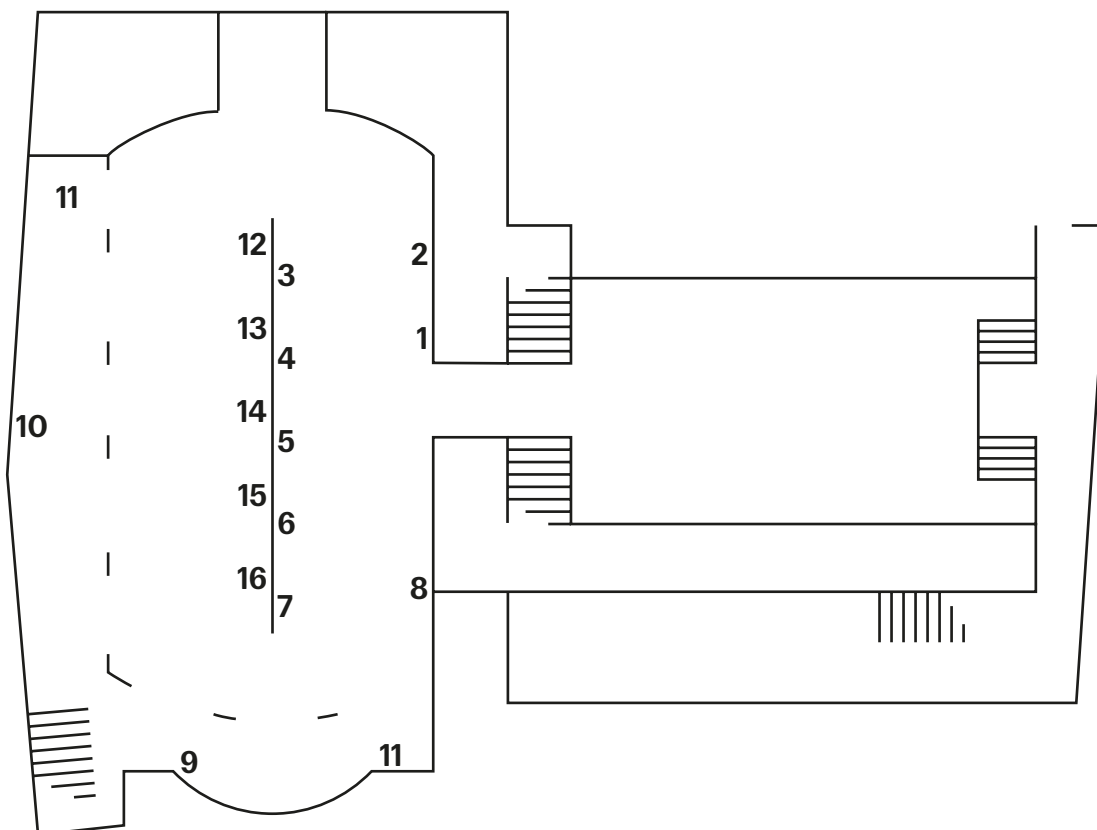
All works: Courtesy the Artist; Galerie Buchholz, Cologne/Berlin/New York; and Greene Naftali, New York.

In the fourth room of the exhibition, two screens alternately display groups of AI-generated video works by Richard Hawkins created between 2023 and 2025. Building on his earlier use of GIFs, clips, and stickers on his long-standing Instagram channel, as well as a series of music video collaborations with fellow Los Angeles-based artist Aaron Curry, Hawkins has expanded his practice to include time-based media.

"A Goliath-sized David with a bare torso rises to the sounds of Jobriath's 'What a Pretty' and later Black Sabbath's 'War Pigs,' holding a skull from Arnold Böcklin's *The Isle of the Dead I*, alongside a serial killer's collages (which bear a strange resemblance to mine) featuring stills of Christopher Lee and Peter Cushing from the Hammer horror film *I, Monster*. In *Disfigures*, several dancers moving in the Butoh style—all AI-generated—are repeatedly crushed under the weight of massive chrysanthemums and falling crabs and coffins, then brought back to life, while John Grant's booming cover of Nick Drake's somber song 'Day Is Done' plays." (Notes by Richard Hawkins on this text, 2025)

In other works, individual acrylic paintings are revisited, with painting and AI brought into combination. *Left to His Own Devices*, 2025, and *Bitter Blight*, 2025, for example, refer to paintings of the same names in Room 2. They explore the concept of digital collage, animating individual figures as well as their interactions.

## ROOM 5



### PAINTINGS, 2023–2025

- 1 *The Exalted Origins of Unmanly Mannerism*, 2025  
Oil on canvas in artist's frame  
179×195 cm
- 2 *Fruits on a Scarlet Lake and Vermilion Tablecloth (after Bonnard)*, 2025  
Oil on canvas in artist's frame  
130×125 cm  
Collection of Aishti, Beirut – Lebanon
- 3 *All Hands on D\*ck*, 2025  
Oil on canvas in artist's frame  
179×194 cm  
Stephen Cheng, Hong Kong
- 4 *3 Jacks for Autumn*, 2025  
Oil on canvas in artist's frame  
192×179 cm
- 5 *On the Terrace*, 2023  
Oil on canvas in artist's frame  
127×121.9 cm  
Collection of Joshua I. Silver, London
- 6 *Dandy Floriculturists*, 2025  
Oil on canvas in artist's frame  
192×180 cm  
Collection of Honus Tandijono
- 7 *"That one night all those cute guys showed up..."*, 2025  
Oil on canvas in artist's frame  
179×194 cm  
Ringier Collection, Switzerland

- 8 *Fruits with Cadmium Yellow Teapot (after Bonnard)*, 2025  
Oil on canvas in artist's frame  
130×125 cm
- 9 *ASMR*, 2023  
Oil on canvas  
121.9×127 cm
- 10 *Fruits with a Finished Plate of Fish (after Bonnard)*, 2025  
Oil on canvas in artist's frame  
125×130 cm  
Collection of Eleanor and Bobby Cayre, New York
- 11 *That one night...*, 2025  
Digital video  
1.42 min

### PAINTINGS ON EDOGAWA RANPO-WALLPAPER

- 12 *To Foam and Froth*, 2023  
Oil on canvas  
188×175.3 cm
- 13 *Nocturne*, 2023  
Oil and acrylic on canvas  
121.9×127 cm
- 14 *The Supermundane*, 2023  
Oil on canvas  
188×175.3 cm  
Kourosh Larizadeh and Luis Pardo Collection

15 *Fruits in Mars Black Shadow (after Bonnard)*,  
2025  
Oil on canvas in artist's frame  
125×130 cm  
Stephen Cheng, Hong Kong

16 *Sprinkler*, 2023  
Oil on canvas  
175.3×188 cm

Unless otherwise stated: Courtesy the Artist; Galerie Buchholz, Cologne/  
Berlin/New York; and Greene Naftali, New York.

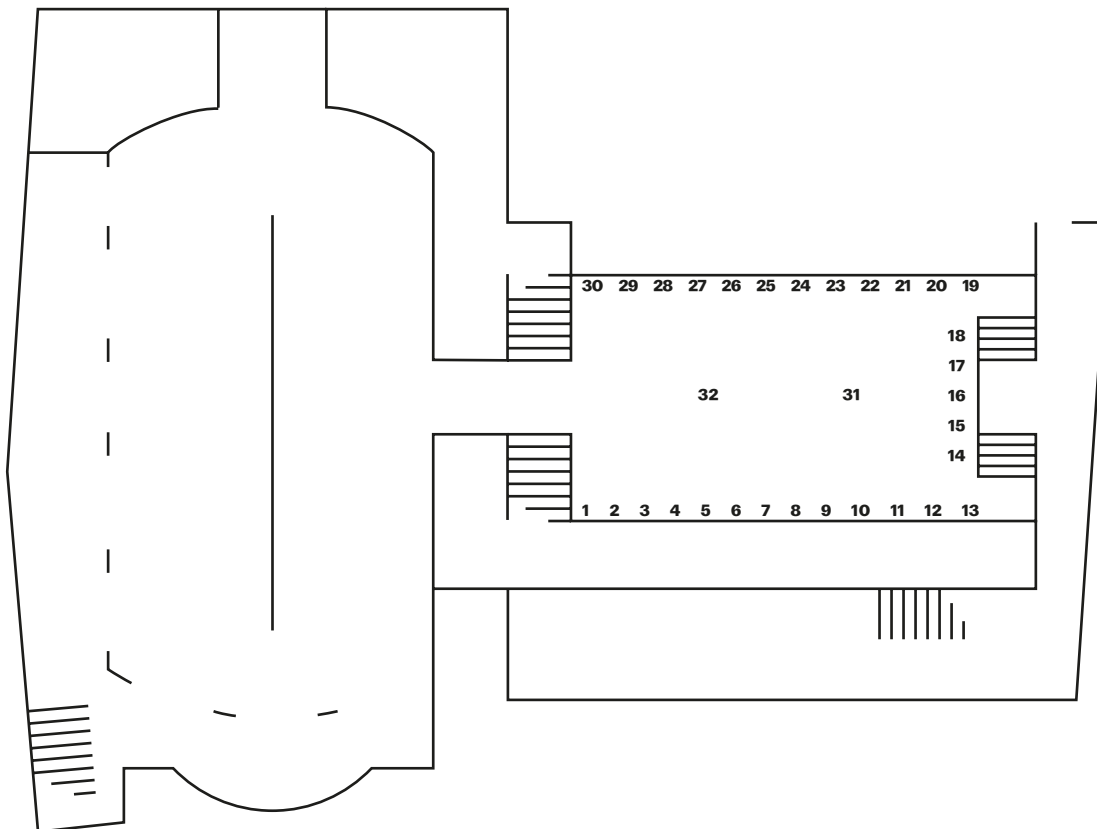
This section of the exhibition features a number of Hawkins's most recent works—a series of paintings that render Hollywood actors in dense, colorful compositions. Hawkins draws on the late work of the painter Pierre Bonnard (b. 1867, Fontenay-aux-Roses; d. 1947, Le Cannet, France), particularly his use of color and his shifts between portraiture, landscape, and still-life compositions of fruit. These works bring Hawkins's enthusiasm for his subject matter and the history of painting onto the same plane, in a close study of Bonnard's technique, which he uses to frame a series of male subjects within fecund landscapes:

"I was intrigued by the looseness and clumsiness that Bonnard makes look so easy, and having tried and failed to find any answer in reading about his methods, I had to make some Bonnards myself... Getting lost in a fantasy of Bonnardness is my own kind of generative proliferation machine." (Richard Hawkins, interviewed by Bruce Hainley, exhibition catalog)

The subjects appear to be cut from film images and inserted into original Bonnard scenes, sometimes with details of historical costume that anchor their bodiless heads through lavish collars or ties, or through exaggerated cutouts of naked body parts. For example, *3 Jacks for Autumn, 2025 (#4)*, features the actor Jack O'Connell depicted in various roles against a landscape that references Bonnard's 1936 painting *The Garden. Dandy Floriculturists, 2025 (#6)*, draws on Bonnard's 1945 painting *View from the Artist's Studio* to situate portraits of model Denek Kania alongside actors Nicholas Galitzine and Leo Suter, in costume for the TV series *Sanditon*, and Josh O'Connor, in costume for a 2018 television adaptation of *Les Misérables*. In *That one night all those cute guys showed up..., 2025 (#7)*, Timothée Chalamet is generated using AI software. Together with Adam Driver (as a Jesuit priest in the 2016 film *Silence*) and Aaron Taylor-Johnson (as a cavalry officer in the 2012 film adaptation of *Anna Karenina*), he appears in Bonnard's *The Terrace at Vernon (1920/1939)*. In his constructed scenarios, Hawkins assigns his subjects new roles: in this painting, Chalamet adopts Driver's challenging gaze, while in *All Hands on D\*ck, 2025 (#3)*, he assumes the cheeky sideways glance of Robert Helpmann (as the Child Catcher in the 1968 film *Chitty Chitty Bang Bang*), recast as a lustful, masculine gaze.

Bonnard—and, by extension, what Hawkins calls "Frenchness"—becomes a queer perspective or narrative technique: "...one of the highest forms of affectation, which is itself the first and preeminent principle of capital-F Faggotry. Affectation often originates from the quest... of any bright young lavender-shaded blossom to self-differentiate and ultimately de-assimilate from its original culture—in my unexceptional case, working-class Texas." (Richard Hawkins, interviewed by Bruce Hainley, exhibition catalog.)

## ROOM 6



### ANKOKU BUTOH & TATSUMI HIJIKATA, 2012–2025

- 1 *Ankoku 50 (Resource folder: Redon – Spider)*, 2012  
Collage  
69.9×76.8×3.8 cm
- 2 *Redon Spider Sequence*, 2025  
Video  
3 min 10 sec
- 3 *Ankoku 124 (Bacon Branches)*, 2014  
Collage  
68.7×79 cm (framed: 71.2×81.8×4 cm)
- 4 *Ankoku 127 (Dubuffet)*, 2014  
Collage  
67.3×102.7 cm (framed: 70×105.2×4 cm)
- 5 *Ankoku 26 (Resource folder: Dotera)*, 2012  
Collage  
68.6×79.1×3.8 cm
- 6 *Ankoku 16 (Danae)*, 2012  
Collage  
31.8×25.4 cm (framed: 45.7×39.4×2.5 cm)
- 7 *Ankoku 125 (Spread Eagle 2)*, 2014  
Collage  
67.2×79.6 cm (framed: 69.7×82.4×4 cm)
- 8 *Ankoku 27 (Resource folder: Electric hair)*, 2012  
Collage  
68.6×76.5×3.8 cm

- 9 *Ankoku 30 (Dead Baby)*, 2012  
Collage  
48.9×46.4×2.5 cm  
Collection de Bruin-Heijn
- 10 *Ankoku 126 (Bug Candy)*, 2014  
Collage  
68.7×104.6 cm (framed: 71.2×107.3×4 cm)
- 11 *Ankoku 19 (Resource file: Danae)*, 2012  
Collage  
68.6×80×3.8 cm
- 12 *Ankoku 21 (Danae)*, 2012  
Collage  
49.5×40×2.5 cm
- 13 *Ankoku 32 (Resource folder: Gaki-Clotho/Old prostitute/Dead mother)*, 2012  
Collage  
68.6×79.1×3.8 cm
- 14 *To the House of Shibusawa*, 2018  
Exhibition poster  
42×29.8 cm (framed: 47.4×35×2.8 cm)  
Collection Daniel Buchholz & Christopher Müller
- 15 *Aesthetic Anarchist*, 2018  
Collage  
44.7×32 cm (framed: 50×37.3×2.8 cm)  
Collection Daniel Buchholz & Christopher Müller

- 16 *Gilles de Rais*, 2018  
Collage  
42.5×32 cm (framed: 50×37.3×2.8 cm)  
Collection Daniel Buchholz & Christopher Müller
- 17 *Decadent Scholar*, 2018  
Collage  
69.5×60.5 cm (framed: 74.5×66×2.8 cm)
- 18 *A Radical Form of Excess*, 2018  
Collage  
43.8×30.8 cm (framed: 50×37.3×2.8 cm)  
Collection Daniel Buchholz & Christopher Müller
- 31 *Garden of Loved Ones*, 2018  
Rubber masks, clay, plaster, twine on card, table  
101.6×91.44×91.44 cm
- AFTER ARTAUD, 2016–2023**
- 19 *Pestilence wallpaper*, 2025  
Digital print on wallpaper  
Dimensions variable
- 20 *Norogachian Prostitute Priestess of the Sun*, 2016  
Glazed ceramic in artist's frame  
65.4×57.8×8.9 cm  
Collection of Jeffrey Rowledge, New York
- 21 *Norogachi Buttholes of the Sun – gray*, 2016  
Glazed ceramic in artist's frame  
65.4×57.8×5.1 cm
- 22 *Castrating Daughter*, 2016  
Glazed ceramic in artist's frame  
65×57×6 cm  
Ringier Collection, Switzerland
- 23 *Norogachian Castrated Priest of the Sun*, 2016  
Glazed ceramic in artist's frame  
65.4×57×6.5 cm  
Collection of Allison & Warren B. Kanders
- 24 *Baby Diaper and Dagger Weapon Against Succubi*, 2016  
Glazed ceramic in artist's frame  
65.7×57.8×6.4 cm  
Collection of Eleanor and Bobby Cayre, New York
- 25 *Being and its Fetuses*, 2023  
Digital video  
10.03 min
- 26 *Buttholes of the Sun – Brown*, 2016  
Glazed ceramic in artist's frame  
65.4×57.8×8.9 cm
- 27 *Execrable Evacuation*, 2016  
Glazed ceramic and steel nail in artist's frame  
65×57×16.5 cm  
FRAC Bourgogne Collection
- 28 *Embryos and Scraper*, 2016  
Glazed ceramic in artist's frame  
65×57×3 cm
- 29 *Mystical Spike and Cum Rag Defense*, 2016  
Glazed ceramic in artist's frame  
65.4×57.8×8.9 cm
- 30 *Execrable Bombardment*, 2016  
Glazed ceramic in artist's frame  
65×57×11.5 cm  
Ringier Collection, Switzerland
- 31 *Sperm Trap #4–#9 (after Artaud's "The Sexual Inadequacy of God")*, 2020  
Knife, pencil, screwdrivers, saw blade, Photographs, cardboard box, cigarette pack, matchbox, matchbox, safety pins, pins, tweezers, metal clips, wooden skewers, stage blood  
17.5×17×30 cm (#4); 4×4×7.6 cm (#5);  
3.4×5×8.5 cm (#6); 8.8×5.6×9.2 cm (#7);  
3.8×4×12.7 cm (#8); 9.7×3.8×26.5 cm (#9)

Unless otherwise stated: Courtesy the Artist; Galerie Buchholz, Cologne/Berlin/New York; and Greene Naftali, New York.

## ROOM 6

### ANKOKU BUTOH & TATSUMI HIJIKATA, 2012–2025

This wall brings together various strands of Hawkins's research into the work of choreographer Tatsumi Hijikata (b. 1928, Akita, Japan; d. 1986, Tokyo), who is considered the founder of Butoh dance. Butoh (or ankoku butō, "Dance of Darkness") emerged in the 1950s and is characterized by slow, winding, knot-like movements, as well as a focus on themes such as death, decay, and human existence. Hawkins recalls first seeing Butoh on television in the 1980s and later visiting the Hijikata archives in Tokyo, where he was able to consult the Butoh-fu albums. Hijikata began compiling these albums in the 1960s; they combine newspaper clippings, photographs, images of artworks, and dance notations in a semi-methodical approach to choreographing movement.

Hawkins's 2012 *Ankoku Collages* use asymmetric grids in which text fragments, appropriated imagery, and scraps of kraft paper are arranged in rhythmic intervals with a spell-like quality. The works invite viewers into a shared, refined voyeuristic game, challenging them to identify iconic works by artists such as Gustav Klimt (b. 1862, Vienna; d. 1918, Vienna), Egon Schiele (b. 1890, Tulln; d. 1918, Vienna), Hans Bellmer (b. 1902, Katowice; d. 1975, Paris), and Francis Bacon (b. 1909, Dublin; d. 2002, Madrid), while participating in the perverse-poetic logic that Hawkins attributes to the Japanese choreographer: "In much the same way that the first flowering of modernism derived its artistic potency from selectively appropriated and misinterpreted fragments of the non-Western, Hawkins draws attention to the way in which Hijikata disfigures these Western bodies—in a very literal sense—chopping them up and rearranging them like a mad surgeon operating on so many dolls" (Alex Lau, exhibition text for *The Garden of Loved Ones*, Empty Gallery, Hong Kong, 2025).

Alongside his exploration of Artaud's (and, by extension, Eisenstein's) fascination with Mexico, Hawkins's engagement with Hijikata's collected albums also reflects a "reaching out into an international context to find reflections of my own ideas about intellectuals and decadence" on the opposite wall (Richard Hawkins in an interview with Bruce Hainley, exhibition catalog). The three-minute video *Redon Spider Sequence, 2025 (#2)*, features, among other elements, imagery from Hijikata's albums. Hawkins uses artificial intelligence software to animate images of Butoh dancers and details from paintings, such as the sadistic observer in Hieronymus Bosch's depiction of hell in the triptych *The Garden of Earthly Delights* (c. 1490–1500). He describes his approach to AI as "a rebellious, ignorant, and fickle teenager who is incapable of following even the most precise prompts":

"I've taken the halting output and stubborn ignorance of the various apps as intrinsic qualities specific to their own programming... (Sometimes it's not so different from appreciating facture, tooth, and the incidents of bad brushes in painting.) The viewer hopefully gets a sense of images that appear hesitant and subject to many stops, rewinds, circle-backs, and do-overs—images that are unsure of themselves and prone to transforming, though unresolved in either their original or their newly modified state. There are instances—primarily dictated by the five- or ten-second limit of those apps—in which the subjects portrayed receive either a shock of mortifying regret or a quick zap of a cattle prod." (Richard Hawkins, interviewed by Bruce Hainley, exhibition catalog)

### GARDEN OF LOVED ONES

Nestled between this group of works and the Artaud works on the opposite wall, the sculpture *Garden of Loved Ones, 2018 (#31)*, presents an ensemble of rubber masks bound together with yarn and synthetic spider webs. The work draws on materials Hawkins has used in his practice since the 1990s; at that time, he created his first table sculptures and wall assemblages by cutting rubber masks into strips, using the method by which his grandmother peeled an apple.

### AFTER ARTAUD, 2012–2023

This wall presents works from three exhibitions that resulted from Richard Hawkins's detailed research on the French writer, actor, and, above all, radical theater theorist Antonin Artaud (b. 1896, Marseille; d. 1948, Ivry-sur-Seine). In the 1930s, Artaud sought to replace "petty-bourgeois" classical theater with a "Theater of Cruelty"—a primitive, ceremonial experience designed to liberate the human subconscious and reveal the self to the individual through ruthless confrontation. Hawkins focuses his research in particular on Artaud's travels to Mexico in 1936 and his subsequent treatment in various psychiatric clinics.

The ceramic reliefs from 2016 (#20–30) and the video *Being and its Fetuses, 2023 (#25)*, are presented in front of a wallpaper titled *Pestilence, 2025 (#19)*, for which Hawkins collaged images from other works in a related series. He draws on Artaud's drawings and writings, which fill more than 20,000 pages of notebooks documenting the period during which he was treated with electroshock therapy: "In an attempt to recog-

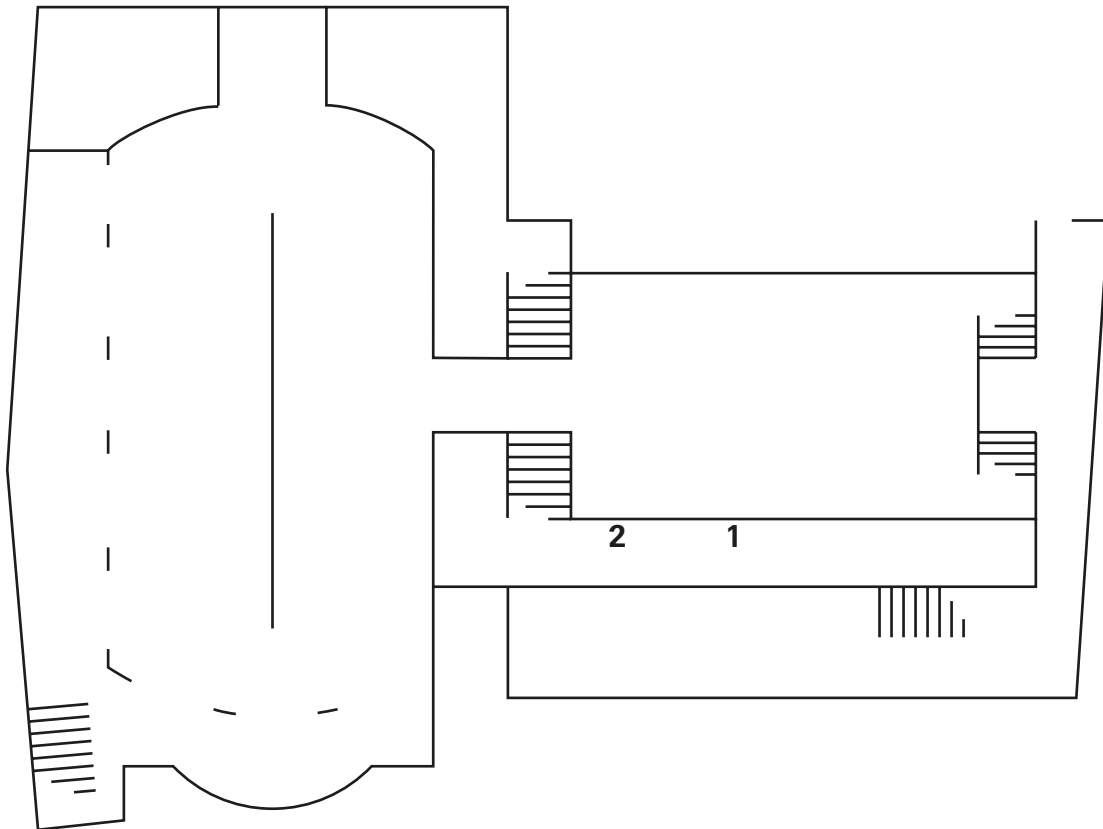
nize meanings, or at least out of a need to re-examine the context in which the drawings were traditionally discussed, I eventually decided to extract individual elements from the drawings and look for corresponding motifs in other drawings from this period. It is an attempt to apply what is accessible from their context of creation in order to further explore their meaning" (Richard Hawkins, 2016).

A series of Artaud's motifs, in turn, relates to his experiments with opiates and the psychoactive peyote cactus in Mexico. Circular suns with sharp rays, or "buttholes," float alongside mummified figures—a reference to Artaud's description of the many hours he spent sitting motionless, "cual momia" [like a mummy]: "By cracking off elements from the rest of the drawings and focusing on this very small seemingly minor one, a new connection within Artaud's iconography occurs from all the way back to his writings on the Black Plague through the gris-gris spells and all the way up to his use of coffins in drawings from January through March 1946" (Richard Hawkins, 2016).

In *Being and its Fetuses, 2023 (#25)*, these motifs spin and pulse to an electronic soundtrack that also includes excerpts from Giorgio Moroder's film *American Gigolo* (1980). Hawkins's collage also incorporates footage of religious festivals and rituals from Sergei Eisenstein's film *¡Que Viva México!* (filmed in 1932, shortly before Artaud's trip). The format of this highly stylized documentary allowed Eisenstein to raise existential questions about religion, sexuality, and collective experience that could not easily be answered within Soviet frameworks—a connection Hawkins identified in Artaud's text *Les Tarahumaras* (1945).

At the end of the room, a display case presents the sculptures *Sperm Trap #4–#9 (after Artaud's "The Sexual Inadequacy of God")*, 2020 (#31). These small, pocket-sized objects, which incorporate photographic portraits of Artaud, are made from matchbooks, matchboxes, and cigarette packs, all pierced by needles, screwdrivers, skewers, and other sharp objects. Hawkins playfully refers to Artaud's concern that "his sperm would be stolen at night" and "incubated by a malicious God or a horde of succubi into demon spirits." More specifically, the works refer to a detail from his drawing *The Sexual Awkwardness of God* (1946), in which "a blue, box-like form appears to be armed with spikes and hooks," on which "one of Artaud's recurring sperm/embryo/proto-succubus creatures is impaled."

## CAFÉ

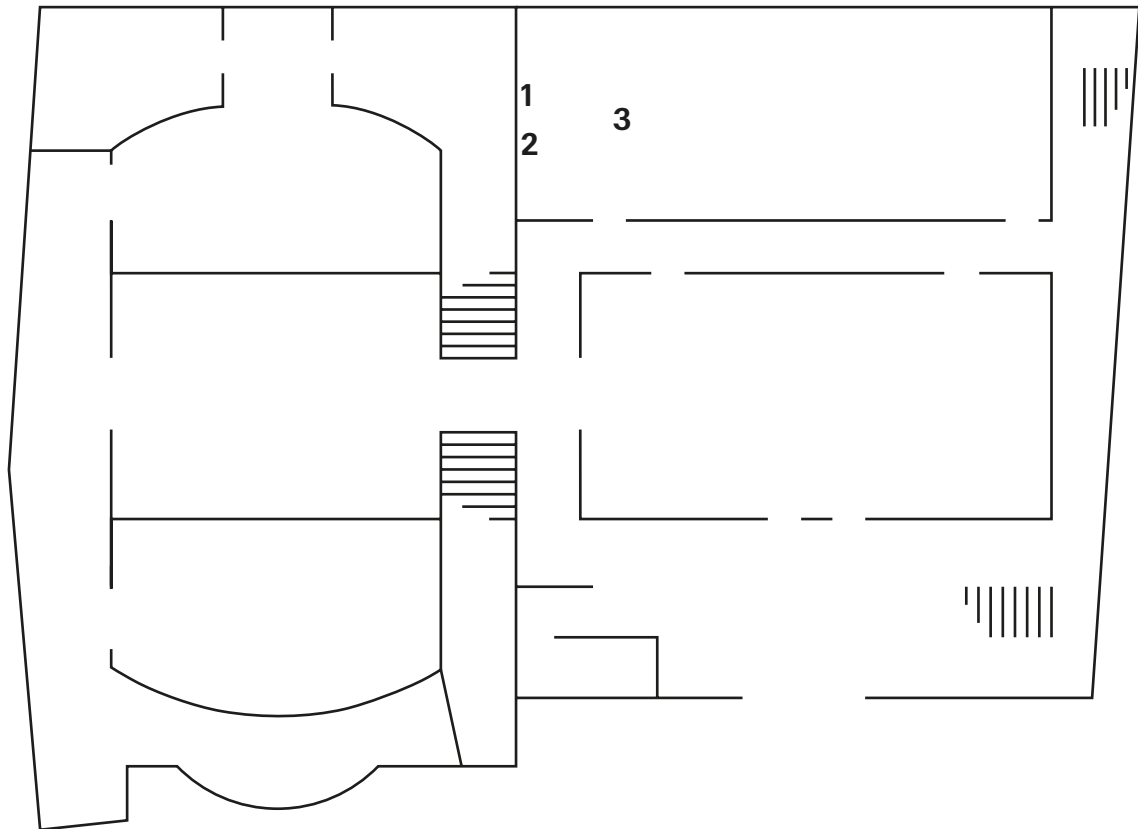


**1** *Drawn Bitter and Perilous Breath, 2019*  
Acrylic, collage on panel in artist's frame  
180.5×226×5.7 cm

**2** *Sombre Soul Unsleeping, 2020*  
Acrylic, collage on panel in artist's frame  
223.5×178×5 cm

**Description of the work: Acrylic Paintings, 2019–2024, see p. 7**

Both: Courtesy the Artist; Galerie Buchholz, Cologne/Berlin/New York; and Greene Naftali, New York.



- 1 *Death to Mike Kelley (in an attempted Peter Saul manner)*, 2019  
Oil, acrylic, and collage on panel  
154.9×200.7×5.7 cm  
Kourosh Larizadeh and Luis Pardo Collection
- 2 *Mike Kelley is Dead*, 2022  
Limited edition four-color print on hand-dyed pink shirt from Centre d'Editions, Melbourne  
Collection of John Kelsey, New York
- 3 *Archive presentation*  
Ephemera for the exhibition "Mike Kelley – Missing Time – Works on Paper 1974–1976/94,"  
Kestner Gesellschaft, Hanover, 1995.

In Room 7 (Passage), two works by Richard Hawkins explicitly engage with Mike Kelley (b. 1954, Wayne, Michigan; d. 2012, South Pasadena, California). Hawkins first encountered Kelley in the mid-1980s, when Kelley was teaching in the MFA program at CalArts (California Institute of the Arts), where Hawkins was also a student (1976–78). For more than two decades, both were active as artists in Los Angeles.

*Death to Mike Kelley (in an attempted Peter Saul manner)*, 2019 (#1), pays tribute to his former teacher. The work is informed by Hawkins's engagement with the practices of Peter Saul (b. 1934, San Francisco) and Hans Hofmann (b. 1880, Weissenburg; d. 1966, New York City). Hawkins recalls Kelley's vehement reaction upon seeing a painting by Hofmann in the living room of actor and art collector Leonard Nimoy; Kelley condemned the "poor painting style... supported by questionable theorizing" of Abstract Expressionism (Hawkins, 2019). Hawkins superimposes Hofmann's flat color motifs onto a composition reminiscent of Saul's labyrinthine paintings, which Kelley described in a 2002 interview as "astonishing deconstructions of the pretentious transcendentalism and ahistorical nature of Abstract Expressionism—as well as the 'sublime' self-righteous posture of 'political' art."

Kelley's work appears in the form of isolated motifs collaged into the painting, and Hawkins channels Saul's biting humor to express his ambivalent feelings about Kelley's suicide in 2012. The work *Mike Kelley is Dead*, 2022 (#2), is a hand-dyed T-shirt featuring a four-color screen print of Kelley's portrait. A new edition of the T-shirt is available in the Kestner Gesellschaft shop.

The works are presented in a space at the Kestner Gesellschaft where archival materials and ephemera regularly reference past exhibitions. Accordingly, two timelines converge here, as Hawkins's works are placed in dialogue with a small archival presentation on *Mike Kelley—Missing Time—Works on Paper 1974–1976/94*, on view at the Kestner Gesellschaft in 1995 under director Carl Haenlein. That exhibition featured works on paper from 1974 to 1976, created during Kelley's art studies in Ann Arbor, Michigan, which he revisited and reworked twenty years later.

## PUBLICATION

Accompanying the exhibition is the publication *Richard Hawkins: Potentialities*, featuring contributions by Rhea Anastas and Kristian Vistrup Madsen, an interview with Richard Hawkins by Bruce Hainley, and an introduction by Michelle Cotton and Eva Birkenstock. It is published by Verlag der Buchhandlung Walther und Franz König, Cologne, and designed by Dan Solbach.

*Richard Hawkins: Potentialities*  
Catalogue edited by Eva Birkenstock and Michelle Cotton.  
Vienna/Hanover, 2026.  
23×30.5 cm. 208 pages with 143 colour illustrations, some full- and double-page.

## LIMITED EDITION

Richard Hawkins's exhibition *Potentialities* at the Kestner Gesellschaft is accompanied by two editions. For *Mystery Cult of Harpocrates (Hannover Version)*, 2026, the artist has created a limited edition, exclusive to the Kestner Gesellschaft, based on a revised version of his 2018 work of the same name, produced with the aid of artificial intelligence and also on view in the exhibition. In addition, the T-shirt presented in the passage space will be reissued in a small edition as a souvenir for the show.

Richard Hawkins  
*Mystery Cult of Harpocrates (Hannover Version)*, 2026  
Giclée print on Hahnemühle Photo Rag®  
Ultra Smooth  
53.3×40 cm  
50+5 A.P., numbered and signed  
300 Euro (unframed)

Available exclusively for members on-site and in the online shop:  
[www.kestnergesellschaft.de/de/seite/online\\_shop](http://www.kestnergesellschaft.de/de/seite/online_shop)

Richard Hawkins  
Souvenir for the exhibition *Potentialities* at Kestner Gesellschaft, Hannover  
T-shirt with four-color screen print featuring a detail from Mike Kelley, *Wallflowers* (1988)  
Courtesy the Mike Kelley Foundation for the Arts ([www.mikekelleyfoundation.org](http://www.mikekelleyfoundation.org))  
95+5 A.P.  
45 Euro

Available on-site and in the online shop

## MEMBERSHIP & CUSTOMER RELATIONS

Samuel Álvarez Hernández  
T +4951170120-37  
[mitglieder@kestnergesellschaft.de](mailto:mitglieder@kestnergesellschaft.de)

## EXHIBITION PROGRAM

- **Wed, 15.4.2026, 6 pm**  
Artist Talk with Richard Hawkins and art historian Christian Liclair  
English  
Hochhaus-Lichtspiele, Goseriende 9, 30159 Hannover  
Admission: 5 euros/reduced 3 euros/free for members
- **Thu, 23.4.2026, 7 pm**  
Opening  
Richard Hawkins  
*Potentialities*  
with exhibition tour, DJ set by DJ Heatsick, drinks by Broncos Bar  
The artist will be present.  
Free admission
- **Thu, 28.5.2026, 7 pm**  
*Eine Welt aus Tau*: Book presentation and discussion  
Dr. Christiane Hackerodt (Board, Dr. Christiane Hackerodt Foundation for Art and Culture Hannover) and Prof. Wilfried Köpke (Journalist and Curator)
- **Sat, 6.6.2026, from 6 pm**  
Nacht der Museen 2026  
Admission only with a valid ticket/wristband for Nacht der Museen 2026
  - 6/7/8/9 pm  
Performances by Norddeutscher Figuralchor
  - 6–8 pm  
*Crazy Collage Workshop*  
Open workshop for children
  - from 6 pm  
Bar, tapas, and music
  - 6.30/7.30/8.30 pm  
Short guided exhibition tours
- **Thursdays, 5 pm**  
Kestner Reading Group  
Participation included with exhibition admission  
Please register: [empfang@kestnergesellschaft.de](mailto:empfang@kestnergesellschaft.de)
- **Thursdays, 6 pm**  
Meet the Team  
Public tours with the Kestner Gesellschaft team  
Participation included with exhibition admission
  - 30.4.2026 with Art Educator Gabriele Sand
  - 7.5.2026 with Curatorial Fellows Berenike Arbeiter and Leonie Funke
  - 14.5.2026, Ascension Day, 4 pm with Art Educator Gabriele Sand
  - 21.5.2026 with Art Educator Gabriele Sand and Exhibition Technician Karsten Bartz
  - 28.5.2026 with Eva Birkenstock, Director and Curator of the Exhibition
  - 4.6.2026 with Curator Alexander Wilmschen
  - 11.6.2026 with Curatorial Fellow Berenike Arbeiter
- **18.6.2026 with Curatorial Fellow Berenike Arbeiter**
- **25.6.2026 with Curatorial Fellow Leonie Funke**
- **2.7.2026 with Eva Birkenstock, Director and Curator of the Exhibition**
- **9.7.2026 with Curatorial Fellow Leonie Funke**
- **16.7.2026 with Curator Alexander Wilmschen**
- **23.7.2026 with Art Educator Gabriele Sand**
- **Sundays, 4 pm**  
Public tours  
with Gundi Doppelhammer, Gabriele Sand, Kristina Tieke  
Admission +3 Euro, free for members

## ART EDUCATION PROGRAM FOR CHILDREN AND FAMILIES

- Thu, 23.4.2026, 3–5 pm  
Kids' Vernissage  
*Haunted House & Body Magic*  
for art-loving kids, ages 3+
- Sat, 25.4. & Sun, 26.4.2026, 3–5 pm  
kestnerkids machen Kunstausflug  
to the Hannover 96 stadium/Heinz von Heiden  
Arena  
*Once a fan, always a fan?*  
for fan kids, ages 6–12  
in cooperation with EDDIs Rudel, the Hannover  
96 kids club
- Sat, 9.5.2026, 11 am–12.30 pm  
kestnerkids machen Kunst – Goes International  
*Surprise-Surprise!*  
Art for kids in English, ages 5–12
- Sun, 10.5.2026, 11 am–12.30 pm  
kestnerbanden  
*Funny HEAD-strong pictures & objects*  
for portrait-loving families, ages 3+
- Fri, 22.5.2026, 2–5 pm  
Open Workshop  
*Make Collages!*  
For everyone. All ages. No registration.  
Free of charge.
- Sun, 24.5. & Mon, 25.5.2026, 12–5 pm  
kestnerkids machen Kunst  
at KinderKunstSpektakel  
*Robot Hands & Pixel Fun*  
for experimental kids, ages 4+  
in cooperation with KunstFestSpiele  
Herrenhausen
- Sat, 6.6.2026, 6–9 pm  
Night of the Museums 2026  
*Crazy Collage Workshop*  
For everyone. All ages. No registration.  
Free of charge.
- Sun, 7.6.2026, 11 am–12.30 pm  
kestnerbanden  
*Fun Spooky Films?!*  
for brave families, ages 3+
- Fri, 19.6.2026, 2–5 pm  
Open Workshop  
*Creating Gossip Magazines*  
For everyone. All ages. No registration.  
Free of charge.
- Sat, 20.6.2026, 11 am–12.30 pm  
kestnerkids machen Kunst – Goes International  
*Surprise-Surprise!*  
Art for kids in English, ages 5–12
- Sat, 27.6. & Sun, 28.6.2026, 11.30 am–1.30 pm  
kestnerkids machen Kunstausflug  
to Kollektiv Prinzip Rauschen  
*Theater workshop: Help, I'm a Star!*  
for stage-loving kids, ages 6–12
- Sun, Jul 5, 2026, 11 am–12.30 pm  
kestnerbanden  
*Collecting, Gluing, Painting – The Family Portrait*  
for colorful families, ages 3+
- Mon–Fri, 6–10.6.2026, 10 am–4 pm  
Kunstsommer 2026  
*All Potential Selves – Self-Portrait Collages*  
with multimedia artist SOFF
- Sat, 11.7.2026, 11 am–12.30 pm  
kestnerkids machen Kunst– Goes International  
*Surprise-Surprise!*  
Art for kids in English, ages 5–12
- Fri, 17.7.2026, 2–5 pm  
Open Workshop  
*Painterly Wallpapers*  
For everyone. All ages. No registration.  
Free of charge.
- Sat, 18.7. & Sun, 19.7.2026, 3–5 pm  
kestnerkids Machen Kunstausflug  
to Sprengel Museum Hannover  
*Stills & Stories at Easels*  
for brush-wielding kids, ages 6–12  
in cooperation with Sprengel Museum Hannover
- Sun, 2.8.2026, 3–4.30 pm  
kestnerbanden  
*Finissage Workshop*  
for curious families, ages 3+

### REGISTRATION & INFORMATION

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Further events will be announced soon on our website:  
[www.kestnergesellschaft.de/en](http://www.kestnergesellschaft.de/en)

Kestner Gesellschaft  
Goseriede 11  
30159 Hannover  
kestnergesellschaft.de

## OPENING HOURS

Mon closed  
Tue–Sun, 11 am–6 pm  
Thu, 11 am–8 pm

## OPENING HOURS ON PUBLIC HOLIDAYS

Fri, 1.5.2026 (Labor Day), 11 am–6 pm  
Thu, 14.5.2026 (Ascension Day), 11 am–6 pm  
Mon, 25.5.2026 (Whit Monday), 11 am–6 pm

## ADMISSION

Single ticket: 7 Euro/reduced 5 Euro/free for members  
Group ticket: 4 Euro per person, from 4 people  
(kindergarten, school, and student groups free)

Discounts available upon presentation of valid ID:  
students (up to age 31), trainees, HAZ subscrip-  
tion card holders, unemployed/social benefit  
recipients, Art Card, BBK, BDK, Hannover Card,  
HannoverAktivPass, lilacard, NDR Kulturkarte,  
persons with disabilities (from 50%, incl. accom-  
panying person)

Free admission upon presentation of valid member-  
ship card: ADKV, Art Plus, other art associations,  
volunteer card, Historisches Museum Hannover,  
ICOM, children up to 14, Museums Card, student  
groups with instructor

Fridays: free admission

## IMPRINT

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Eva Birkenstock

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## Kunsthalle Wien

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