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# Kestner Gesellschaft

## Press Release

### Spring Program 2023

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## **Spring Program 2023**

Exhibitions, Events and Education Programs

**Spring** | 4 March – 4 June 2023

***Klára Hosnedlová.** To Infinity*

***Diedrick Brackens.** everything I have ever touched*

***Institute of Queer Ecology.** Hysteria*  
(Shifting Present)

***Rodrigo Hernández.** Flux of Things*  
(Facade)

***[gə 'zɛɪfəʊt]***  
(Future Scenarios)

***MJ Harper.** Arias for a New World*  
(Preview & Finissage Performance)

**Program Opening** | 3 March, 7 p.m.

**Framework Programme** |  
4 March – 4 June 2023

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## Exhibition

### *Klára Hosnedlová. To Infinity*

4 March – 4 June 2023

For her first institutional solo exhibition, Klára Hosnedlová metamorphoses the Kestner Gesellschaft's halls into labyrinthian interiorities, laboriously modelling spatialities of voyeuristic surfaces—oblique mirrors of humanoid selves. Her monumental performative sculptures, suspended like clouds of opaque matter, are incubators of corporeal poetry, generous habitats for miniature images of a fragmented, post-industrial world at the brink of exhaustion.

Situating her hybrid practice at the multiconfluence of craft, fashion, design, architecture, sculpture and performance, Hosnedlová choreographs complex, immersive environments of a striking cinematic and theatrical quality that recall subterranean time capsules, planted for undefined moments of the future. Inspired by modern and brutalist architecture of Central-Eastern Europe and folkloric Bohemian textile traditions, Hosnedlová's is a mental spectacle of a cultural immersion and a remastered investigation of the patterns of belonging.

Getting under the skin of a pictorial field, the artist performs a mirage of a painterly image: narrative gestures of a stitching process, elaborated with care and precision of a surgeon and a storyteller, trick the perception and deceive the senses, generating a suspense of disbelief. Meticulously layered silk threads on a smooth surface of a canvas resemble the subtle movements of brush strokes, producing a dense texture of a unique, estranged nature, a zone of fragility with almost relief-like visual effect.

The environments Hosnedlová creates are saturated with an almost haptic pastness of an unbearable nostalgia, but at the same time, they resonate with a force of an ancestral nature towards a future post-aect body yet to be reconceived; a scenography of a new life to be born—a sound of hatching, a pulsation of the vein, a ceremony of becoming a glitch—an antibody, resisting the body as a coercive social and cultural architecture.

Hosnedlová's work is a shamanistic rite of renewal and redemption, an al-chemic tale on a surgical table of a phantasmagoric cocoon, an emballage of a dream. We are in a realm of initiation: a possible and necessary, new genesis of the post-human and post-nature.

### Biography

Born in 1990 in Uherské Hradiště, Czech Republic, KLÁRA HOSNEDLOVÁ attended the Academy of Fine Arts in Prague (2009 – 2016) and is currently pursuing her doctoral studies at the Faculty of Fine Arts in Brno. She lives and works in Berlin.

Her works have been shown in numerous group exhibitions at venues including X Museum, Beijing (2022); Parcours, Art Basel (2021); Meyer Kainer, Vienna (2021); the Baltic Triennial 14, Vilnius (2021); the 54th October Salon, Belgrade Biennale (2021); the 7th Athens Biennale (2021); Kraupa-

Tuskany Zeidler, Berlin (2020); Berghain, Berlin (2020); Fondation Cartier, Paris (2019); the National Theater, Prague (2018); Villa Tugendhat, Brno (2017); hunt kastner, Prague (2016); and the National Gallery, Prague (2015). She is currently participating in the 16th Lyon Biennale (2022).

**Curators:** Adam Budak, Alexander Wilmschen

**Opening:**

Friday, 3 March, 2023 at 7 p.m.

For more information click this link to our [webpage](#):

<https://kestnergesellschaft.de/en/exhibition/63>

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## Exhibition

### ***Diedrick Brackens. everything I have ever touched***

4 March – 4 June 2023

Diedrick Brackens' *everything I have ever touched* at the Kestner Gesellschaft is the artist's first solo show in a European art institution.

Composed of an existing body of work as well as of an extensive number of newly produced works, this exhibition is Brackens' self-reflexive endeavour where radical tenderness, accompanied by a critical intimacy, contributes to the ethics of storytelling and a lyrical representation of masculinity.

Exploring the intersections of identity and sociopolitical issues, Diedrick Brackens (born 1989 in Mexia, Texas) creates intricate, handwoven tapestries and textile sculptures that reexamine allegory and narrative through material, autobiography, the broader themes of African American and queer identity, as well as American history and memory.

Brackens' work is a highly intertextual and performative practice which incorporates various traditions and employs techniques from West African weaving (such as kente cloth), quilting from the American South and European tapestry-making (including mediaeval European Unicorn tapestries) to create both abstract and figurative works. Often depicting moments of male tenderness, Brackens culls from African and African American literature, poetry and folklore as source.

The material indicates a sensation of tactility as well as connoting the political dimension: "Cotton is the primary material because it is a very easy material to manipulate, it takes colour beautifully and its historical significance in the U.S. relating to enslavement, violence and subjugation has had lasting effects on black bodies," the artist explains. "I think of the process of hand-weaving cotton as a small way to pay tribute to those who came before me and worked with the material under very different circumstances." In Brackens' work, the nuanced visions of African American life and identity are reflected in the complicated histories of labour and migration.

His collective mythology combines timeless narratives about emancipation and remediation through pattern, body, and the power of craft. Participating in rituals and fantasies of desire and kinship, Brackens' protagonists perform choreography of vulnerability and care; here the beauty and brutality are intertwined in the allegorical dance of cosmic proportions; here the intergenerational trauma is re-enacted in an almost shamanistic seance of empowerment and resilience, imbued with a fantastical spirit, and poignantly bridging past and present.

## Biography

DIEDRICK BRACKENS lives and works in Los Angeles, California. He received a BFA from the University of North Texas, Denton, Texas, and an MFA in textiles from the California College of the Arts, San Francisco, California.

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Bracken's recent solo shows have taken place at venues including the Mint Museum in Charlotte, NC; Craft Contemporary in Los Angeles, CA; the Blanton Museum of Art in Austin, TX; Oakville Galleries in Ontario, Canada; and the New Museum in New York, NY. He has participated in numerous group exhibitions, including *The Slipstream: Reflection, Resilience, and Resistance in the Art of Our Time* (Brooklyn Museum, NY, 2021–22), *Made in L.A.* (Hammer Museum, Los Angeles, 2018), and *Ear to the Ground: Earth and Element in Contemporary Art* (New Orleans Museum of Art, 2019). He is the recipient of the Textile Society of America's Brandford/Elliott Award for Excellence in Fiber Art (2018), the Studio Museum in Harlem's Joyce Alexander Wein Artist Prize (2018), the Marciano Artadia Award (2019), the Louis Tiffany Comfort Grant (2019), and the US Artist Fellowship (2021).

**Curator:** Adam Budak

**Curatorial Assistance:** Robert Knoke

**Opening**

Friday, 3 March, 2023 at 7 p.m.

For more information click this link to our [webpage](#):

<https://kestnergesellschaft.de/de/ausstellung/64>

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## Project space Shifting Present

### *The Institute of Queer Ecology. Hysteria*

4 March – 4 June 2023

The Institute of Queer Ecology (IQECO) is an ever-evolving, collaborative organism that brings peripheral solutions for environmental degradation to the forefront of public consciousness. IQECO projects are interdisciplinary but grounded in the theoretical framework of queer ecology, an adaptive practice concerned with interconnectivity, intimacy, and multispecies relationality. Queer ecology can be a tool for understanding ourselves, our environments, our biologies, and our collaborations through queer lenses. It teaches queer strategies of transformation and symbiosis—mutability and mutualism—that allow us to reinhabit and rehabilitate a planet experiencing profound and rapid changes.

*Hysteria* is an original multichannel video installation by IQECO premiering at the Kestner Gesellschaft. In this installation, the institute uses image, movement, and sound to construct an ecofeminist retelling of the poorly understood “dancing plagues” that swept through Europe between the tenth and the seventeenth centuries. The afflicted dancers are subtly recast as pointedly subversive agents entangled in environmental contagion and contamination that drive these wild, manic uprisings.

Dancing plagues (also referred to as dancing mania, choreomania, and tarantism) were spontaneous social phenomena in which groups of people, at times in the thousands, danced erratically and without restraint. The mania affected people of all ages and genders, and they often danced until they collapsed from exhaustion or suffered injury and even death. Although the phenomenon is well documented and affected multitudes of people across several centuries, these choreomaniac events are still poorly understood. Some current theories explicitly cite ecological factors as likely origins for these choreomaniac events. In one suggestion, the fungal disease ergotism, once known as St. Anthony’s fire, might be responsible for provoking widespread psychosocial turmoil. Ergot fungus would spread to rye and other grains in the damp periods following floods and in unseasonably rainy years, and the fruiting bodies of these fungi can cause hallucinations and convulsions when ingested.

In their recent work, the IQECO navigates the idea of a vanishing “nature” through frameworks of queer futurity. The artists assume a position of critical optimism, in part as a coping mechanism for the pain of living in, engaging with, and loving a biodiverse world that is being undeniably annihilated.

IQECO has presented projects with the Guggenheim Museum (New York, United States), the Institute of Contemporary Art (Miami, United States), the Julia Stoschek Collection (Düsseldorf, Germany), the Medellín Museum of Modern Art (Medellín, Colombia), the Museum of Contemporary Art (Belgrade, Serbia), the Biennale of Sydney (Australia), Prairie

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(Chicago, Illinois, United States), Bas Fisher Invitational (Miami, Florida, United States), Gas Gallery (Los Angeles, California, United States), and Vox Populi (Philadelphia, Pennsylvania, United States), among others.

## **Biography**

Founded in 2017 and co-directed by Lee Pivnik and Nicolas Baird, The Institute of Queer Ecology has worked with over 130 different artists to date, presenting interdisciplinary programming that oscillates between curating exhibitions and directly producing artworks. The collective for this exhibition project consists of Lee Pivnik, Nicolas Baird, Maya Bjornson, Dasychira (Adrian Martens), Aimee Lin, Juan Luis Matos, Nadia Hannan, Juan Heilbron and Daniel Ayat.

IQECO has presented projects with the Guggenheim Museum (New York, United States), the Institute of Contemporary Art (Miami, United States), the Julia Stoschek Collection (Düsseldorf, Germany), the Medellín Museum of Modern Art (Medellín, Colombia), the Museum of Contemporary Art (Belgrade, Serbia), the Biennale of Sydney (Australia), Prairie (Chicago, Illinois, United States), Bas Fisher Invitational (Miami, Florida, United States), Gas Gallery (Los Angeles, California, United States), and Vox Populi (Philadelphia, Pennsylvania, United States), among others.

**Curator:** Alexander Wilmschen

## **Opening**

Friday, 3 March, 2023 at 7 p.m.

For more information click this link to our [webpage](#):

<https://kestnergesellschaft.de/en/exhibition/65>

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## Facade

### ***Rodrigo Hernández. Flux of Things***

4 March – 4 June 2023

For Kestner Gesellschaft's facade, the artist has conceived a silver tableau at a confluence of his narrative language and the modernist grid of the architectural pattern. Meditative and sublime, Flux of Things is a horizontal storyboard of the everyday and mundane, composed of a sequence of loosely connected images that combine the nocturnal and the daily, peacefully unfolding as the passerby walks along.

The tapestry of narrative gestures Flux of Things floats above the main entrance to the building of the Kestner Gesellschaft, imitating a frieze on a glass façade of a contemporary architecture, squeezed between two historical parts of an early Art Nouveau edifice, along a busy traffic street. Composed of 40 square segments of thin silver metal sheets, Hernández' mural mesmerises with the smoothness of the surface, its glare, embracing daylight and the sunshine, its airy appearance and lightness of a passing cloud. Flux of Things is an act of masterfully crafted subtlety: a simplified drawing carefully curved on a polished, mirror-like, reflective membrane of a metal layer, like a paper cut-out, rendered on the verge of visibility, an origami of sorts, an evocation of the archetypal...

As a talented storyteller, Hernández is a diligent dreamer; his Flux of Things is a reverie, a phantasmagoria, an airy scenario indeed, an encrypted confluence of a magic realism and a visceral realism, generously offering a spatial and temporal suspense, between fiction and fantasy, with a poetic intensity of a momentous withdrawal but simultaneously of a permanent affirmation of a deranged world of here and now.

A man lying on a hilly shore, contemplating a river flow, its stoic current and the fish, swimming; a tree on a quiet night under croissant moon, with a bat, starring anxiously though harmlessly, an ambitious figure; a face, a mask, a persona – occupying the centre of a discontinued narrative; a hand holding a rose, an offering, a dedication; a cosmonaut levitating in the galaxy; a giant cat, descending the staircase, in disguise; the clock, unchained, hovering above, and a couple of lovers in embrace, time passing idly; oh, a lover is a monkey in an Ovidian drama of metamorphosis; meanwhile, a snail becomes a spiral, towards infinity, and a butterfly turns into a comet, chasing a dinosaur; silence and calmness are haptic sensations in a monochrome universe of Flux of Things, the agents of melancholia and longing, a temporary escape. Welcome to Rodrigo Hernández' forest of signs, a subversive allegory of turmoil and uncertainty.

Hernández about his work practice: "I always begin with a drawing, which ideally occurs quickly and is only a subtle suggestion of something. The rest of the process is in a way just a reflection and a negotiation with that original drawing: working on its advancement into a painting, a sculpture or a large installation, but trying not to get too far from it, believing that there is something true and direct about it that should remain no matter what it gives form to. Some people compare drawing to writing, but I see it more as the act of remembering something and that moment before the remembered thing is annotated; drawing for me has that air of not belonging completely to the world of what's fully formed and settled. Then, exactly because of this quality, I find it very exciting to work with a drawing venturing in other media like sculpture; it feels like crossing into another dimension where all the footing has to be figured out and a new language should be invented, like having a map in a dream jungle."

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## **Biography**

**Rodrigo Hernández** (\*1983, Mexico City, Mexico) lives in Mexico City. He studied at the Akademie der bildenden Künste in Karlsruhe and at Jan Van Eyck Academie in Maastricht in 2013 and 2014. In recent years he has been a member of the Laurenz-Haus Stiftung in Basel (2015), Akademie Schloss Solitude in Stuttgart, and the Cité International des Arts in Paris (2016).

**Curator:** Adam Budak

## **Opening**

Friday, 3 March, 2023 at 7 p.m.

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<https://kestnergesellschaft.de/en/exhibition/66>

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## Future Scenarios

*[gə 'zɛlʃaft]*

4 March – 4 June 2023

Artists: Max Bergmann, Asta Gröting, Aleksandra Saša Jeremić, Charlotte Kremberg, Patryk Kujawa, Luis Kürschner, Eileen Raddatz, Luca Rohringer und Luisa Walther

### **What would happen if a hack attack took place at the Kestner Gesellschaft?**

Cyber attacks are becoming more and more present in our everyday lives and have become an integral part of daily world news. The term *hacking* often connotes danger and is associated with methods of blackmail and oppression. In its actual meaning, however, the term refers to tinkerers in the context of a playful, self-referential, and mostly loving devotion to the creative use of technology. *[gə 'zɛlʃaft]* understands all technology as fiction and therefore wants to infuse the lived and forgotten spaces of the Kestner Gesellschaft with fictions. The starting point for our project is the architecture of the building, its infrastructure and its processes. The Kestner Gesellschaft is perceived as a place of pure transformation – it is vibrant, so we don't focus on the stable and permanent, but on the dynamic and moving.

Goal of the project: Just as the internet is permeated with hate, we want to use the Kestner Gesellschaft as a public institution for love speech. We want to infect the hardware of the building with a new operating system. A software of love which infects the physical spaces. Like a virus, love installs itself in the space, always inhabited and moved by the presence of the anonymous parasites.

*[gə 'zɛlʃaft]* is part of Future Scenarios – a nomadic and parasitic exhibition format of ephemeral character that responds to the architecture of the Kestner Gesellschaft and pursues a strategy of unexpected appearance and disruption as a mode of operation.

The centre of the site-specific group exhibition is a polyphonic sound installation, which essentially consists of three elements: the site of the Kestner Gesellschaft, the people who pass through this space, and a conversation. The windows of the basement become a membrane for sound waves that cause the glass to vibrate, sending encoded messages down the street.

The multimedia group exhibition deals with the foundations of our communication, its electability and directability through internet forums and polarised opinions and thereby asks about the preconditions of how we act as a society and how we can deal with each other. Through a series of perspectives both poetic and prosaic, fictional and scientific, humane and anti-anthropogenic, the exhibition wrestles with subtle acts of care and lack of tenderness.

**Curated** by Adam Budak and Robert Knoke

**Concept:** Luis Kürschner und Patryk Kujawa

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## **Opening**

Friday, 3 March, 2023 at 7 p.m.

For more information and biographies click this link to our webpage:

<https://kestnergesellschaft.de/en/exhibition/71>

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## Finissage Performance

### MJ Harper. *Arias for a New World*

MJ HARPER'S *Arias For A New World* is a complex work in itself, and is minimalist in its visual form. It is an amalgam of different information and allusions to the cultural discourse and the collective subconscious—a web of ritual, religion, eroticism, stories, voice, music, gestures, elegance, and attitude, which, bundled like a figurative sculpture, finds its channel onto the stage and into the space. On 4 June 2023, the Kestner Gesellschaft will present a special version of *Arias For A New World* to celebrate the finissage of our first exhibition season.

#### Biography

MJ HARPER was born in 1987 in Port Antonio, Jamaica. Harper has toured the world extensively with companies Alvin Ailey II and Company Wayne McGregor and has performed in museums such as The Serpentine Gallery (London), The Victoria and Albert Museum (London), MoMA (New York), and the Guggenheim (New York). Since moving to Berlin in 2015, Harper has performed at several venues in the city, including Blain|Southern,

Souvenir By, and the Schinkel Pavillon. Harper has also performed with the Bavarian State Opera and the Komische Oper Berlin, and played a leading role in artist Leila Hekmat's film *CROCOPAZZO!* (2020).

The performance *Arias For A New World* premiered digitally as part of Berlin's Reference Festival in 2021 and in 2022 after a residency at Callie's Berlin, premiered at The Berliner Ensemble. Parallel to Harper's solo performance work, Harper works quite extensively within the fashion industry, working closely with designers such as Stefano Pilati, Grace Wales Bonner and Edward Buchanan, where Harper uses movement to inform creative direction as well as movement direction. Harper sees this multidisciplinary approach to creating, as a continuous exercise in world building.

Harper sees this multidisciplinary approach to creating, as a continuous exercise in world building.

**Curator:** Robert Knoke

#### Opening

Friday, 3 March 2023 at 7 p.m.

#### Finissage

Sunday, 4 June 2023 at 7 p.m.

For more information read the handout which you can get downstairs at the entrance or as [download](#) under:

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## Framework Programme and Art Education

### Program Grand Opening

3 March 2023, 7 p.m.

#### 19 Uhr - Prélude

*In Erwartung der Nachtigall*

Martin Mutschler & Anna Sonyk

#### Musik & DJ

20 Uhr – GIGSTA

22 Uhr – Eric D. Clark

For more information you can go to our [Webpage](#).

### Artist Talk with the Institute of Queer Ecology

5 March 2023, 12 p.m. (Brunch)

Artist Talk with the Institute of Queer Ecology and Curators Adam Budak and Alexander Wilmschen. You will find further information on our [Webpage](#).

### Artist Talk with Klára Hosnedlová

28 March 2023, 6 p.m.

Artist Talk with Klára Hosnedlová and Curators Adam Budak and Alexander Wilmschen. You will find further information on our [Webpage](#).

### Voice Stories

30 March 2023, 8 – 9.30 p.m.

In cooperation with the State Opera in Hanover, Voice Stories will find a new home at the Kestner Gesellschaft. In the ongoing exhibitions of contemporary artists, one 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. And they perform the songs of their lives as proof and to bring them to life. You will find further information on our [Webpage](#).

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## **Queer Tours** (Special Guided Tour)

April-June, once a month (tba)

Queer focus tour with Alexander Wilmschen, Federico Bauer and other queer guides from Hannover. The Tours include the exhibitions of *Diedrick Brackens. everything I have ever touched*, *The Institute of Queer Ecology. Hysteria* and *Rodrigo Hernández. Flux of Things*.

## **Dancing Mania: A (queer) Protest**

**Lecture with Sylvia Sadzinski** followed by a talk with Alexander Wilmschen

13 April 2023, 6 – 7.30 p.m.

As part of the exhibition *The Institute of Queer Ecology. Hysteria*. More information will soon be available on our webpage.

## **imaginary bodies – Fashion, Body and Space**

**Lecture with Prof. Lars Paschke** followed by a talk with Alexander Wilmschen

April 2023 (tba)

Lecture and talk by Prof. Lars Paschke, Professor of fashion design, Burg Giebichenstein Kunsthochschule Halle, as part of the exhibition *Klára Hosnedlová. To Infinity*. Further information will soon be available on our webpage.

## **The Living – An Opera by Petros Leivadas**

1 Mai 2023, 6.30 p.m.

An opera by Petros Leivadas, Libretto by Petros Leivadas and a production by Sascha Hahn, with Atalyá Tirosh, Luca Koch, Olaf Tzschoppeas part of the Klangbrücken 2023. Further information will soon be available on our webpage.

## **JM Harper. *Arias for a New World***

**Finissage Performance**

4 June 2023, 8 p.m.

In his solo performance "Arias For A New World", the dancer and performer MJ Harper pursues on a journey into our collective subconscious through improvised monologues. What can be connected to the future? Which expressions accompany us into a new era? What does dance theatre look like in the age of the algorithm? Further information will soon be available on our webpage.

# Congress of Futures

31 May to 2 June 2023

Curated by Frank-M. Raddatz (publicist, dramaturge, and theatre director) and a team from the Kestner Gesellschaft

The congress comprises eight sections. The 90-minute panels are made up of three or four representatives from science, art, culture, and civil society. Keynote speeches (15 minutes each) and presentations form the basis for the speakers' subsequent discussions with each other and the audience. The congress is spread over three days. In the evening there will be performances by the Theatre of the Anthropocene.

## Which Hybrid Do We (Want to) Become?

### Panel 1: Future Body

The future of the body as a human/machine interface will be discussed by representatives from science, art, and culture using examples from technology and planned innovations.

### Panel 2: The Long Horizons, or the Forest of the Future

Forests don't grow overnight. What does it mean for forests when the climate changes rapidly? Experts and artists discuss the forests of the future. At the same time, they offer a paradigm for the future: only if plans are made for several generations will they endure.

### Panel 3: Social Futures

What opportunities are there for society to continue developing? Has the modernization and digitization of social life already reached its zenith, or are other models of coexistence conceivable and desirable?

### Panel 4: Environmental Future Rights

Whether the rights of nature or an environmental revision of the Basic Law, the legal field is reacting to the Anthropocene. According to UNESCO analyses, legal reality engineering has the greatest potential for transformation in order to protect organisms in the planetary habitat and to stabilise their parameters.

### Panel 5: Biodiversity

In addition to climate change, the enormous loss of biodiversity is considered the greatest threat to civilization. This is a threat that is often ignored and on which society must urgently focus if the long-term survival of our species on this planet is to be secured.

### Panel 6: Lost Futures

Designs for the future and influencing the future have long been part of the core business of art. For instance, Richard Wagner wrote a treatise on poetry entitled *The Artwork of the Future*, and Constructivists and Futurists also sought to generate new future landscapes. This panel will discuss lost models for the future in art.

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## **Night of the Museums**

17 June 2023 (tbc)

### **Vocalinda**

#### **Biography**

Vocalinda is a women's choir from the Linden district of Hanover founded in 2012. Under the direction of Birgit Hahnheiser, the more than 20 women have been singing choral pieces ranging from the Renaissance to modern, ethnic, folk, and pop. The singing enthusiasts have already performed several times at the Fete de la Musique, at Choirs against the Right, and self-organised concerts. They rehearse weekly in the auditorium of the Lindener Marktschule. Once a year the choir goes on a choir weekend, which is intensive in every respect. During the summer holidays, the choir sings in the smaller summer lineup, as some singers are on holiday.

#### **Education and outreach program at the Kestner Gesellschaft**

The Kestner Gesellschaft's outreach and education program encompasses many different areas that primarily attempt to bring the themes and artistic content 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 subjects that first require special attention and a careful approach. Thus, it is also important to understand that the idea of the liberal arts is primarily concerned with the socially impermissible, the unspeakable, or the intangible and can thus never be a direct representation of real conditions, but rather represents their artistic realisation, meaning the presentation of different facets of the human condition.

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

In keeping with the history and the exhibition venue of the Kestner Gesellschaft, contemporary artistic tendencies will be presented in an interdisciplinary manner in the form of guest lectures, panel discussions, performances, and subsequent discussions. To this end, academic teachers, performers, fashion designers, filmmakers, authors and many other creative artists will be invited to take part in the weekly supporting program, in order to facilitate an active, topical, and lively exchange of ideas, thoughts, and visions. We would like to know what your reactions are to the exhibited works, what experiences people have, what questions arise, and what actions might follow.

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

Here, as with our educational program and its concepts of art education for children and young people, the aim 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 given by the changing spatial conditions in the exhibition halls.

The logo for Kestner Gesellschaft is located in the bottom right corner of the page. It consists of the words "kestner" and "gesellschaft" stacked vertically in a white, lowercase, sans-serif font. The text is set against a solid black rectangular background that is tilted slightly to the right.

**kestner  
gesellschaft**

## **Cooperation with schools**

In the cooperation between the Kestner Gesellschaft and a school in the Hanover area, cultural education is sustainably anchored in everyday school life within the framework of the Lower Saxony funding program School: Culture.

## **Support from sponsors**

The Kestner Gesellschaft's other educational format is sponsored by the PSD Bank and includes Saturday events with children of different age groups. These are divided into KestnerKids make art, KestnerKids see art, KestnerKids goes international, and KestnerMinis tours for parents with babies.

## **Public tours three times a week**

In addition to the weekly public tours on Thursdays at 6:30 p.m. and on Saturdays and Sundays at 3 p.m. by our external team, there are also director and curator tours. Special tours are also offered, as well as free tours for pupils and students.

## **Lunch Break Tours on Fridays**

Lunch Break 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 institution with different professional backgrounds and life experiences explain the exhibitions and convey their personal view of 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 for encounters and education. Short films are shown, as well as films curated by the artists from the exhibition program in connection with their works in individual evening events.

In addition to the cinematic education space, the **Kestner Bookshop** represents a central point of our educational mission as a kind of laboratory and source of knowledge.