

## Press Information

# Program 2022

## Exhibition overview

26.2. – 22.5.2022

**Helen Cammock** | *behind the eye is the promise of rain*  
**Mathieu Kleyebe Abonnenc** | *The Music of Living Landscapes*

Project Space: Vittorio Santoro | *Rhinocéros / Bérenger*  
Opening Performance: Helen Cammock | *Gathering*  
Facade: FAMED | *Until the End of the Circle*  
Café Mural: Jongsuk Yoon | *Gang*  
Art Garden: Malte Taffner | *A Fragment of Eden*

25.6. – 25.9.2022

***that other world, the world of the teapot. tenderness, a model*** Group Exhibition

Project Space: Joanna Piotrowska | *Sleeping Throat, Bitter Thirst*  
Opening Performance: Massimo Giuntoli | *Tender Buttons*  
The Black Soft  
Facade: Shilpa Gupta (tbc)  
Future Scenarios: Samuel Henne  
Café Mural: Diango Hernandez | *„Bañistas“ (Bathers)*  
Art Garden: Malte Taffner | *A Fragment of Eden*

22.10.2022 – 22.1.2023

**Paula Rego** | *Dream Realism*

Project Space: Paula Rego | *Teatrum Mundi*  
Opening Performance: Katalin Ladik (tbc)  
Facade: Marinella Senatore (tbc)  
Future Scenarios: Lucila Pacheco Dehne  
Café Mural: Diango Hernández | *„Bañistas“ (Bathers)*  
Art Garden: Malte Taffner | *A Fragment of Eden*

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## Exhibition

### Helen Cammock | behind the eye is the promise of rain

February 26 – May 22 2022

Artist **Helen Cammock** (born in 1970 in Staffordshire, England) gives voice to unheard protagonists and tells their marginalized stories. Cammock explores complex, historical narratives and reflects on them in the exhibition "behind the eye is the promise of rain" in film, performances and large-scale text-based graphics. Her works often interweave different perspectives with her own view of history. The fragmentary and non-linear narratives make it clear that for Cammock, history is never finished, but always a basic premise - and therefore part of - our present.

#### **Thematization of forced or voluntary migration**

The film "There Is a Hole in the Sky Part II: Listening to James Baldwin" (2016) centers on an imaginary conversation with writer and activist James Baldwin (1924-1987), whose writings address racism, sexism, and class distinctions in Western societies. The film addresses the forced or voluntary migration of black American writers\* and dancers who moved to Europe in search of work and greater recognition. Cammock layers multiple and diverse experiences, exploring the dynamics of appropriation and power.

"They Call It Idlewild" (2020) is a film and text installation that Cammock developed following her residency at the Wysing Arts Centre in Cambridgeshire, England. Inspired by the forgotten stories she found in the archive, the film reflects on the politics of idleness and what it means to be idle. In a time of massive overproduction, the artist invites us to slow down, linger and dream.

#### **"If something is just political, then that's not enough for me ..."**

... Helen Cammock says. "I want to make people think and, in the process, feel." A series of posters is also designed to shake up the audience emotionally: In poetic statements on large-scale, colorful backgrounds, Cammock reflects on our human responses to contemporary global crises.

#### **Performances at the opening, during the exhibition and at the finissage**

The architectural installation in the large domed hall serves as the stage for Helen Cammock's new approximately 15-minute opening performance, which will be repeated again during the exhibition's run. Entitled "Gathering," the performance will feature three spoken and sung word texts that come together to form a reimagined conversation about freedom. In addition, Helen Cammock is developing a performance especially for the exhibition in cooperation with the initiative "Under One Roof" from Hanover, which uses innovative concepts to promote integration and participation. This joint performance will be performed at the finissage. This continuous interactive work process, consists of a total of three individual monthly rehearsals - as well as the joint group performance.

## **Biography**

Before studying photography at the University of Brighton and the Royal College of Art, London, Helen Cammock worked as a social worker. Issues of structural oppression and inequality that she encountered during this time continue to preoccupy her as an artist. Cammock's work has been included in numerous solo exhibitions, including Wysing Arts Centre, Cambridge, UK (2020); Collezione Maramotti, Reggio Emilia, Italy (2020); Whitechapel Gallery, London, UK (2019); Turner Contemporary, Margate, UK (2019); VOID, Derry, Northern Ireland; The Irish Museum of Modern Art, Dublin, Ireland (2019); and Cubitt, London (2017). Her work has been shown in many group exhibitions, including Kunsthaus Bregenz, Hamburger Kunsthalle, Hamburg, Somerset House, London, Hollybush Gardens, London, and Firstsite, Colchester, UK. Cammock received the Turner Prize in 2019, along with three other laureates\*, and the 7th Max Mara Art Prize for Women in 2018. Helen Cammock lives and works in London.

Curator: Adam Budak

## **Press conference**

Thursday, February 24, 2022 at 11 a.m.

## **Opening:**

Friday, February 25, 2022 at 7 p.m.

## Exhibition

# Mathieu Kleyebe Abonnenc | The Music of Living Landscapes

February 26 – May 22, 2022

**Mathieu Kleyebe Abonnenc** (born in 1977, Cayenne, French Guyana) explores colonial history and decolonization in his work. In his research-based artistic practice, moments of political upheaval such as the independence movements in many parts of the African continent in the 1960s take on a special role. For the artist, they mark the beginning of a complex relationship between the quest for independence and the construction of a new identity, reflected in texts, images, and films of the period. Abonnenc takes this politically and culturally charged material as a starting point, tracing its meaning and shifts in significance, telling stories apart from dominant narratives.

### Artist emphasizes subjective dimension of ethnographic research

Mathieu Kleyebe Abonnenc's videos, photographs, slide projections, and drawings revolve around the interplay of history, forgetting, and reinterpretation. In particular, the artist questions the supposed scientific objectivity in the encounter with colonial artifacts, for example by emphasizing the subjective dimension of ethnographic research.

### Biography

Mathieu Kleyebe Abonnenc has had solo exhibitions at Fundación Jumex, Mexico City (2018), MMK Museum für Moderne Kunst Frankfurt (2016), Kunsthalle Basel (2013), and Fundação de Serralves, Porto (2012), among others. He was a participant in the 56th Venice Biennale (2015) and Manifesta 8 in Murcia (2010). From the end of January to March 13, 2022, Abonnenc has another exhibition in Berlin. Titled "Gods Moving In Places," Abonnenc will explore the political potential of the Caribbean and Guyanese imagination together with other artists at the Institut für Auslandsbeziehungen (ifa).

Curator: Adam Budak

### Press conference

Thursday, February 24, 2022, at 11 a.m.

### Opening

Friday, February 25, 2022, at 7 p.m.

## Project Space

# Vittorio Santoro | Rhinocéros / Bérenger

February 26 – May 22, 2022

The Kestner Gesellschaft presents the first institutional exhibition of the conceptual artist **Vittorio Santoro** (born 1962 in Zurich, Switzerland) in Germany. Santoro's works—which include photographs, drawings, collages, videos, and installations—seem rooted in everyday observations, but go beyond them to reveal hidden historical, socio-political, and metaphysical realities.

### **In focus: the inconspicuousness of everyday interactions**

Santoro's works are based on everyday observations, on an idea or "phenomenon in the world" that concerns him. In doing so, he examines the inconspicuousness of everyday interactions against the backdrop of individual action in a larger context, such as shared ideals, models of authority, and processes of manipulation and power. In his text-based works, he detaches words, sentences, or short texts from their original contexts, isolates or fragments them, and creates new connections.

### **Biography**

Vittorio Santoro lives and works in Paris and Zurich. In 2017, he was nominated for the Prix Marcel Duchamp. His work has been presented in solo and group exhibitions, including Kunstmuseum Luzern (2020); Centre Pompidou, Paris (2017); Museum of Contemporary Art, MoCA Pavilion, Shanghai (2015); Kunsthaus Zürich (2015); Fondation Ricard, Paris (2012) Irish Museum of Modern Art, Dublin (2011); and Tate Modern, London (2007).

Curator: Adam Budak

### **Press conference**

Thursday, February 24, 2022, at 11 a.m.

### **Opening:**

Friday, February 25, 2022, at 7 p.m.

**Opening performance:**

**Helen Cammock | Gathering**

February 24 and 25, 2022, 7.45 p.m., 15 min.

The architectural installation in the large domed hall serves as the stage for Helen Cammock's new approximately 15-minute opening performance, which will be repeated again during the exhibition's run. Entitled "Gathering," the performance features three spoken and sung word texts that come together to form a reimagined conversation about freedom.

Three performances

In addition, Helen Cammock is developing a performance especially for the exhibition in cooperation with the initiative "Under One Roof" from Hanover, which uses innovative concepts to promote integration and participation. This joint performance will be performed at the finissage. This continuous interactive work process, consists of a total of three individual monthly rehearsals - as well as the joint group performance.

Curator: Adam Budak

**Press conference**

Thursday, February 24, 2022, at 11 a.m.

**Opening:**

Friday, February 25, 2022, at 7 p.m.

## Facade

# FAMED | Until the End of the Circle

February 26 – May 22, 2022

The artist group **FAMED** from Leipzig plays on the façade of the Kestner Gesellschaft with a new neon work. FAMED's works reflect private and political conditions, which become the starting point for dialogical and medially diverse work complexes. These include light installations, situational arrangements, and interventions in public space, most of which are based on language. The façade work titled "DEDICATED TO IDEAS NOT (YET) REALISED DEDICATED TO DREAMS NOT (YET) COME TRUE" will be installed on the façade on February 15 or 16, 2022 (tbc).

## Pop cultural performative sign language

Using pop cultural references and a performative sign language, FAMED create tragicomic thinking spaces. They negotiate themes such as identity and productivity as well as power and presence in the context of current social issues. Fixed components of their resistant practice are the critical examination of the art business as well as the places where the social materializes and is produced at the same time. With its works, FAMED confronts a "capitalist melancholy" - the all-enveloping maxim of success, whose ironic refraction seems to be the only way out.

## Biography of the artist group

FAMED was founded in 2003 and has since been represented in numerous national and international exhibitions, including solo shows at the Kunsthalle Bremerhaven, the Kunstmuseum St. Gallen, the Museum der bildenden Künste Leipzig, the Kunstverein Braunschweig, the Centre of Contemporary Art Andratx, Spain, and the Villa Massimo Gallery in Rome. FAMED has participated in numerous group exhibitions, including Manifesta 7 in Rovereto, Italy; Steirischer Herbst in Graz, Austria; Weserburg, Museum of Modern Art, Bremen, Germany; Kunstmuseum Bochum, Germany; De Appel Amsterdam, Netherlands; The Brno House of Arts, Czech Republic; neue Gesellschaft für bildende Kunst (nGbK) in Berlin, Germany; Stadtgalerie Kiel, Germany; and the New Media Art Festival Chongqing, China; and the Longbridge Lightfestival in Birmingham, England. They were also awarded a fellowship at Villa Massimo in Rome in 2019/2020.

Curator: Adam Budak

## Press conference

Thursday, February 24, 2022, at 11 a.m.

## Opening

Friday, February 25, 2022, at 7 p.m.

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## Café Mural

# Jongsuk Yoon | Gang

until May 22, 2022

Artist **Jongsuk Yoon** (born in 1965 in Onyang, South Korea) realized a monumental, color-intensive painting in the upper foyer for the Kestner Gesellschaft. She describes her nature-inspired abstract expressionist paintings as "soul landscapes" - inner landscapes in which color and form, surface and gesture overlap and merge into a poetic narrative. The roots of her artistic practice lie in Asian and European traditions - expressionism, cave painting, and Asian ink painting.

### "Ideas and thoughts formulate as I work."

About her working process, Jongsuk Yoon says, "The painting process is like a dialogue, a kind of communication between the painting and me. Ideas and thoughts formulate as I work. I work spontaneously and deliberately without a plan. I spend a lot of time seeing and thinking until I get an idea of what the painting needs."

### Biography

Jongsuk Yoon has lived in Europe since 1995. She studied at the Kunstakademie Münster, at the Kunstakademie Düsseldorf and at the Chelsea College of Art in London. Since 2012, she has devoted herself to large-scale painting. Jongsuk Yoon's works have been featured in international exhibitions, including Art Sonje Center, Seoul, South Korea; Nordic Watercolor Museum, Skärhamn, Sweden; Museum Kurhaus Kleve; and Kunsthalle Münster. Her works are in many public collections, including Museum Kunstpalast, Düsseldorf; the Zabłudowicz Collection, London; Sprengel Museum Hannover and Jorge and Darlene Perez, Miami.

### Press conference

Thursday, February 24, 2022, at 11 a.m.

### Opening

Friday, February 25, 2022, at 7 p.m.



## Art Garden

# Malte Taffner | A Fragment of Eden

February 26, 2022 – January 22, 2023

Artist **Malte Taffner** (born in 1994 in Rinteln, Germany) is concerned with processes and infrastructures that enable the coexistence and exchange of plants, animals, humans and machines. To explore this coexistence, he develops the vision of a synthetic Eden: a large playground with living architectures made of plants and fungal structures, traffic routes consisting of electricity-generating floor panels. Huge glass domes that create artificial climates for a diverse variety of plants. Animals roaming around. Algae pools as large oxygen generators. Electronic gadgets wriggle everywhere, fungi proliferate, and insects frolic, fertilizing each other and growing together.

## Biography

Malte Taffner studied at the Braunschweig University of Fine Arts (HBK) and Kyoto Seika University, Japan from 2014 to 2020. In 2020 and 2021, he was a master student with Raimund Kummer at the HBK. Taffner's work has been shown in solo exhibitions in Braunschweig and Kyoto and in numerous group exhibitions, including "Soft Capsules" at Kunstverein Braunschweig (2021), "Jeep Ronaldo 7" in Hannover, and "ANTHROPOSCENE" at Kunstraum 53, Hildesheim (2020). Malte Taffner has received several scholarships, including from the Studienstiftung des deutschen Volkes.

Taffner is creating his three projects in 2022 on the Goseriendeplatz across from the Kestner Gesellschaft, each of which will be created in parallel to this year's three exhibition complexes, as part of "Offene Welten," a research project of the Museum für Gegenwartskunst Siegen, the Kestner Gesellschaft Hannover, IMAGINE THE CITY Hamburg, and the Museum Marta Herford. "Open Worlds" is funded by Fonds Digital in the Kultur Digital program of the German Federal Cultural Foundation over four years (2020-2024). Together with artists, curators and users, the four institutions for contemporary art are developing digital courses and artistic stagings in urban space that intertwine physical and virtual experiences.

Curator: Adam Budak

## Press conference

Thursday, February 24, 2022, at 11 a.m.

## Opening:

Friday, February 25, 2022, at 7 p.m.

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## Group Exhibition

### *that other world, the world of the teapot. tenderness, a model*

June 25 – September 22, 2022

*that other world, the world of the teapot*, is the world that writer and 2018 Nobel Prize winner in Literature Olga Tokarczuk longs for. In her Nobel Prize lecture, the author recalls Hans Christian Andersen's fairy tale about a teapot that is broken by people's clumsiness and carelessness and immediately discarded and thrown away.

#### **Tenderness as a magical means**

Tokarczuk writes about the fairy-tale world of her childhood, populated by talking objects and a nature that reveals its own existence and life. There is this other world, an enigmatic space spirit, an aleph in which the entire visible and invisible world is united in a utopian harmony and connectedness, while our world is a disconnected, lifeless expanse populated by loneliness and failure. To evoke this other world, Tokarczuk argues for tenderness as a magical means, thanks to which the misunderstood and ignored teapot begins to speak.

"Tenderness, the author writes, personalizes everything it refers to and makes it possible to give it a voice, to give it the space and time to exist and express itself." She praises tenderness as the art of personification, of sharing feelings, and thus of the infinite discovery of common ground; (it) "is the most humble form of love. It is the kind of love that does not appear in the scriptures or in the Gospels, no one swears by it, no one quotes it. It has no special emblems or symbols, nor does it lead to crime or evoke envy. It appears wherever we take a close and careful look at another being, at something that is not our 'I'."

#### **Conscious shared participation in destiny**

This world, the world of tenderness, "the conscious, if perhaps somewhat melancholy, shared participation in fate," calls for a new host, a new kind of narrator, whom Olga Tokarczuk calls a "fourth person," the one "who manages to take the perspective of each of the characters and who has the ability to go beyond the horizon of each of them, who sees more and has a wider view and who can ignore time."

#### **The tender narrator is a conscious homo emphaticus**

Such a mysterious narrator is a tender narrator who "masters a perspective from which everything can be seen. To see everything means to recognize even the ultimate fact that all things that exist are connected to each other into a single whole, even if the connections between them are not yet known to us. Seeing everything also means a very different kind of responsibility for the world, because it becomes obvious that every gesture 'here' is connected to a gesture 'there,' that a decision made in one part of the world has repercussions in another part of the world, and that the distinction between 'mine' and 'yours' becomes questionable." The tender narrator is a conscious homo emphaticus

who practices critical intimacy and views tenderness as a tool and "a way of seeing the world as alive, vibrant, interconnected, cooperating with itself, and dependent on itself."

### **Cross-generational poetic landscape of tenderness**

The exhibition that other world, the world of a teapot. tenderness, a model is a search for such a tender narrator. As a kind of manifesto, it is a portrait of tenderness as a desired, possible modus operandi for the world in ontological crisis and, in doubt, its emergency alphabet of vulnerability, perseverance, and resilience. From **Alice Neel, Francis Picabia, and Maria Lassnig to Valie Export, Cecilia Edefalk, Sharon Lockhart, Arghavan Khosravi, Joana Escoval, Enrico David, Pamela Rosenkranz,** and many others, this is a generational poetic landscape of tenderness as a transgressive, polyphonic tool of change and reinvention, as a "spontaneous and disinterested" means of care and concern, as a model for a radical ethic in precarious times of low immunity and mistrust.

The artworks gathered in this exhibition's relational architecture, conceived by artist and exhibition designer **Justin Morin**, show tenderness as a lyrical force with a political charge. From the approach to materials, to the elaboration of form and the use of color, to the thematic exploration of the human psyche and its fragility, there is here an investigation of surface sensations, an anatomy of caress and attention, an emphatic journey into that other world, the world of the teapot, of which Olga Tokarczuk dreamed.

Curator: Adam Budak

### **Press Conference**

Thursday, June 23, 2022, at 11 a.m.

### **Opening**

Friday, June 24, 2022, at 7 p.m.

## Project Space

# Joanna Piotrowska | Sleeping Throat, Bitter Thirst

June 25 – September 22, 2022

**Joanna Piotrowska's** photographic practice is concerned with family structures and their relationship to larger systems - including politics, economics, social and cultural life. She explores the past and the present, showing all the inequalities of power and psychological drama, translating gestures and everyday, intimate behaviors into new scenarios - giving them an almost cartoonish quality. Piotrowska uses her surroundings to show the anxiety and psychological tension of the domestic space, more as a document of a performance than a documentary image.

## Biography

Joanna Piotrowska was born in Warsaw in 1985. She lives and works in London. Piotrowska studied photography at the Royal College of Art in London and at the Krakow Academy of Art. Her work was shown at the 10th Berlin Biennale and in the group show *Being: New Photography* at MoMA, New York (2018). Solo exhibitions have been dedicated to her at Tate Britain, London, Zachęta National Gallery of Art, Warsaw, Kunsthalle Basel, and Raketstation Hombroich, among others. Piotrowska has already received the Lewis Baltz Research Fund Award and the MACK First Book Award for her work. She will participate in the upcoming Venice Biennale and Lyon Biennale (both 2022).

Curator: Adam Budak

## Press Conference

Thursday, June 23, 2022, at 11 a.m.

## Opening

Friday, June 24, 2022, at 7 p.m.

## Opening Performance:

### Massimo Giuntoli | Tender Buttons

#### The Black Soft

June 23 and 24 2022

## Opening Performance / Concert

### Massimo Giuntoli | TENDER BUTTONS

**Massimo Giuntoli** is a composer, performer, urban designer, multimedia artist. Openly inspired by masters such as Frank Zappa, Aaron Copland and the so-called "school of Canterbury," Massimo Giuntoli has developed his own musical language characterized by an uninhibited fluctuation between academy and a very heterogeneous range of extremely refined languages. The use of electronic technologies is frequent, often reinvented out of the most diverse species.

Giuntoli often combines classical and popular music in a way that remains accessible while clearly being avant-garde. On his latest album, conceived during the pandemic and released as CD in co-operation with ADN Rec/ReR Italia, he has set poems from American Paris expatriate Gertrude Stein's 1914 collection 'Tender Buttons' to music (or to piano, to be more precise). There is really not much else here than a rather harsh sounding piano (although there are a few other keyboard sounds) and Massimo's voice, sometimes in splendid solitude; sometimes in dialogue with itself. While listening to it, the modernistic images from silent movies fills someone's head. The melodies are quite varied and capture the strange juxtapositions in Stein's words to great effect. Most likely Massimo would prefer to be compared to Robert Wyatt, but apparently his work is more akin to what Peter Hammill might experiment with.

For Massimo Giuntoli: "The idea of venturing into a musical interpretation of poetic texts began about ten years ago, with a selection of poems by Beat Generation authors.

The result was a full-bodied project, which included poems by Jack Kerouac, Allen Ginsberg, Gregory Corso, Lawrence Ferlinghetti, Robert Creeley, Diane Di Prima, Norman Mailer, Denise Levertov, Michael McClure. They were therefore readings "of my rebellious youth", most of which collected in the famous "Poetry of the last Americans", edited by Fernanda Pivano. So, the curiosity towards Gertrude Stein's "experimental" texts came as a reflex, within my interest more and more in American poetry (starting with Walt Whitman and Emily Dickinson of course, as of both them I composed music on a first very limited choice of works). Also in this case, (as for the authors mentioned so far) "interpretation in a musical key" means giving life to real "songs", albeit with a less regular form than the standard structure and development that characterizes the common idea of "song".

## **Autonomous value of the object and the word is questioned**

And, particularly in the case of Stein, it would perhaps be more correct to speak of *lieder*, albeit in a contemporary "frontier" meaning, that is, on the borderline between different genres and styles. Particularly in "Tender Buttons", Gertrude Stein relentlessly investigates the relationship between word and object (or place, or action), questioning the autonomous value of both the object described and the word that identifies it. For my part, I wonder, not only in reference to this work or to Stein's works, about the relationship between poetry and reality; between poetic abstraction and everyday life, understood as the objectivity, or the inevitability of what each of us has to face in everyday life. It is however important to specify that "my Tender Buttons" is in fact a purely musical work. Or in any case markedly more musical than literary, even if developed from a poetic text.

The text that suggested its genesis is therefore, to a large extent, also a "pre-text", basically intended to give life to music."

Curator: Adam Budak

## **Opening Performance**

### **The Black Soft**

Kestner Gesellschaft is honored to present the first concert in Europe by **THE BLACK SOFT**, the enfant terribles of post-pop culture.

THE BLACK SOFT are Joey Topmiller and Chase Coughlin, an interdisciplinary, transgressive duo from New York. Their work spans music, fashion, performance and visual art.

Since a 2011 performance at New York's legendary Pyramid Club, organized by Lady Gaga stylist Nicola Formicetti, they have become an insider's tip in the international fashion and art world.

Their compositions are dramatic soundscapes with emotional vocals that cite soul, blues, electro, new wave and classical music. Sometimes minimalist, sometimes orchestral, themes of sexual desire, questions of gender identity, and the seemingly endless neuroses of the *Conditio Humana* are woven into a very haunting sound experience.

Their performance for the opening of the exhibition "that other world, the world of the teapot. tenderness, a model" is being developed exclusively for the Kestner Gesellschaft.

Curator: Robert Knoke

### **Press Conference**

Thursday, June 23, 2022, at 11 a.m.

### **Opening**

Friday, June 24, 2022, at 7 p.m.

## Facade

# Shilpa Gupta (tbc)

June 25 – September 22, 2022

Shilpa Gupta (born in 1976) lives and works in Mumbai, India, where she studied sculpture at the Sir J. J. School of Fine Arts from 1992 to 1997.

She has had solo exhibitions at the Contemporary Arts Center in Cincinnati, Arnolfini in Bristol, OK in Linz, Museum voor Moderne Kunst in Arnhem, Voorlinden Museum and Gardens in Wassenaar, Kiosk in Ghent, Bielefelder Kunstverein, La synagogue de Delme Contemporary Art Center, and Lalit Kala Akademi in New Delhi. In 2015, she presented a solo project at "My East is Your West," a joint India-Pakistan exhibition at the Gujral Foundation in Venice, consisting of two people.

Gupta's work has been shown at leading international institutions and museums including Tate Modern, Museum of Modern Art, Louisiana Museum, Centre Pompidou, Serpentine Gallery, Fondazione Sandretto Re Rebaudengo, Mori Museum, Solomon R. Guggenheim Museum, ZKM, Ishara Art Foundation, Kiran Nadar Museum, and Devi Art Foundation.

Shilpa Gupta has participated in the 58. Venice Biennale (2019) curated by Ralph Rugoff, Kochi Muziris Biennale (2018) curated by Anita Dube, Gothenburg Biennale (2017) curated by Nav Haq, Berlin Biennale (2014) curated by Juan Galiano, New Museum Triennale (2009), Sharjah Biennale curated by Yuko Hasegawa (2013), Lyon Biennale curated by Hou Hanru (2009), Gwangju Biennale directed by Okwui Enwezor and curated by Ranjit Hoskote (2008), Yokohama Triennale curated by Hans Ulrich Obrist (2008), and Liverpool Biennale curated by Gerardo Mosquera (2006). She has participated in biennials in Auckland, Melbourne, Seoul, Havana, Sydney, Yogyakarta, Echigo-Tsumari, Shanghai, Houston and others.

Curator: Adam Budak

### Press Conference

Thursday, June 23, 2022, at 11 a.m.

### Opening

Friday, June 24, 2022, at 7 p.m.

## Future Scenarios

The Kestner Gesellschaft is pleased to present a new exhibition cycle of ephemeral, parasitic and nomadic character, focused on the presentation of "new contemporaries" of a local scene, entitled "future scenarios". The artists in 2022 are Samuel Henne (summer) and Lucila Pacheco Dehne (fall).

## Samuel Henne

June 25 – September 22, 2022

In his media- and institution-critical works, **Samuel Henne** repeatedly poses questions about authorship, originality, imageability, and representation of art and its interpretation. In doing so, the artist questions the role of the original and its reproducibility in various media, from the replica to the photographic image to its digitization and three-dimensional reconstruction in his works.

The works of Samuel Henne are characterized by an interest in art and cultural theory and raise questions about the conditions of the production and construction of images as well as their reading. By isolating details or shifting their content and perspective, he makes visible structural aspects in artistic works as well as in their forms of presentation. Leaving the pictorial space, Henne often takes up the thematic and perspectival shifts in his works in the design of the exhibition spaces as well, thus repeatedly reflecting fundamental aspects of museum staging strategies.

## Biography

Samuel Henne (born in 1982 in Göttingen, Germany) studied fine arts at the University of Fine Arts in Braunschweig and graduated as a master student of Prof. Dörte Eißfeldt. In addition to solo exhibitions at Kunstverein Hannover; Museum für Photographie, Braunschweig; Deutsches Haus der New York University, New York, among others, Samuel Henne participated in institutional group exhibitions at NRW-Forum, Düsseldorf; MKK - Museum für Konkrete Kunst, Ingolstadt; GAK - Gesellschaft für aktuelle Kunst, Bremen; NAK - Neue Aachener Kunstverein, Sprengel Museum, Hannover; Deichtorhallen - Haus der Photographie, Hamburg and Goethe Institute Washington. Among others, he was a laureate of "gute aussichten - new german photography" (Deichtorhallen Hamburg) and was awarded the prize of Kunstverein Hannover - Atelierstipendium Villa Minimo.

In 2018 he received the New York Fellowship of the Niedersächsische Sparkassenstiftung and the State of Lower Saxony at the ISCP - International Studio & Curatorial Program, New York.

Curator: Adam Budak

## Press Conference

Thursday, June 23, 2022, at 11 a.m.

## Opening

Friday, June 24, 2022, at 7 p.m.



## Café Mural

### Diango Hernández | „Bañistas“ (Bathers)

June 25 2022 – May 2023

**Diango Hernández** (born in 1970 in Sancti Spíritus, Cuba) will realize a large wall work titled "Bañistas" (Bathers) opposite the café "Tender Buttons" at the Kestner Gesellschaft. In this, his work will refer to the former Goserieдебад.

Diango Hernández's work is still influenced by his past in communist Cuba. Homeland as an ideological construction and place of longing forms the axes of memory, energy storage and background of his artistic production. For example, everyday found objects, old furniture and the characteristic motif of waves find their way into his work.

The presentation at Kestner titled "Bañistas" (Bathers) features three metal sculptures and a large wallpainting. The title of the presentation comes from the wallpainting itself in which the word Bañistas has been converted into "waves" and "written" three times over a large wall giving the impression all together of water. The three sculptures belong to a series of works titled "Instopia". These objects are reminiscences of social activities originated in the first place from Instagram. Before they existed with the actual shape and materials they were only digital objects. What we see in both works, the wallpainting and the three sculptures, is my desire as an artist to connect art with social media and to use this connection to expand the capabilities of dialogue and understanding that such unique connection could bring. I want this presentation to emulate the digital feeling, to look unreal, to be closer to that kind of perfection that social platform such Instagram emanate.

## Biography

Diango Hernández (Sanctis Spiritus, Cuba 1970), began his artistic practice in Cuba in 1994 as a co-founder of Ordo Amoris Cabinet, a group of artists and designers who focused on invented solutions for home design objects to compensate for a permanent shortage of materials and goods. The artist moved to Europe in 2003 and currently lives and works in Düsseldorf. His work was the subject of solo exhibitions at the Kunsthalle, Basel (2006) and the Neuer Aachener Kunstverein (2007). His work was exhibited in the Arsénale as part of the 51st Venice Biennale and the Biennale of Sydney and the São Paulo Biennial, both in 2006. His work was the subject of a critically acclaimed exhibition of new work, "Losing You Tonight," at the Museum für Gegenwartskunst, Siegen (2009) and in 2010 two installations were included in "The New Décor" at the Hayward Gallery, London.

A survey exhibition of his work took place at Museo D'Arte Moderna e Contemporanea (MART) in Rovereto in 2011-12. In 2013, Marlborough Contemporary, London presented a solo exhibition of his work "The New Man and the New Woman." His work was the subject of a solo exhibition "Socialist Nature" in 2014 at Landesgalerie, Linz. Hernández has had solo exhibitions at Marlborough Contemporary, London and the Kunsthalle Munster in 2015. In 2016, a solo exhibition of Hernández's work, titled "Theoretical Beach," took place at the Museum Morsbroich, Leverkusen. Diango Hernández's work is in the collection of Museum Abteiberg, Mönchengladbach, Germany, The Museum of Modern Art, New York, USA, Bundeskunsthalle, Bonn, Germany, Ludwig Museum, Cologne, Germany, PAMM, Miami, USA, Artpace, San Antonio, USA, Museum of Fine Art Houston, Houston, USA, Museum Morsbroich, Leverkusen, Germany, Kunstsammlung des Landes Nordrhein-Westfalen, Germany, INHOTIM, Centro de Arte Contemporânea, Belo Horizonte, Brazil, MART Museo di Arte Moderna e Contemporanea di Trento e Rovereto, Italy, CAB de Burgos, Burgos, Spain, Frac des Pays de la Loire, Carquefou, France, Kunstmuseum Liechtenstein, Vaduz, Liechtenstein, Museum für Gegenwartskunst, Siegen, Germany, Rheingold Collection, Duesseldorf, Germany, Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland, Germany, Museo de Arte Contemporáneo de Castilla y Leon, (MUSAC), Spain, Colección Bergé, Madrid, Spain.

### **Press Conference**

Thursday, June 23, 2022, at 11 a.m.

### **Opening**

Friday, June 24, 2022, at 7 p.m.

## Exhibition

# Paula Rego | Dream Realism

October 22, 2022 – January 22, 2023

For the fall, the Kestner Gesellschaft is preparing an exhibition under the working title "Dream Realism" with works by **Paula Rego**, who is one of the most important living painters and will be shown in Germany for the first time! Rego (born in 1935 in Lisbon) is considered an uncompromising artist of extraordinary imagination who revolutionized the way women are depicted.

## Lendings from famous museums and private collections

The exhibition is created in close collaboration with the artist and her son Nick Willing, filmmaker and author of the biographical film "Paula Rego, Secrets and Stories" (2017) which will be shown at the Kestner Cinémathèque during the exhibition. Generous loans come from the National Gallery London, the Tate Modern, the Gulbenkian Museum in Lisbon and Paula Rego's Museum - Casa das Histórias in Cascais in Portugal, as well as from several private collections.

## Walking with Narratives ...

Paul Klee once said that he likes to walk with a line. Paula Rego walks with narratives. With her, as with the Polish writer Olga Tokarczuk, narratives do not develop along straight lines. Rego may often appear to follow a strict chauvinistic line, but there is always at least one moment of subversion.

So she lets the narrative off the leash - and the demons have their say. The painting "Crivelli's Garden" (1990), which she did for the National Gallery in London, illustrates this approach of Rego's beautifully. The impressive architecture of the Kestner Gesellschaft is just too ideal to use "Crivelli's Garden" to show how it subverts the old male notion of storytelling. The exhibition will consist of a veritable labyrinth of "narrative islands," some of which lead from her works to her other works, while others end in a blunt dead end.

## Labyrinth leads visitors to dead ends and to "Crivelli's garden"

Visitors to the gallery will be greeted by a sign reading "Crivelli's Garden," but they won't be able to see the large painting right away. To get there, they will have to choose their way through a simple labyrinth of corridors. The "sacred" main path is dedicated to the studies of the saints and their narratives in "Crivelli's Garden", but there are also detours and dead ends: Abortion, Depression, and works dealing with colonialism and the fascism of her childhood in Portugal.

## **Sculptural demons on the ceiling**

Above the labyrinth, the high ceiling is occasionally punctuated by sculptural demons - Rego's models. At the end of the corridors, the space opens up as if entering a forest clearing. And the visitor will be able to admire "Crivelli's garden" in all its splendor. The paths lead to a recreation of the chaotic corners of her studio, to her work against fascism, abortion, depression, but also to the worlds of J.M. Barrie, the Brothers Grimm, nursery rhymes and Henry Darger.

## **Biography**

Born in Lisbon in 1935, artist Paula Rego -an uncompromising visionary and incomparable storyteller- has lent immense psychological insight and imagination to the genre of figurative art since the 1950s. Drawing on details from her own extraordinary life, politics and art history, literature, folk legends, myths, and fairy tales, Rego's work is, at its core, an exploration of human relationships, with her keen eye on the established order and the codes, structures, and dynamics of power that encourage or oppress the figures she depicts. Her tableaux, whether tender or tragic, often turn hierarchies on their head and address the complexity of human experience and, in particular, the experience of women. She is particularly celebrated for her works that explore aspects of female agency and determination, suffering and survival, such as the "Dog Women" series begun in 1994 and the "Abortion" series (1998-99), which is thought to have influenced Portugal's successful second referendum on legalizing abortion in 2007, as well as the "Female Genital Mutilation" series (2008-09).

Rego's art transcends the boundaries of the art world. She is celebrated as a feminist icon and is a household name to everyone. In her native Portugal, the government commissioned famed architect Eduardo Souto de Moura to design and build a museum dedicated exclusively to her work - Paula Rego's House of Stories in Cascais, which opened in 2009.

In the United Kingdom, where she has lived since 1951 and attended the Slade School of Fine Art from 1952-56, her first major solo exhibition in London was held at the AIR Gallery in 1981, followed by an exhibition at the Serpentine Gallery in 1988. In 1989-90 she was appointed the National Gallery's first "associated artist," a project that allows contemporary artists to work with the National Gallery for two years. In 2010, Paula Rego was named a Dame of the British Empire by Her Majesty Queen Elizabeth II.

The largest and most comprehensive retrospective of Rego's work to date was held at Tate Britain (July 7-October 24, 2021). This exhibition is currently on view at the Kunstmuseum Den Haag, Netherlands (November 27, 2021-March 2022), followed by the Museo Picasso Malagá, Spain. Recent major solo exhibitions include Museum De Reede, Antwerp, Belgium, and Paula Rego: Obedience and Defiance, curated by Catherine Lampert, which traveled from MK Gallery, Milton Keynes, to the Scottish National Gallery of Modern Art, Edinburgh, in 2019-2020, and was on view at the Irish Museum of Modern Art, Dublin, from September 2020-May 2021. In 2010, she was named a "Dame of the British Empire" in the Queen's Birthday Honours for her services to the arts, and in 2004 was awarded the prestigious Grã-Cruz da Ordem de Sant'Iago da Espada by the President of Portugal. Rego has received several honorary doctorates from universities such as the University of St. Andrews (1999), the University of East Anglia (1999), the Rhode Island School of Design (2000), the London Institute (2002), Oxford University (2005), Roehampton University (2005), the Faculdade de Belas-Artes of the University of Lisbon (2011) and the University of Cambridge (2015). She has received numerous awards,

including the Medal of Honor of the City of Lisbon, Portugal (2016), the Maria Isabel Barreno Award (2017), the Medal of Cultural Merit of the Portuguese Government (2019), and the Lifetime Achievement Award from Harper's Bazaar (2019).

### **Co-Curator Alistair Hicks and Architect Didier Fiúza Faustino**

The exhibition is supported by Gallery 111, Lisbon, and Victoria Miro Gallery, London. For this comprehensive exhibition of Paula Rego will be added not only a co-curator, Alistair Hicks, but also its own architect: the exhibition will be realized and built by Didier Fiúza Faustino.

### **Biography Alistair Hicks**

Alistair Hicks' first appointment as a curator was at Deutsche Bank. He was in the art department for 18 years, most of the time as senior curator. He is the author of the survey of 21st century contemporary art, *Global Art Compass* (Thames and Hudson, 2011) *School of London* (Phaidon, 1989) and *New British Art in the Saatchi Collection*, (Thames & Hudson, 1989). Recent exhibitions include *The Crime of Mr. Adolf Loos* at the Axel Vervoordt Gallery, Antwerp, and *The Time Needs Changing and Doublethink Double vision* at Pera Museum, Istanbul. He is currently writing a television script.

### **Biography Didier Fiúza Faustino**

Didier Fiúza Faustino is an architect, based in Paris and Lisbon. His practice is at the crossroad of art and architecture. He is developing a multi-faceted approach, ranging from installation to experimentation, from visual art to the creation of multi-sensorial spaces, mobile architecture and buildings. Didier Fiúza Faustino is currently diploma unit master at the AA School in London. He will have his first large retrospective in October 2022 at the MAAT (Museum of Art, Architecture and Technology) in Lisbon.

### **Press Conference**

Thursday, October 20, 2022, at 11 a.m.

### **Opening**

Friday, October 21, 2022, at 7 p.m.

## Opening Performance

### Katalin Ladik (tbc)

**Katalin Ladik** is a Hungarian poet, performer and actress. Born in 1942 in Novi Sad, Yugoslavia (now Serbia), she has lived and worked for 20 years alternately in Novi Sad, in Budapest (Hungary) and on the island of Hvar (Croatia). In addition to her written poetry, she creates sound poems, visual poetry and performances, and writes and performs experimental music and radio plays. She is also an experimental artist (happenings, mail art, experimental theater pieces). Ladik explores language through visual and vocal expression as well as movement and gesture and is a regular guest at international festivals. In 2017 she participated in documenta 14.

## Project Space

### Paula Rego | Teatrum Mundi

October 22, 2022 – January 22, 2023

In the project space there will be a special exhibition of Paula Rego under the title "Teatrum Mundi": Sculptures and installation works of the artist will be shown there.

## Press Conference

Thursday, October 20, 2022, at 11 a.m.

## Opening

Friday, October 21, 2022, at 7 p.m.

## Facade

### Marinella Senatore (tbc)

October 22, 2022 – January 22, 2023

**Marinella Senatore** (born in 1977 in Italy) is a multidisciplinary artist whose practice is characterized by a strong participatory dimension and a constant dialogue between history, popular culture and social structures. In her work she stimulates forms of encounter between individuals, groups and communities that, in a joint action, develop a process of transformative forces that ultimately spill over to the spectators. In this way she develops functional structures that generate collective space, activate the viewer and involve him in the creation of the work itself.

Her works have been shown in numerous exhibitions in Italy and abroad, including:

Bienal of Sao Paulo; Manifesta 12; Centre Pompidou; Kunsthaus Zürich; MAXXI Museum; Castello di Rivoli; Palais de Tokyo; Schirn Kunsthalle; Museum of Contemporary Art of Chicago; High Line, NY; Berlinische Galerie; Kunsthalle Sankt Gallen; Faena Art Forum; Bozar, BXL; Queens Museum; Petach Tikva Museum; Sandretto Re Rebaudengo Foundation; Serpentine Gallery; CCA Tel Aviv; Madre Museum; Musée d'art contemporain de Montréal; ICA, Richmond; BAK Utrecht; Centro de Arte Dos de Mayo; Palazzo Grassi; Museum Boijmans Van Beuningen; Moderna Museet; UABB Bi Shenzhen; Biennale de Lyon; Thessaloniki Biennale; Liverpool Biennale; Athens Biennale; Havana Biennale; Gothenburg Biennale; Bienal de Cuenca; 54. Venice Biennale "ILLUMinations".

## Future Scenarios

### Lucila Pacheco Dehne

22. Oktober 2022 – 22. Januar 2023

**Lucila Pacheco Dehne's** works ask questions about transience, origin and fiction. To do so, she uses time-based materials such as food, but also fragile materials such as ceramics, to translate stories into space. Through fictional myths, she describes utopias and parallel worlds in texts and videos, attempting to redefine hybrid identities. Drawing on a sculptural practice, she stages expansive installations that hold together smaller assemblages of sculptures like membranes.

Lucila Pacheco Dehne (\*1994 in Berlin) graduated from HBK Braunschweig in 2021 and lives in Hannover.

## Press Conference

Thursday, October 20, 2022, at 11 a.m.

## Opening

Friday, October 21, 2022, at 7 p.m.

## Exhibition Program Artist Talks and Lectures (preliminary status)

Februar 26 – Mai 22, 2022

### Lecture (English)

#### „The Thought that Touches You – Notes on the Practice of Helen Cammock“

Thursday, March 17, 2022, 6.30 p.m.

**Karen Verschooren** (Curator, STUK, Leuven, Belgium) talks about the work of Helen Cammock, referring to the artist's multidisciplinary and audiovisual essayistic practice. She explores how Cammock relates the personal and intimate to the political, lived experience to its social transposition, and thus seeks to understand the human condition in all its fragility and strength better.

### Workshop

Thursday, March 24, 2022

**Malte Taffner** will, in the context of the "Open Worlds Project", together with three other "satellites" belonging to his work - artist groups Lea Schürmann and Christian Holl as well as Maeva and Arnaud Grapain (Collectif Grapain) - illuminate the idea of a synthetic Eden in a workshop and make it possible to experience it interactively.

### Artist Talk

Thursday, March 31, 2022, 6.30 p.m.

**Mathieu Kleyebe Abonnenc** and **Adam Budak** lead a conversation on Abonnenc's work, in which he explores colonial history and decolonization, about the link between private biography and global history, one's own sense of belonging and collective experience.

### Artist Talk

Thursday, April 7, 2022, 6.30 p.m.

In conversation, **Vittorio Santoro** and director **Adam Budak** explore the profound political and philosophical themes of conformity, culture, fascism, responsibility, logic, mass movements, mob mentality, and morality that are evident in Santoro's conceptual artworks and their reference to absurdist theater.



### **Artist Talk**

Thursday, April 28, 2022, 6.30 p.m.

Sebastian M. Kretzschmar and Jan Thomanek (artist group **FAMED**) as well as director **Adam Budak** talk about the thinking spaces created by FAMED, which negotiate themes such as identity and productivity as well as power and presence in the context of current social issues - dreams and personal visions that are always also motors of social development and thus political.

### **"Real-Time" Activity / Performance**

Friday, April 29, 2022, all day (outdoor event)

In relation to the exhibition "Rhinocéros / Bérenger", Vittorio Santoro will organize an all-day real time activity Performance in participation with the public near the Kestner Gesellschaft.

### **Lecture**

Thursday, May 5, 2022, 6.30 p.m.

### **"MIND GAME. Vittorio Santoro and the Politics of Experience"**

In his works, artist Vittorio Santoro explores an ambiguous, contradictory reality. Always the artist gives space to the dichotomy, discrepancy and ambivalence, whether it is the experience in space, the evocation of historical contexts or literary and philosophical motifs. Daniel Kurjaković (art historian, publicist and curator at the Kunstmuseum Basel) will address in his lecture the design of socio-philosophical aspects in Santoro's works.

### **Lecture**

Tuesday, April 11, 2022, 6 p.m.

### **"John Luther Adams and Jon Rose: Sound | Land | Scapes"**

In his lecture, **Prof. Dr. Bernd Herzogenrath** (American Studies, Goethe University Frankfurt) would like to present the soundscapes of John Luther Adams (USA) and Jon Rose (Australia) - landscapes that are "made to sound"; sounds "that are themselves landscapes" as well as soundscapes that attempt to undermine the "territorial posturing" of national borders.

The subsequent talk will be moderated by **Julia Meier** and will refer to the title adopted by Wilson Harris, "The Music of Living Landscapes", of the exhibition Mathieu Kleyebe Abonnencs.

**Artist Talk**

2022, 6:30 p.m.

Thursday, May 19,

**Helen Cammock** in conversation with Director **Adam Budak** about Cammock's exploration of the dynamics of appropriation and power, complex, historical narratives, and their reflection in film, performance, and large-scale text-based graphics that often interweave multiple perspectives with her own view of history.

**Workshop**

March 14-18, 2022

**"Aesthetic Research - Landscape and Colonialism."**

With **Astrid Ziron**, teacher of the partnership school IGS Bothfeld, and the students of her art class, the pedagogical team of the Kestner Gesellschaft would like to try out aesthetic research and develop the artistic product of a videocast for this purpose.

## Exhibition Program Artist Talks and Lectures (preliminary status)

June 25 – September 25, 2022

### Opening lecture

(date: tbc)

A quartet of voices-writer and curator **Clementine Deliss**, artist **Marysia Lewandowska**, author and scholar **Beatrice von Bismarck**, and writer and scholar **Mieke Bal**-will explore critical intimacy, vulnerability, and issues of care.

Nine discursive events, devised by art critic and writer Michael Stoeber and ranging from spoken word to writing to moving image, will explore artistic and beyond aspects of tenderness and the world of the teapot.

German writer **Şeyda Kurt** (author of *Radikale Zärtlichkeit*, 2021) and Italian scholar Isabella Guanzini (author of *Tenderness. A Philosophy of Gentle Power*, 2019) will discuss the political potential of love and tenderness as a social model.

Plus artist talks and many other events.

### Workshop (Tenderness)

June/July 2022.

A workshop with **Astrid Ziron** and students from the partner school IGS Bothfeld is planned, in which an attempt will be made to jointly approach philosophical and ethical questions of the exhibition theme and to develop own concepts of tenderness.

## **Mediation and Education Program of the Kestner Gesellschaft**

### **(Dr. Julia Meier, Art Education)**

The educational program of the Kestner Gesellschaft comprises many different areas, which primarily attempt to bring the themes and artistic contents of the respective exhibitions closer to a broad public. In the words of Paul Klee, "Art does not reproduce what is visible, but makes visible", we see that art is often about intangible or emotionally complex content, to which special attention must first be paid and which must be approached with care. Thus it is also important to understand that the idea of the liberal arts deals primarily with the socially non-permissible, the non-sayable or the intangible, and thus can never be a direct representation of real conditions, but rather represents their artistic implementation, i.e. the presentation of different facets of the human condition.

### **Guests from science, art, culture, fashion, literature and film**

In accordance with the history and the exhibition location of the Kestner Gesellschaft, contemporary artistic tendencies will be presented in an interdisciplinary way in the form of guest lectures, panel discussions, performances with subsequent discussion. For this purpose, academic teachers, performers, fashion designers, filmmakers, authors and many other cultural professionals will be invited for the weekly accompanying program to enable an active, current and lively exchange of ideas, thoughts and visions. We would like to know, what are your reactions to the exhibited works, what experiences are made, what questions arise, what actions may follow?

### **Educational programs for children and young people to bring them closer to art**

Here, as with our pedagogical program and its concepts of art education for children and adolescents, the goal is to create a place of education that, in the words of Jean Piaget, is "an open system" that offers opportunities for learning experiences that are experimental, flexible, playful, and co-creative. New forms of discovery and perception of art are provided simply by the changing spatial conditions in the exhibition halls over the course of the year.

### **Cooperation with schools**

In the third season of the Lower Saxony funding program School: Culture, the Kestner Society is cooperating with the IGS Bothfeld to anchor cultural education in everyday school life. A project week and a workshop in the exhibition rooms are planned for the coming exhibition period. Here "the development of the project topics takes place by the pupils in form of the aesthetic research. The individual support of the students is in the foreground. In a self-organized way, they learn to document the results of their work creatively and artistically in their cultural research diaries. In doing so, the learning of scientific research is supported by cultural education." (Concept Kulturschule IGS Bothfeld).

### **Support from sponsors**

The Kestner Gesellschaft's other educational outreach format is sponsored by PSD Bank and includes Saturday events with children of different age groups. For this purpose, there is a division into "KestnerKids make art," "KestnerKids see art," "KestnerKids goes international," and "KestnerMinis" tours for parents with babies.

### **Public tours start twice a week**

In addition to the weekly public tours on Thursdays at 6.30 p.m. and on Saturdays at 3 p.m. by our external team, there are also director and curator tours, as well as a new dialogical mediation format since 2020 - the "Art Talks" - which takes place every Sunday from 3-6 p.m. in the exhibitions. The volunteer mediators are students\* from various departments and offer visitors informal conversations about the artworks. Special tours are also offered, as well as free tours for students.

### **Lunch Break Tours" on Fridays**

Furthermore, "Lunch Break Guided Tours" take place on Fridays at 2 p.m., as well as the guided tour format "The Other View" on different dates, in which friends of the house with different professional backgrounds and life experiences explain the exhibitions and share their personal views on art.

In addition, there is the format "Members Special" - individual guided tours by the director exclusively for members of the Kestner Gesellschaft in smaller groups.

We also see the new **Kestner Cinématèque** as a new place of encounter and mediation. Here, short films are shown in constant accompaniment to the exhibition program, as well as films curated by the artists in connection with their works in individual evening events.

In addition to the cinematic mediation space, the Kestner Bookstore, newly established last year with a careful compilation of literary works, represents a central point of our educational mission as a kind of laboratory and source of knowledge.

## Intended collaborations

### Inner dialogue

#### Music for the exhibition programs

(Cooperation with Stephan Meier, artistic director "Das neue Ensemble")

Kestner Gesellschaft Hanover & Das Neue Ensemble

Interdisciplinarity as a core concern has been part of the Kestner Gesellschaft since its foundation. Its new director Adam Budak gives this concern a strong new impulse directed towards the contemporary.

With event series such as Gelbe Klänge (Yellow Sounds) at the Sprengel Museum Hannover and the Folkwang Museum Essen, Ton-Film (Sound Film) in Hannover and Braunschweig, and most recently True Music for TRUE PICTURES in Hannover, Braunschweig and Wolfsburg, the Neue Ensemble has built up a wealth of experience in combining the sister arts. To focus their touch in the contemporary to the present is thereby immanent concern. With the events in the grotto of Nicolas Party a further step was set.

Ensemble and company want to expand their partnership and direct it towards more regular practice, looking and listening together to the future. The form and format of the events and selected works are to allow the dialogue of the sister arts in a special way; the first new exhibitions are to be started in 2022.

### I. The Teapot's Tender Hum

About the exhibition

*that other world, the world of the teapot. tenderness, a model*

Sunday, September 11, 2021, 4 p.m.

Three generations of gentle sound worlds, whose composers each in their own way shaped the course of music history, changed it and in any case shaped it to tenderness. Tenderness of sonic touch, of sound production out of the inaudible and back again, of mixing sound elements and parts, of musicians' interaction.

- Rebecca Saunders Salvatore Sciarino

- Morton Feldman Stirrings (2011), for nine players | Fogli di giovani fauni I: Wind's Gate (2018), flute solo | Lo spazio inverso (1985) | Four instruments (1969) | Durations (1960)

## **II. Herstories**

### **to the exhibition**

#### **Paula Rego | Dream Realism**

Sunday, October 20, 2022, 4 p.m. or Sunday, November 13, 2022, 4 p.m.

The balancing act of program music: Do sounds tell stories? Are incidents reflected in music? Do experiences trigger sounds?

The idea of engaged music has experienced perhaps a surprising resurgence in the past decade, but the discussion remains controversial. The balancing act between narrative and platitude can only be achieved by great music.

- Katharina Roth | Snake Charmer (2013)
- Caterina di Cecca | The Bridges Behind Us (2018)
- Carola Bauckholt | without words two (2011)
- Rebecca Saunders | vermilion (2003)
- Molly's Song 3 | Shades Of Crimson (1996)

## **III. New Year's Concert à la Valentin: Infiniment plus large**

Sunday, January 1, 2023, 11.30 a.m.

### **Karl Valentin taken literally**

"My opinion is: one should play a nice Strauss waltz, Tölzer Schützenmarsch or Glühwürmchen-Idyll in between every time at such a classical evening for the recreation of the little man." The New Ensemble takes Karl Valentin literally and plays on the first day of the new year already almost traditionally every fifteen minutes a march - to miss the victory. Rollmops and aspirin during intermission.

The audience is involved in the choice of marches

Das Neue Ensemble and Nicolas Tzortzis | Infiniment plus large que l'amour (2021/22)

Collaborative composition with conductor Mauricio Kagel | Marches to miss the victory (1975)