

Press Information

## Exhibition Complex III 2022

Exhibitions on a glance

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First ever attempt at fully reconstructing Paula Rego's studio
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## Preface by Adam Budak:

"Following our Summer group exhibition **that other world, the world of the teapot. *Tenderness a model*** on the theme of tenderness, the Kestner Gesellschaft continues its search for a tender narrator, conscious homo empathicus, who practices critical intimacy and considers tenderness as a tool and 'a way of looking that shows the world as being alive, living, interconnected, cooperating with, and codependent on itself.' (Olga Tokarczuk).

Passion and fantasy, desire and love, empathy for the human condition as well as the drive towards the emancipation and empowerment are at the heart of the works of three outstanding female artists – **Paula Rego, Lucila Pacheco Dehne and Marinella Senatore.**"

## **Paula Rego: ~~There and Back Again~~**

First institutional solo exhibition of Paula Rego in Germany.

Oct. 30, 2022 – Jan. 29, 2023

The highlight of the new season at the Kestner Gesellschaft is the exhibition **Paula Rego. ~~There and Back Again~~** – by one of the most important and recognized artists of our time, the Portuguese-British artist Paula Rego (1935-2022). Almost the entire house is dedicated to this first, lovingly curated solo exhibition of Paula Rego in Germany: with more than 80 works (paintings, pastels, drawings, prints, costumes) from European museums and galleries, including the **Tate Modern**, the **National Gallery** and the **Victoria Miro Gallery** in London, as well as the museum **Gulbenkian** in Lisbon.

Paula Rego, who sadly passed away this June at the age of 87, was a grande dame with an uncompromising vision, a truly tender writer for our complex times of psychological and physical anguish, and an incomparable storyteller celebrated as a feminist icon.

Her groundbreaking oeuvre tackled upon systems of power and control, fascism, women's rights, abortion and human tragedy, giving visibility to the underrepresented, fighting political injustices, and at the same time, redefining painterly traditions. "I'm interested in seeing things from the underdog's perspective. Usually that's a female perspective", claimed the Portuguese-British artist Paula Rego (1935–2022), Grande Dame of an uncompromising vision, a true tender narrator for our complex times of a psychological and physical anguish, and an unrivalled storyteller, heralded as a feminist icon.

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The work of Paula Rego, who courageously challenges political myths and examines human relationships in a subtle way, but with brutal honesty and dignity, is more relevant than ever and testifies to resilience and an incomparable subversive and rebellious power. Its title is borrowed from the ballet *Pra lá e pra sá* [There and Back Again] which the English composer Louisa Lasdun composed in 1998. The ballet, presented in the Calouste Gulbenkian Foundation in Lisbon, was inspired by her seeing Paula Rego's Nursery Rhymes prints, and for which Rego designed the costumes.

## **On view for the first time outside the National Gallery in London: Crivelli's Garden**

Co-curated by British author and art critic **Alistair Hicks** and the director of the Kestner Gesellschaft, **Adam Budak**, and designed by Portuguese-French architect **Didier Fiúza Faustino**, the exhibition **Paula Rego. There and Back Again** is conceived as an opera about human existence, staged in several acts. At its epicenter is Rego's monumental masterpiece *Crivelli's Garden*, a powerful anti-patriarchal statement of art historical revision that has never been seen outside its place of origin, the National Gallery London. *Crivelli's Garden* is one of the few works commissioned by the National Gallery in London; it was created in 1990-1991 when Rego was the first "Associate Artist" at the National Gallery.

## **Opera in three acts with Prélude**

### **Hall 1:**

#### **Prélude: The Rehearsal Room**

As a prélude, the viewer perceives the painting *Time – Past and Present*, 1990, on the back of the large wall in Hall 1: where it all begins, with a young girl (Paula Rego herself) sitting at the writing table and drawing, inspired by her highly sensitive father and mentor, who always supported her.

Here you can also find one of the highlights of her work, *Crivelli's Garden* (1990), focus of the entire exhibition staged as an opera and, at eleven meters, also Rego's largest work depicting the life stories of female saints. Life stories that overlap with Rego's own life.

### **Hall 2:**

#### **Act 1 – Role Play and Storytelling**

Rego loved stories, and also to dress imaginatively. She began staging plays in her studio, reality and dream imaginings merged. In the 1990s, she became passionate about Disney's *Fantasia* and created her ostrich ballerinas, unmistakably reminiscent of Edgar Degas' ballet dancers.

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## **Act 2 – Confrontation with the essence of man**

Here we find one of Rego's most poetic works, *The Dance* (1988), in which Rego and others dance with her husband, but who is impersonated by her son Nick. Likewise, Nick substitutes in place of his father to his tragic departure in *The Family* (1988). Rego's husband suffered from multiple sclerosis, which caused a dramatic change in Rego's paintings: increasingly, in the early 1980s, she hardly ever paints people, and when she does, they take the form of animals. In reference to the cruel disease, Rego produced a disturbing series of self-portraits for her 80th birthday in 2017.

### **Hall 4:**

## **Act 3 – Battles: The Triumph of the Underdog**

On display here are works by Rego that bear witness to her struggle against male supremacy, fascism, colonialism, and her own depressions. These include the triptych *The Human Cargo*, 2007/2008, where it is shown that society has still not adequately dealt with the legacy of the colonial era. Further, her struggle against anti-abortion laws is visible here: a chilling series of works in which Rego deals with the consequences of illegal abortion can be found here, as well as her series on depression, from which not only she, but also her father and husband suffered ...

### **Hall 1:**

## **FINALE – There and Back Again**

In Rego's work there are countless finales, ways to subvert patriarchy, female role-playing and stories as weapons against the struggle between dominance and rebellion. These include the extreme work *Barn*, 1994, where a masochist triumphs over the sadists. The most dramatic finale of the exhibition, inspired by Queiroz's novel *The Crime*, is probably Rego's *Angel*, 1998: an angel looks at us with a sword in one hand and a sponge in the other. He judges the roles we have taken - and looks past our little misadventures ...

For more information, see the handout to [download](#) on our webpage in the exhibition section and the wall texts in the exhibition itself.

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## **Paula Rego. Theatrum Mundi**

First reconstruction of the artist's studio

Oct. 30, 2022 – Jan. 29, 2023

Paula Rego. *Theatrum Mundi* is the first ever attempt at fully reconstructing Paula Rego's studio. As such, it offers a unique insight into the artist's creative process of working and thinking, inviting us on a journey into a transgressive and grotesque world of theatrical imagination, and celebrating Rego's unparalleled versatility and the magic of her storytelling.

### **"My world takes place inside my studio!"**

About her workplace, Rego herself said, "My world takes place in my studio. Most of it consists of things I brought from Portugal many years ago: Clothes, certain dolls. There are suits that belonged to my grandmother ..."

Divided into two spaces, the quiet room (rest and thinking) and the busy room (work and action), the studio had been carefully and tenderly reconstructed by Lila Nunes, who has been Rego's most important and longstanding creative friend, and a sitter who frequently posed for several significant works, including *Angel*, 1998, and the *Dancing Ostrich* series, 1995, on view in the exhibition.

We would like to express our gratitude to Paula Rego's son, Nick Willing, and Lila Nunes for their generous and heroic work which made the reconstruction of Rego's studio here at the Kestner Gesellschaft possible.

For more information, see the handout to [download](#) on our webpage in the exhibition section on the wall texts in the exhibition itself.

You will find pictures for downloads here.

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## Biography

### Paula Rego (\* January 26, 1935 in Lisbon; † June 8, 2022 in London)

Maria Paula Paiva de Figueiroa Rego was born in Lisbon on 26 January 1935, during the Estado Novo dictatorship of António de Oliveira Salazar. Her mother studied painting at the Lisbon School of Fine Arts; her father was an electronics engineer from an ardently anti-fascist, anti-clerical family. Between 1936 and 1937, Rego was looked after by her beloved paternal grandparents, and she was reunited with her parents when she was two and a half.

Rego and her father shared a passion for the Italian operas of Puccini and Verdi, and together they went to the São Carlos Theater in Lisbon to watch performances. To escape the repressive rule of the Estado Novo, Rego was sent by her Anglophile father to the Grove finishing school in Kent, but moved after two terms to the Slade School of Fine Art in London (1952–56). There, at the age of 17, she met her future husband, the painting student Victor Willing (1928–88).

In 1954 she won the annual Slade Summer Composition competition with the oil painting *Under Milk Wood*. Between 1956 and 1961, she gave birth to her three children: Caroline (Cas), Victoria, and Nick. In 1957 the young family moved to Casal da Ribeira da Baleia, her grandparents' farmhouse in Ericeira. In 1961, Rego exhibited for the first time with the London Group, alongside David Hockney, Michael Andrews, and Fran Auerbach. In 1965 she held her first solo exhibition at the Modern Art Gallery of the National Society of Fine Arts in Lisbon, presenting nineteen collage paintings.

In 1972 the family settled permanently in London. The Carnation Revolution of 1974 ended the Portuguese dictatorship. In 1983, Rego returned to Slade as a visiting tutor of painting. She participated in numerous exhibitions, including at Arnolfini in Bristol and at the Camden Arts Centre. Her first solo exhibition in the United States was held at the Art Palace in New York in 1985.

In 1987 she started working with models, primarily Lila Nunes, Willing's studio assistant and carer. In 1988 her husband Victor Willing died 22 years after being diagnosed with multiple sclerosis. That same year, Rego held a major retrospective exhibition at the Calouste Gulbenkian Foundation, which traveled to Casa de Serralves in Porto, and her first major solo exhibition in London at the Serpentine Gallery.

In 1990 she accepted the invitation to be the first associate artist in residence at the National Gallery in London. During this residence, Rego conceived the monumental tableau *Crivelli's Garden*, which reinterprets the masterpieces of the National Gallery. In 1993 she moved to her last studio in Camden Town (recreated here). Inspired by the work of the Spanish Baroque painter Bartolomé Esteban Murillo in the Dulwich Picture Gallery collection, Rego painted *Angel* (1998), an avenging symbol of female strength. At the same time, after a referendum in Portugal failed to legalize abortion due to low turnout, Rego started working on a series of large pastels on the topic. Her pictures were subsequently used in the Portuguese press in support of the second referendum in 2007, which led to the legalization of abortion. In 1998 as well, Rego designed costumes for *There and Back Again*, a ballet inspired by her Nursery Rhymes series for the 1998–99 season at the Calouste Gulbenkian Foundation.

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In 2007 a major retrospective of her work was held at the Museo Nacional Centro de Arte Reina Sofia in Madrid, and it traveled to the National Museum of Women in the Arts in Washington, D.C., the following year. That same year, Rego endured a difficult period of depression during which she produced a series of twelve pastels on the theme; they remained locked in a drawer in the artist's studio for ten years.

In 2009 the purpose-built museum Casa das Histórias Paula Rego, designed by the architect Eduardo Souto de Moura, opened in Cascais, Portugal. It hosts a permanent collection of Rego's work, alongside temporary exhibitions. An intimate look at her life and work is presented in Paula Rego, *Secrets & Stories*, 2017, a documentary directed by her son Nick Willing, which was broadcast by the BBC.

A major retrospective was held by Tate Britain (2021), and it traveled to the Kunstmuseum Den Haag in The Hague and the Museo Picasso Málaga. Paula Rego died on 8 June 2022 in Hampstead, London.

## Biography

### Alistair Hicks, Co-curator

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, exhibition architect

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.

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## Paula Rego. ~~There and Back Again~~

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### Paula Rego

*The Dance*, 1988

Acrylic on paper on canvas

213.3 x 274.3 cm

84 x 108 in

Paula Rego, *The Dance*, 1988, Courtesy of Ostrich Arts Ltd and Victoria Miro, © Ostrich Arts Ltd



### Paula Rego

*Love*, 1995

Pastel on paper on aluminium

120 x 160 cm

47 1/4 x 63 in

84 x 108 in

Paula Rego, *Love*, 1995, Courtesy of Ostrich Arts Ltd and Victoria Miro, © Ostrich Arts Ltd

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## Paula Rego. ~~There and Back Again~~



### **Paula Rego**

*Angel*, 1998

Pastel on paper on aluminium

180 x 130 cm

70 7/8 x 51 1/8 in

Paula Rego, *Angel*, 1998, Courtesy of Ostrich Arts Ltd and Victoria Miro, © Ostrich Arts Ltd



### **Paula Rego**

*The Company of Women*, 1997

Pastel on paper on aluminium

160 x 120 x 6.5 cm

63 x 47 1/4 x 2 1/2 in

Paula Rego, *The Company of Women*, 1997, Courtesy of Ostrich Arts Ltd and Victoria Miro, © Ostrich Arts Ltd

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## Paula Rego. ~~There and Back Again~~



Paula Rego, *Crivelli's Garden*, 1990-91, Acrylic on paper on canvas, © The National Gallery, London

### Paula Rego

*Crivelli's Garden*, 1990-91

Acrylic on paper on canvas

190 x 500 cm

74 3/4 x 196 7/8 in

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## Paula Rego. Theatrum Mundi

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Paula Rego in her studio, London 2021, photography©Gautier Deblonde

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## Lucila Pacheco Dehne. *To All My Roaring Bodies, The Seeds And The Mountains*

Solo exhibition

Oct. 30, 2022 – Jan. 29, 2023

Based on her sculptural practice, German-Colombian Pacheco Dehne deals with topics and questions related to cooking, intercultural exchange, the environment, anger, and fiction. For her works, which are mostly composed of small sculptures, videos, and texts for installations, she uses time-based and fragile materials. With sculptures made of ceramic, silicone, metal, epoxy resin, and food, she parasitically overwrites stories in the space and occupies it.

With the solo exhibition *To All My Roaring Bodies, The Seeds And The Mountains*, the Kestner Gesellschaft is initiating a new cycle in its exhibition program under the title FUTURE SCENARIOS, which presents current artworks by younger, up-and-coming artists, the “new contemporaries” from the local scene.

FUTURE SCENARIOS is a nomadic and parasitic format of an ephemeral nature, which reacts to the architecture of the Kestner Gesellschaft and pursues a strategy of unexpected appearance and breaking up as a modus operandi. At the Kestner Gesellschaft, Pacheco Dehne has created an unreal and surrealistic scene in which the certainties of the known world are shifted.

*To All My Roaring Bodies, The Seeds And The Mountains* is the first exhibition to occupy the space on the way to the kitchen. Pacheco Dehne on the choice of the exhibition venue: “I’m interested in non-places and being in bet-ween. I often see architectures as bodies. In this regard, the kitchen might be the beating heart of a home, since it’s one of the most social spaces. Thus, the connecting space between the kitchen and the foyer would be like the main aorta, which I wanted to activate in order to actively sew together the kitchen and the exhibition spaces.”

About the choice of title, she explains: “*To All My Bodies* is a poem, which is where the first part of the title comes from. It brings anger with it. Seeds are scattered throughout the exhibition: they bring the promise of development with them. The mountains are continuity. Anger, growth, and continuity are the ingredients of resistance. Solidarity too!”

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## Biography

### Lucila Pacheco Dehne (\*1994, Berlin)

Lucila Pacheco Dehne (\*1994 in Berlin) works and lives in Hanover. From 2015 to 2021 she studied fine arts at the Braunschweig University of Art and in 2019 at the Athens School of Fine Arts. She currently has a studio in Hanover and, in addition to her sculptural practice, produces politically surrealistic texts such as PARANGARICUTIRIMICUARO – Von Frauen, die den Widerstand zubereiten (2021) and poetic recipes. Dehne's recent solo exhibitions have included Emotional Scarecrows and Soft Soils at the Kunstverein Lüneburg (2022) and Pescados Perdidos (A Spineless House) at the HBK Braunschweig (2021). Her works have been shown in numerous group exhibitions at institutions including Heizhaus Uferstudios in Berlin (2022), Kubus Hannover (2022), Tiny Art Gallery in The Hague (2021), Mönchehaus Museum in Goslar (2019), Snetha Residency in Athens (2019), Victoria Square Project in Athens (2019), Künstlerforum Bonn (2018), City-Galerie Wolfsburg (2018), Kestnerschau Marktkirche in Hanover (2018), tête in Berlin (2017), LAGE EGAL in Berlin (2017), and ad/ad Project Space in Hanover (2017).

### A Soup

50 grams of anger (or hunger)

1 tbsp. of salt

Two seeds from distinct places,

one unable to grow where the other can

Two boundaries that can never be crossed

500 ml of the ocean

**Recipe, LUCILA PACHECO DEHNE, 2022**

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## **Marinella Senatore. Remember The First Time You Saw Your Name**

Luminarie (light sculpture) on the facade of the Kestner Gesellschaft

Oct. 30, 2022 – Jan. 29, 2023

With her light installation *Remember the First Time You Saw Your Name* (2020) and a powerful, poetic message, for which Marinella Senatore is known, she illuminates the facade and architecture of the building with bright LED lights and letters. The ornamental arcs from hundreds of colorful lights draw attention to the powerful message about the transience of time and life, which begins with being given a name. In her festive light sculpture on the facade, Senatore explicitly deals with questions about our own identity and the feeling of individual and collective belonging, and once again emphasizes her urgent demand for empowerment, emancipation, and care.

Since 2017, Marinella Senatore has found inspiration for her installations in the luminarie of southern Italy, the elaborate light architectures that traditionally adorn cities, recreating cathedrals, piazzas, and other architectural and baroque elements for public celebrations and outdoor religious festivals. By building her own site-specific light sculptures and adding glowing text messages to the luminarie she casts a critical light on the facades and squares in front of important buildings and sites. Senatore is interested in how communities develop between them and how the luminarie can have a social, dialogic, and healing effect through language and visual stimuli when people come together.

For Marinella Senatore, art is a horizontal platform on which different but equal actors form an energetic, unified movement and thus a collective narrative. Emerging from an aesthetic of resistance and the transformative power of social engagement, Senatore's relational and integrative practice encompasses film, photography, painting, collage, drawing, sculpture, installations, and performance. Characterized by their participatory and political nature, her works explore the potential of art as collaboration to bring about profound social change.

"Luminarie are like ethereal architectural structures that can build the idea of a plaza even when this plaza doesn't exist."

**Marinella Senatore, *Make It Shine*, 2022**

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## Biography

### Marinella Senatore (\* 1977, Cava de' Tirreni, Italy)

MARINELLA SENATORE studied at the Naples Academy of Fine Arts (1994—1997), the Conservatory of Music (1997), and the Scuola Nazionale di Cinema in Rome (1999—2001). She currently lives between London and Rome.

Her works and performances have been commissioned and exhibited by Italian and international institutions including the High Line, New York; Queens Museum, New York; Centre Pompidou, Paris; Kunsthaus Zürich; Pearl Art Museum, Shanghai; MAXXI, Rome; Palais de Tokyo, Paris; Schirn Kunsthalle, Frankfurt; Museum of Contemporary Art Chicago; Chicago, Berlinische Galerie, Berlin; Museo del Novecento, Milan; Kunsthalle Sankt Gallen; Faena Art Forum, Miami; Bozar, Brussels; Fondazione Sandretto Re Rebaudengo, Turin; Museum der Moderne Salzburg; Serpentine Gallery, London; CCA, Tel Aviv; Museo Madre, Naples; Musée d'art contemporain de Montréal; ICA, Richmond; Petach Tikva Museum of Art, Israel; BAK Utrecht; Centro de Arte Dos de Mayo, Madrid; Palazzo Grassi, Venice; Museo Boijmans Van Beuningen, Rotterdam; and Moderna Museet, Stockholm. Senatore has participated in the following contemporary art biennials: Bienal de São Paulo, Venice Biennale, Lyon Biennale, Thessaloniki Biennale, Liverpool Biennial, Athens Biennale, Havana Biennial, Gothenburg Biennial, Cuenca Biennial, Pune Biennial, Biennale Gherdëina, Bangkok Art Biennale, and Manifesta 12 in Palermo.

Her next projects include solo exhibitions at the Museum Villa Stuck in Munich, the Museum der Moderne in Salzburg, the Museum Boijmans Van Beuningen in Rotterdam, and CCA in Tel Aviv.

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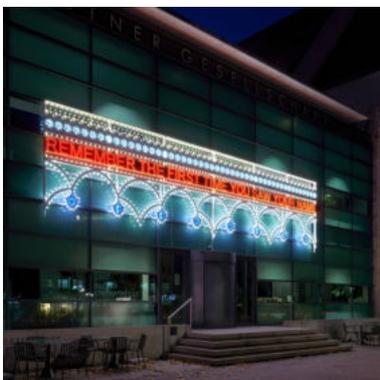
## Marinella Senatore

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Marinella Senatore, *Remember The First Time You Saw Your Name*, 2020, LED lamps and Flex-Led on a wooden structure, 282 x 1198 cm, Courtesy of the Artist, Mazzoleni, London – Torino, © Fotos / Photos: Roland Schmidt



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## Elizabete Balčus. Eröffnungskonzert: Hotel Universe

Elizabete Balčus is a Latvian musician and performance artist who creates neo-psychedelic dream pop from collaged "juxtapositions of genres". Her soundscapes and audiovisual performances can best be described as a peculiar musical cosmos in which there are unusual connecting lines and states that lead the listener through the echoing loops of flute and ethereal voice, free jazz improvisations, classical set pieces, clicking electropop beats, and fruits and vegetables played as synthesizers into a kind of confusing hypnosis, an oscillating trance between waking and sleeping..

Her concert entitled Hotel Universe, which she will perform at the opening of the autumn/winter exhibition season at the Kestner Gesellschaft, is based on her most recent album of the same title. It emerged in a special way from the artist's dreams, fragmentary visions, one could say, to which she formed connections and which she materialized. "I dreamed of a hotel in a retro-futuristic place in a parallel universe where everything is one and everything is connected." "My body is my house, but I'm not always at home." "I'm a flower on a cliff!" "Hotel Universe is where people feel connected and where they can be themselves. I walked into this hotel and realized that I could be anyone—in one second I was a different person, in another a table, and in another a plant."

<https://kestnergesellschaft.de/en/event/584>

Weitere Informationen finden Sie auf den Handouts zum [Download](#) auf unserer Webpage unter dem Veranstaltungsbereich sowie auf den Wandtexten in der Ausstellung selbst.

Pic

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## **Biography**

### **Elizabete Balčus**

Born in Riga, Elizabete Balčus grew up in a very creative environment, partly in the theater and partly in an architect's office, and before she started school she participated in various theater productions. At a very early age, Elizabete started her music school education, specializing in flute. She participated in and placed first in several competitions for young flute players. Later she continued her studies at the Jāzeps Vītols Latvian Academy of Music in two departments simultaneously, studying classical and jazz music. She also studied vocal performance, composition, and flute at the Santa Cecilia Conservatory of Music in Rome.

In 2011, she independently released the EP *Wooden Horse*, and it won the Annual Latvian Music Recording Award for best debut. At the end of 2016, Balčus released her album *Conarium* under the UK label Liminal Noise.

The album was nominated for best alternative or indie pop album of the year at the Annual Latvian Music Recording Awards in 2017, and was also nominated for the Austras Balva award in Latvia in 2017.

Balčus has performed songs from the *Conarium* album on tour extensively. Starting at an official showcase at *The Great Escape* in Brighton, the artist went on to perform on the *Reeperbahn* in Hamburg and at the *Eurosonic Festival* in the Netherlands, followed by headline shows across Canada. She has toured the United Kingdom, including key London venues for emerging artists such as *The Windmill* and *Sebright Arms*. In Asia she twice appeared at *LUCfest* in Taiwan, and had a sold-out headline gig in Taipei as well as a supporting slot at *Cosmo Sheldrake's* headline gig at *UNIT* in Tokyo.

She has toured throughout Italy twice and did a 30-date tour of the Balkans and Eastern Europe. Her album *Hotel Universe* was released on the Montreal-based label *Mothland* in September 2022.

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## Elizabete Balčus

Please use the correct caption. You will find the printable high resolution picture to download on our webpage in the press section.

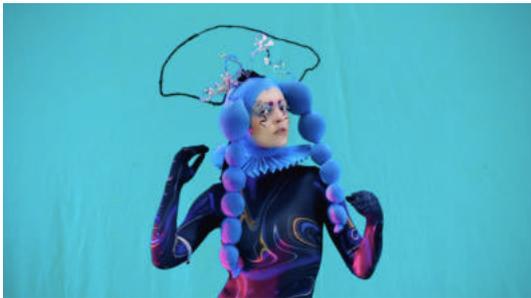


Photo: Elizabete Balčus

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## **Diango Hernández. Bañistas (Bathers)**

Mural Bañistas (Bathers), Café Tender Buttons

- May 25, 2023

Diango Hernández's site-specific project, developed for the Kestner Gesellschaft, titled *Bañistas* (bathers), is a tribute to both the artist's personal biography and the memory of his birthplace, as well as the reflection upon the original function of the current building of the Kestner Gesellschaft, which remains in the collective memory as a site of leisure, a swimming pool.

*Bañistas* consists of a large mural, which depicts the gesture of the wave of water, reflecting the interdependence of the Atlantic Ocean, Havana and Hernández's artistic imagery. Three metal sculptures, composed of the artist's signature style of curved, wave-like shapes and smoothly immersed into Hernández's alphabet of waves, perform an almost somnambulist theatrics of human form, turning the exhibition space into a sun-kissed beach or a well-preserved sports resort.

### **Instopia: digital objects become real sculptures**

The three sculptures are part of a series of works titled *Instopia*. These objects are reminiscences of social activities that primarily come from Instagram. Before they existed in their current form and materials, they were merely digital objects that Hernández copied into photos of real spaces with luxurious interiors. The result is a confusing moment of reality and virtuality.

Hernández notes: "The process starts with me finding a picture of one of these luxurious spaces on Instagram or online. Then I design a virtual artwork. It could be a painting, mural, or sculpture that I think would look perfect in that particular photographed space. Then I digitally place my artwork in the image of the space and post this new image to my Instagram account. The work only becomes *Instopia* when it makes you believe it's real."

### **Connecting art with social media**

Regarding his installation at the Kestner Gesellschaft, Hernández adds: "What we see in both works, the mural and the three sculptures, is my desire as an artist to connect art with social media and to use that connection to expand the possibilities of art. I want this presentation to emulate the digital connection that such a unique connection could entail. I want this presentation to emulate the digital

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feeling, to feel unreal, to be closer to the perfection that social platforms like Instagram exude.”

In art history, the gesture of the wave and water led to masterpieces by Paul Cézanne, whose painting of bathers – *The Bathers* (1898–1905) – was admired by and inspired many other artists.

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Regarding his installation at the Kestner Gesellschaft, Hernández adds: “What we see in both works, the mural and the three sculptures, is my desire as an artist to connect art with social media and to use that connection to expand the possibilities of dialogue and understanding that such a unique connection could entail. I want this presentation to emulate the digital feeling, to feel unreal, to be closer to the perfection that social platforms like Instagram exude.”

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Further information can be found in our handout to [download](#) on the exhibition page and in the exhibition itself.

### **Biografie**

#### **Diango Hernández (\* 1970 in Sancti Spiritus, Kuba)**

Diango Hernández, born 1970 in Cuba, works between Düsseldorf and Havana. He studied Industrial Design in Havana in the early 1990s, amid the economic crisis triggered by the fall of the Soviet Union, he participated in various collective initiatives as part of the Cuban cultural scene. Amongst Diango Hernández’s solo exhibitions are the Kunsthalle Basel (2006), the Neuer Aachener Kunstverein (2007), Museo D’Arte Moderna e Contemporanea (MART) in Rovereto, Italy (2011-12), Marlborough Contemporary, London (2013), Landesgalerie, Linz (2014), the Kunsthalle Münster (2015), the Museum Morsbroich, Leverkusen (2016). His works appeared in numerous group exhibitions, including the 51st Venice Biennale, the Biennale of Sydney and the São Paulo Biennial (both in 2006), the Museum für Gegenwartskunst, Siegen (2009) and the Hayward Gallery, London.

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## Diango Hernández

Bitte benutzen Sie die korrekte Bildunterschrift! Das Bild finden Sie auf unserer Webpage in druckfähiger Auflösung zum Download im Pressebereich.

Fotos zum Download finden Sie [hier](#).

<https://drive.google.com/drive/folders/1aLVFds9EEtP0jE-dC-Yd8plvrsEqIM0Q?usp=sharing>



Diango Hernández Bañistas, Photo Credits, © Photo: Roland Schmidt, Courtesy Diango Hernández, Galerie Barbara Thumm, Berlin

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## Grand Opening

October 29, 7 p.m, Kestner Gesellschaft

### Program **Grand Opening**

**7 p.m.: Prélude** *Pace, Pace, Mio Dio*, Arie der Leonora de Vargas / La Forza del Destino von Giuseppe Verdi, gesungen von Barno Ismatullaeva, Sopran, vom Ensemble der Staatsoper Hannover, begleitet am Klavier von Carlos Vasquez von der Staatsoper Hannover

**20 Uhr:** Performance der Künstlerin **Lucila Pacheco Dehne**, *Parangaricutirimicuaro – Of Women Preparing the Resistance*

**21 Uhr:** Eröffnungskonzert mit Elizabete Balčus aus Lettland, die mit HOTEL UNIVERSE eine texturierte Klanglandschaft unter anderem mit Instrumenten aus Früchten und Gemüse neo-psychedelischen Elektro-Traum-Pop servieren wird.

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## Event Calendar

**Sat Oct. 29, 2022**

**Elizabete Balčus**

Opening Concert: Hotel Universe

You will find further information under the following link:

<https://kestnergesellschaft.de/en/event/584>

**Sun Oct. 30, 2022, 12.30 pm**

A conversation with **Nick Willing**, son of Paula Rego, about her life and work

Anatomy of Secrets and Stories

**Sunday brunch with Nick Willing**, Paula Rego's son, filmmaker, the author of the documentary "Paula Rego, Secrets and Stories", 2017. Moderated by the curators of the exhibition "Paula Rego. There and Back Again", **Alistair Hicks** and **Adam Budak**.

Followed by the exclusive screening of "Paula Rego: Secrets and Stories" in the Kestner Cinémathèque.

You will find further information under the following link:

<https://kestnergesellschaft.de/en/event/586>

**Thu Nov. 17, 2022, 6.30 pm**

Talk with **Alistair Hicks**, **co-curator** of the exhibition "Paula Rego. There and Back Again" and **Adam Budak**

You will find further information under the following link:

<https://kestnergesellschaft.de/en/event/588>

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**Thu Nov. 24, 2022, 8 - 9:30 pm**

Voice Stories

Concert and conversation: an ensemble member of the Hanover State Opera meets with a guest from the independent scene in the exhibition Paula Rego. There and Back Again.

With **Marco Lee** (Tenor, State Opera Hanover) and **Lotic** (DJane and singer, Berlin)  
Moderation: Martin Mutschler (Hanover State Opera)

The Voice Stories find a new home at the Kestner Gesellschaft: in each of the ongoing exhibitions of contemporary artists, a member of the ensemble meets a musical guest from the independent scene. Together they talk about the simple but far-reaching question: Why do people sing? They talk about their (not only musical) origins.

**Dec. 1, 2022, 6.30 pm**

Talk with **Didier Fiúza Faustino, architect of the exhibition** "Paula Rego. There and Back Again" and **Adam Budak**

You will find further information under the following link:

<https://kestnergesellschaft.de/en/event/587>

**Wed Dec. 7, 2022, 6.30 pm**

Artist Talk with **Lucila Pacheco Dehne**

Resisting Recipes

You will find further information under the following link:

<https://kestnergesellschaft.de/en/event/589>

**Thu Dec. 8, 2022, 6.30 pm**

**Catherine Lampert**

Paula Rego: Obedience and Defiance

You will find further information under the following link:

<https://kestnergesellschaft.de/en/event/591>

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**Jan. 1, 2023, 11:30 a.m.**

New Year's Concert à la Valentin

The Das Neue Ensemble and Nicolas Tzortzis: Infiniment plus large que l'amour (2021/23, 60')

Mauricio Kagel: Marches to miss the victory (1975)

Involving the audience in the choice of marches.

"My opinion is: every time there is a classical evening like this, for the recreation of the little man a nice Strauss waltz, Tölzer Schützenmarsch or Glühwürmchen- idyll played in between."

**The Das Neue Ensemble takes Karl Valentin literally and plays a march – almost traditionally – every fifteen minutes on the first day of the new year – to miss the victory. Rollmops and aspirin during the intermission.**

You will find further information under the following link:

<https://kestnergesellschaft.de/en/event/613>

**Fri Jan. 6, 2023, 3 - 6 pm**

Performance by **Lucila Pacheco Dehne**

Frijoles Resistentes

You will find further information under the following link:

<https://kestnergesellschaft.de/en/event/595>

**Thu Jan. 12, 2023, 6.30 pm**

Artist Talk with **Marinella Senatore** via Video

You will find further information under the following link:

<https://kestnergesellschaft.de/en/event/585>

**Thu Jan. 19, 2023, 6.30 pm**

Lecture by **Catarina Alfaro**

House of Stories Paula Rego: A Monographic Museum

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Your will find further information under the following link:  
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