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Kestner Gesellschaft Presskit Summer 2024

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Press release

Summer 2024

Exhibitions in the Overview

- | | |
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| 10. 08. – 13.10.2024 | <i>I myself, I also dance. Summer Dream
Prélude to Hannah Arendt</i>
Group exhibition |
| 10.08. – 13.10.2024 | <i>Ewa Partum. New Horizon Is A Wave</i>
Facade |
| 10.08.2024, at 1 pm | <i>Mónica García Vicente. ELLAS</i>
Opening performance |
| 07.09. – 15.09.2024 | <i>Casey Spooner. SPOONER2020</i>
Hallen05 - Art Festival - Berlin Art Week, Berlin |
| 10.08. – 13.10.2024 | Calendar of events |

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Group exhibition

I myself, I also dance. Summer-Dream-Prélude to Hannah Arendt

10. August to 13. October 2024

Artists The Group exhibition:

Monica Bonvicini, Angela Bulloch, Gabrielle Goliath, Claire Fontaine, Iman Issa, Laima Leyton, Ewa Partum, Ugo Rondinone, El Hadji Sy

*Floating feet in ardent radiance
Me myself,
I dance too,
Freed from the load
Into darkness, the void.
Crowded rooms of the past
Distances crossed
Solitudes lost
Begin to dance, to dance*

*Me myself,
I dance too.
Ironically proud,
Nothing disavowed.*

*I know the void
I know the load
I dance, I dance
In ironic radiance*

Hannah Arendt, *Dream*, Winter 1923/24

this mere existence, that is, all that which is mysteriously given us by birth and which includes the shape of our bodies and the talents of our minds, can be adequately dealt with only by the unpredictable hazards of friendship and sympathy, or by 'the great incalculable grace of love, which says with Augustine, Volo ut sis (I want you to be) without being able to give any particular reason for such supreme and unsurpassable affirmation'.

Hannah Arendt, *The origins of Totalitarianism*, 1951

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As the wave turns into a new horizon, the Prélude unfolds as an invitation and anticipation, as foreplay and dream: *Is a poem real? Is a work of art real? Or is everything going on in the head, so exactly in the place we have to distrust in order to preserve our peace?* (Claire Fontaine).

With the exhibition *Me Myself, I Dance Too. Summer-Dream-Prelude to Hannah Arendt*, the Kestner Gesellschaft continues its exploration of the paramount importance and relevance of the groundbreaking *oeuvre* of the outstanding political theorist and philosopher, Hannah Arendt who was born in Hannover on October 14th, 1906.

Introducing Kestner Gesellschaft's autumn exhibition *Between Past and Future. Eight Exercises in Political Thought*, the exhibition *Me Myself, I Dance Too. Summer-Dream-Prelude to Hannah Arendt* elaborates Arendt's concept of *amor mundi* - love of the world.

In her 1958 treatise *The Human Condition*, Arendt writes: *Love, by its very nature, is unworldly, and it is for this reason rather than its rarity that it is not only apolitical but anti-political, perhaps the most powerful of all anti-political forces.*

Arendt's *amor mundi* - love of the world - is a relational form of love, based upon understanding and critical thinking rather than sentiment or affect; a promise of continued existence, a way of not resigning from the world when the world seems too unbearable to live in. What is most difficult, Arendt continues, is to love the world as it is. Loving the world means neither uncritical acceptance nor contemptuous rejection, but the unwavering facing up to and comprehension of that which is.

This time, the supporting program is not to be understood as an accompanying program to the exhibition, but as part of the exhibition concept. A stage has been designed for this purpose in Hall 1 of the Kestner Gesellschaft.

Including a performative discourse with contributions by Irmela von der Lühe, Thomas Meyer, Georg Hartmann, Juliane Rebentisch and others as well as readings from the letters between Hannah Arendt and Martin Heidegger, the letters between Hannah Arendt and her friends and film screenings of *Hannah Arendt by* Margarethe von Trotta, *Vita Activa: The Spirit Of Hannah Arendt* from Ada Ushpiz and a conversation with Hannah Arendt by Günter Gaus.

Curator: Adam Budak with Robert Knoke and Dr. Julia Meier

The logo for Kestner Gesellschaft, featuring the words "kestner" and "gesellschaft" in a bold, white, sans-serif font, stacked vertically on a black rectangular background.

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Following events of the performative program have already been presented

Wednesday, July 17, 2024, 6 pm

Summer-Dream-Prélude to Hannah Arendt
Prof. Irmela von der Lühe: Telling as preserving. Hannah Arendt and poetry

Thursday, July 25, 2024, 6 pm

Summer-Dream-Prélude to Hannah Arendt
Vita Activa: The duty of disobedience, Ada Ushpiz, 2015, film screening

Tuesday, August 6, 2024, 6 pm

Summer-Dream-Prélude to Hannah Arendt
Prof. Dr. Thomas Meyer: The strange interim. Regarding Hannah Arendt's biography

The following events of the performative framework program are yet to be presented

Saturday, August 10, 2024, 12 pm

Opening
Summer-Dream-Prélude to Hannah Arendt

We would like to cordially invite you to celebrate the opening of our new exhibitions with us.

12 p.m.

Adam Budak
Reception, welcome speech

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Robert Knoke, Julia Meier, Adam Budak
Curatorial Introduction

1 pm

ELLAS Choreography: Mónica García Vicente

Dancer: Laura Garcia Aguilera

Music & Composition: Melissa Wedekind

Taking inspiration from "Bernarda Alba's house. Tragedy of the women in the villages of Spain" by the Andalusian author Federico García Lorca, ELLAS visualizes the mechanisms of objectification & exploitation of the female body and shows ways of its reappropriation & liberation through dance. The choreography aims to give the body back its ability to be touched and to touch, to be moved and to move. Through this choreography ELLAS aims to explore this liberating potential of the dance.

1.30 p.m. – 6 p.m.

Tender Buttons / Hidden Gem & Music

Sunday, August 11, 2024, 3 p.m.

Summer-Dream-Prélude to Hannah Arendt. Reading of the correspondence between Hannah Arendt and Martin Heidegger

Actress Sonja Beißwenger and actor Philippe Goos read various passages of the correspondence between Hannah Arendt and Martin Heidegger.

When they first met in 1925, Martin Heidegger was a star of German intellectualism and Hannah Arendt his earnest young student. What happened between them back then will never be known, but both will honor their short intimacy for the rest of their lives. The reading with Sonja Beißwenger and Philippe Goos of a selection of enlightening and tender correspondence offers an insight into the inner workings of two important philosophers. Here the light is cast on two outstanding personalities of the intellectual history of the twentieth century. The reason not to withhold their intimacy to the public was the awareness of the heirs that such a refusal would open the door to a wealth of fabrications, sensationalism and dilettantism.

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In an age that is particularly susceptible to everything that remains "secret", an age that robs secrets of their character by replacing them with mundane everyday fantasies, such mechanisms can best be met if the documented "reality" is not concealed.

Sonja Beißwenger, * 6. October 1980 in Heilbronn is a German actress and radio speaker. 2001 to 2004 acting training at the Music and Theater College in Hanover. From 2004/05 to 2008 ensemble member at the Schauspielhaus Hannover where she appeared again as a guest in 2015/2016. In 2009/2010 to 2015 she belonged to the ensemble of the state theater Dresden. Since 2015, she has been working as a freelancer with engagements at the Salzburger festival, at the theater Düsseldorf and Frankfurt, at the Nibelungen-festival Worms and the Berliner Ensemble. In addition, she teaches as a lecturer at the Hanover University of Music, Theatre and Media in the acting department and is regularly employed as a radio speaker. In 2013 she was awarded the Erich Ponto Prize.

Philip Goos, * 1980 in Kiel. From 1995 to 2003 extra and supporting actor in the Kiel Opera and Theater. Afterwards acting training at the Music and Theater College in Hanover. Since the 2006/07 he is a permanent ensemble member at Theater Hanover. Several works were created together with Thorleifur Örn Arnarsson such as the production of the Edda, which was awarded the German Theatre Prize DER FAUST. Philippe Goos is also a founding member of the independent group Kulturfiliale, which has been making productions in Hanover since 2006. In 2011, he was awarded the sponsorship prize Keep it up! of the Hannoverschen Schauspielhaus e.V. (GFS).

Friday, August 16, 2024, 7 p.m.

Summer-Dream-Prélude to Hannah Arendt

I can't imagine how I will live without you one day

A reading of letters from Hannah Arendt to and from her friends with **Dr. Beate Kasper, Christiane Claßen, Regine Balk** and musical accompaniment of **Joël Besmehn**.

Joël Besmehn is/was a member of various ensembles such as Vivid Voices or SUB5; she is a choir director. In Hanover, she studied school music at HMTB with a focus on jazz music. She works as a student councilor at a Hanoverian high school.

Christiane Claßen is a singer in the Leineperlen Choir (lesbian choir in Hanover); she has been involved in women's political issues for 40 years. She teaches integration courses.

Regine Balk is also a singer in the Leineperlen Choir; for many years she worked at the women's counseling center in Verden/Aller. She is a mother of three children and married to a woman.

Dr. Beate Kasper has been politically engaged for many years; she has worked as a consultant for schools and she is a lecturer at the International University in Hanover. All four women are interested in philosophical-political issues; they have dealt with Hannah Arendt and discovered how impressive women's friendships are.

Thursday, August 22, 2024, 6.30 pm

Summer-Dream-Prélude to Hannah Arendt

Georg Hartmann: The 'Hannah Book' by Karl Jaspers: From independent thinking. Hannah Arendt and her critics

For a long time it was known that the philosopher and political writer Karl Jaspers wanted to write a book about his student and reformer of political philosophy Hannah Arendt. 1963, after the beginning of the dispute over Arendt's "Eichmann in Jerusalem" started, it did not reach any conclusion. Most recently, the two only agreed to terminate their pursuit. In these fragments now edited as part of the Karl Jaspers complete edition, Jaspers wanted to bundle several topics: A presentation of Arendt's person and work, in particular her report on the trial, his own confrontation with the Eichmann process and the person of Eichmann, as well as the question of reality and attitude of the German resistance in the time of National Socialism. Last but not least, as a whole and with systematic intent, he was concerned with two basic motives of his philosophizing, which in irritating tension stand together: to the attempt to want to think independently and the inevitable conflict in a historically and politically agitated time that calls into question the foundations of humanity.

Following the lecture by Georg Hartmann, editor of the Hannah book, a conversation with Reinhard Schulz will take place.

The event is a cooperation between the state academy Hanover, the Kestner Gesellschaft and the research center Hannah Arendt Oldenburg.

Georg Hartmann studied philosophy and religious studies in Tübingen; he now works as an editor on the Critical Complete Edition of the works of Karl Jaspers. Among other things, he published essays on Karl Jaspers, Gerhard Krüger and Jean Améry. He is currently working on the edition of the correspondence between Karl Jaspers and Ernst Mayer, which decisively accompanied the emergence of the three-volume philosophy.

Thursday, September 17, 2024, 6 pm

Summer Dream Prélude to Hannah Arendt

Prof. Dr. Juliane Rebentisch: The crisis of plurality

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Lecture by **Prof. Dr. Juliane Rebentisch**, with impulses from her book *The Dispute Over Plurality. Confrontations with Hannah Arendt* with subsequent discussion.

Juliane Rebentisch is a professor in philosophy and aesthetics at the College for Design in Offenbach am Main. She is a member of the college at the Frankfurt Institute for Social Research and Regular Visiting Professor at the German Department of Princeton University. She was president of the German Society for Aesthetics (2015-2018) and Vice President of the College for Design in Offenbach (2014-2020). In 2017, she received the Lessing Prize of the Free and Hanseatic City of Hamburg. In October 2024, she will take up a professorship for philosophy at the University of Fine Arts in Hamburg. Her main areas of work are aesthetics, ethics and political philosophy. Books, among others: *Aesthetics of the installation* (Suhrkamp 2003), *The art of freedom. On the dialectic of democratic existence* (Suhrkamp 2012), *Theories of contemporary art for introduction* (Junius 2013), *The dispute over plurality. Disputes with Hannah Arendt* (Suhrkamp 2022, nominated for the non-fiction prize of the Leipzig Book Fair).

Wednesday, October 2, 2024, 6 pm

Summer-Dream-Prélude to Hannah Arendt

Hannah Arendt, Margarethe von Trotta, 2012, Film screening

Hannah Arendt (2012), is a biopic by Margarethe von Trotta on the philosopher Hannah Arendt (1906-1975).

The film takes place in the years 1960 to 1964. The plot revolves around the so-called Eichmann process, which had become possible after the Mossad tracked down Adolf Eichmann, who had been in hiding in Argentina, and kidnapped him to Israel. Hannah Arendt proposes the magazine *The New Yorker* to report on the trial in Jerusalem. The editor William Shawn is enthusiastic about the offer of the thinker valued for her political-historical analysis.

The viewer is informed about the dialogues that Hannah Arendt has with her husband Heinrich Blücher, her friend Mary McCarthy, her boyfriend Hans Jonas, her secretary Lotte Köhler and her students, as well as about her political-philosophical considerations.

Throughout course of the process, Adolf Eichmann does not turn out to be a bestial monster but a mediocre bureaucrat, which surprises Hannah Arendt.

After two years of intensive work, extensive research and many discussions, Hannah Arendt finally writes the series of articles impatiently awaited by everyone, immediately provoking an unexpected scandal in the United States, Israel and in the world.

Many of her friends also criticize her fiercely. Above all, Hannah Arendt is accused of her accusations to the Jewish councils of having cooperated with the German authorities, her thesis of the "banality of evil" and lack of love for Jews.

Hannah Arendt, however, remains consistent in her attitude and does not shy away from arguments. At their lectures, the lecture halls are overcrowded, the students listen with enthusiasm to their analyses and intrepid conclusions. Out of all her friends only her husband Heinrich Blücher as well as Mary McCarthy and Lotte Köhler stand by her.

In the leading roles, Barbara Sukowa plays Hannah Arendt, Axel Milberg portrays Heinrich Blücher and Klaus Pohl plays Martin Heidegger.

Sunday, October 13, 2024, 12 pm - 6 pm

Finissage

Happy Birthday, Hannah Arendt

Amor Mundi - why is it so hard to love the world?

— Hannah Arendt, *Thought Diary*, 1953

As *the wave* transforms into a new horizon, the prelude unfolds as invitation, introduction and dream: *Is a poem real? Is a work of art real? Or does it all take place in the mind, the very place we need to distrust in order to keep our peace?* The collection of almost one hundred poems by **Ugo Rondinone** embraces the monumental space in a dense, sublime gesture; this is the artist's act of *amor mundi*, his *thought diary*, made up of handwritten poetic notes, irregular and clumsy pencil strokes on paper, letters and confessions, elementary passions of a love for the world that is in disarray, haiku-like exercises of silence in an ordinary chaos of everyday life. The poems, like people standing up in a vertical position, turn into the animal masks for the tribunal scene, an updated version of a theater of cruelty.

Iman Issa's work is a kind of ritual, a gathering of surrogates and doubles, in the confluence of thought, judgment and will, Arendt's fabric of the life of the mind. Humble words and invisible faces evoke souls in the void and in tension, both solid and vulnerable, unstable and enclosing, liberating like the kites of **El Hadji Sy**, floating in the galaxy of a future universe, dancing in and out of painting in a frenzy of gestural abstraction, *chimes of freedom. I myself, I also dance... Love is the "weight of the soul", its law of gravity, that which brings the movement of the soul to rest*, according to Arendt, following Augustine. *For bodies desire nothing else through their weight than what souls desire through their love. We are the poems, says the artist, we are 'inter-esse'*, adds the thinker, with precision and irony, with resistance and resilience. Her voice radiates certainty and strength; her face, obscured by a cloud of smoke, is a surface of clarity and meaning. *I need to understand*, Arendt speaks stubbornly, challenging her self-confidence, a source of thoughtfulness and emancipation, like the delicate yet firmly delineated lines of her portrait in **Gabrielle Goliath's** *Beloved* series (or as Christina Sharpe puts it - with characteristic composure - *be loved*).

Beloved is an ode, a work of the heart - a work of appreciation, gratitude and love - that celebrates a chorus of radical and everyday female personalities: Women poets, priests, activists, artists, parents

and child prodigies. The drawing of Goliath opens up a choreographic space of the self: *I know the emptiness, I know the heaviness, I dance, I dance....* **Iman Issa's** self-portrait (*Self as Hannah Arendt*) expands this space by constructing an elongated white rectangle accompanied by a caption that reads: *I as Hannah Arendt, who, when confronted with Germans who are ashamed of being German, does not mention that she is in fact ashamed of being human.* Issa is a stand-in, a collective self-portrait of responsibility and moral courage, possibly a double portrait of freedom and authority, offering an alternative that confronts us with the possibility and indeed the necessity of developing human capacities to build, preserve and nurture.

Volo ut sis (I want you to be), a whisper leads us through real and imaginary spaces. Whose sound is that? *SO IT IS A LOVER WHO SPEAKS*, with her work from the *Never Tire* series, **Monica Bonvicini** returns to Roland Barthes' 1977 seminal treatise *A Lover's Discourse: Fragments*, an anatomy of desire and the language of love, the author's repertoire of images. Deconstructed and isolated by the artist's emancipatory gesture, Barthes' utterance takes on a sense of urgency; it gains a confrontational force, a proclamation of authority that foregrounds plurality and *amor mundi* as Arendt's manifesto of *We are free to change the world*.

Embedded in a subtle yet rigid grid reminiscent of a brick wall, Barthes / Bonvicini's words - all in capital letters - are solid blocks of spray paint and stencil, glaring with their bright red surface and pink background. The protest and rebellion rhetoric of *SO IT IS A LOVER WHO SPEAKS* mirrors the radical intimacy of Ugo Rondinone's sculptural painting *zweiteraprilzweitausendundsiebzehn*, 2017. The monumental burlap surface is covered with thick, bold brushstrokes of red oil paint and features an even pattern of horizontal rectangles that mimics a typical New York loft brick wall and is reminiscent of the artist's studio.

zweiteraprilzweitausendundsiebzehn, 2017 is another entry in Rondinone's diary of thoughts, a tableau vivant of belonging and personal history, a skin of life and time that goes beyond his own experience and unfolds as family history and biography across generations: The artist's father was a bricklayer, his mother a seamstress. Through the combination of bricks, sewing and paint, this work unites the professions of father, mother and son.

We find ourselves in a space of tradition and the past, surrounded by **Angela Bulloch's** monuments of legacy, totems of art-historical identity, symbols of permanence and continuity, closely observed by the *theatrum mundi* of the humanoid protagonists of Iman Issa's *Doubles* series: *Photograph-(Un)Like (M)Any Other(s)*, silent witnesses to the paradoxical simultaneity of events, affects and identities, epitomes of Arendt's pluralities, her longing and her trauma, potential allies of a visitor lost in the meanderings of the *vita activa*. Another possible signpost looms on the horizon: **Laima Leyton's** *I am here, and as you are here, you make me free*, a kaleidoscopic collection of moving images accompanied by musical and vocal commentary in response to Hannah Arendt's exercises in political thought.

Fatigue and vigilance, state of emergency, a sadness of excitement, desolation of energy: **Claire Fontaine's** lightbox *On Fire*, which appropriates the banality of contemporary communication - an emoji of a flame - suggests an ambiguous feeling: positivity, joy and passion, and at the same time a warning, reminding us of the atrocities and dangers of wars and fires caused by climate change and other ecological disasters. A new, contemporary icon is born: spiritual and trivial at the same time, a flame of *amor mundi*, a fervent sign of protest and disobedience, as powerful as a brickbat, a projectile wrapped in a threatening message thrown through a window as a warning. Claire Fontaine's sculptures, *Boire la mer à Gaza brickbat* and *The Punishment of Gaza brickbat*, are made of bricks wrapped in book covers. The size of the spines has been adapted to the thickness of a brick, giving the impression that all the books are the same size. This gesture of petrification emphasizes the illegibility of these objects, their inaccessibility to the majority of the population and the difficulty of attributing a use value to written texts in the current context. Love is the "weight of the soul", its law of gravity, which brings the movement of the soul to rest, a refrain for the uncertain times and for a grieving life that bounces back in unison, a diary of grief and a necessary healing.

Love is both a challenge and a compromise in our lives as a process: Arendt's *cycle of the evolution of appearance, the evolution of disappearance*. *Mother of Kites* - a heroine of freedom - is a welcome and a farewell, *floating proudly above the new horizon*, which is a wave (Ewa Partum). The conclusion is the beginning and the reversal, of the *vita activa*, which is a call to action, an agent of the fragility of human affairs, of communal affairs, a call for *whom* and with *whom*: an uprising of *inter-est*.

List of artists whose works are on view in the exhibition ***Ich selbst, auch ich tanze. Summer-Dream-Prélude to Hannah Arendt*** in alphabetical order:

Monica Bonvicini was born in Venice, Italy, in 1965. She lives and works in Berlin. She studied at the Berlin University of the Arts and the California Institute of the Arts, Valencia, California. She has been Professor of Sculpture at the Berlin University of the Arts since 2017. In her work, Bonvicini refers to socio-political, power and gender-related issues and examines their impact on society.

Her work has been shown at many major biennials, including Berlin (1998, 2004, 2014), La Triennale Paris (2012), Istanbul (2003, 2017), Gwangju (2006), New Orleans (2008), Venice (1999, 2001, 2005, 2011, 2015) and Busan (2020). She has had solo exhibitions at Palais de Tokyo, Paris, France (2002); Modern Art Oxford, Oxford, UK (2003); Secession, Vienna, Austria (2003); Städtisches Museum Abteiberg, Mönchengladbach, Germany (2005, 2012); Sculpture Center, New York, NY, USA (2007); Art Institute of Chicago, Chicago, IL, USA (2009); Kunstmuseum Basel, Switzerland (2009); Frac des Pays de la Loire, France (2009); Kunsthalle Fridericianum, Kassel, Germany (2011); Centro de Arte Contemporaneo de Málaga, Málaga, Spain (2011); Deichtorhallen Hamburg, Germany (2012); Kunsthalle Mainz, Germany (2013); BALTIC Center for Contemporary Art, Gateshead, UK (2016); Berlinische Galerie, Berlin (2017); Belvedere 21, Vienna, Austria (2019); OGR Officine Grandi Riparazioni, Turin, Italy (2019); Kunsthalle Bielefeld, Bielefeld, Germany (2021), Kunsthaus Graz, Graz, Austria (2022); Kunstmuseum Winterthur, Winterthur, Switzerland (2022); Bauhaus Dessau, Germany (2022); Neue Nationalgalerie, Berlin, Germany (2022).

Angela Bulloch was born in 1966 in Rainy River, Ontario, Canada. She lives and works in Berlin. Bulloch studied at Goldsmiths, University of London. She has been a professor of time-based media at the HFBK Hamburg since 2018. Her work spans many media and manifests her interest in systems, patterns and rules as well as her preoccupation with the history of forms and human interaction.

Bulloch's solo exhibitions include: Paradigme perpendiculaire, Musée d'Arts de Nantes (2022); Angela Bulloch, Museum Art.Plus | 2-RAUM, Donaueschingen (2019); Angela Bulloch. Heavy Metal Stack of Six, Serralves Museum, Porto (2019); Anima Vectorias, MAAT, Lisbon (2019-20); Angela Bulloch, Omi International arts Center, The Fields Sculpture Park, Ghent, NY (2017); Considering Dynamics & The Forms of Chaos, Sharjah Art Museum, Sharjah (2016); Short Big Drama, Witte De With, Rotterdam (2012); Time & Line, Städtische Galerie, Wolfsburg (2011); Information, Manifesto, Rules And Other Leaks... , Vattenfall Prize for Contemporary Art, Berlinische Galerie, Berlin (2011); The Space that Time Forgot, Städtische Galerie im Lenbachhaus, Munich (2008); Angela Bulloch, The Power Plant, Toronto (2006); Vehicles, Le Consortium, Dijon (2005); Angela Bulloch, Modern Art Oxford, Oxford (2005); To the Power of 4, Secession, Vienna (2005); Angela Bulloch, Z-Point, Kunsthaus Glarus (2001).

Gabrielle Goliath was born in 1983 in Kimberley, South Africa. She lives and works in Johannesburg, South Africa. Goliath is currently a PhD candidate (Live, Interdisciplinary & Public Art) at the Institute for Creative Arts at the University of Cape Town. Her artistic practice lies at the intersection of art and activism, challenging the paradigms of racialized and sexualized violence that underpin post-colonial and post-apartheid societies.

Goliath's recent exhibitions include Rewilding, Kunsthaus Baselland, Basel (2024); This Song is For... Vol. 1, 2021, Frac Bretagne, Rennes (2024); Chorus, Dallas Contemporary, Dallas (2022); This song is for..., Kunsthaus Baselland, Basel (2022); The Normal, Talbot Rice Gallery, Edinburgh (2021); This song is for..., Konsthall C, Stockholm (2021); Our Red Sky, Göteborgs Konsthall, Göteborg (2020); and The Power of my Hands, Musée d'Art Moderne, Paris (2020). She participated in the Sharjah 15 Biennial (2023), Jaou Photo, Tunis (2022), the Kochi Muziris Biennial (2021) and the 60th International Art Exhibition of the Biennale di Venezia.

Claire Fontaine is an artist collective that was founded in Paris in 2004. It is currently based in Palermo (Italy). Claire Fontaine, who took her name from the famous notebook brand that also pays homage to Marcel Duchamp's Fountain from 1917, describes herself as a "ready-made artist". She has developed a form of neo-conceptual art that questions the problems and paradoxes of capitalism in her works (neon, video, sculpture, painting and text). In particular, Claire Fontaine takes a critical look at the political and aesthetic norms of the art world.

Her most recent solo exhibitions and projects include 2024: Beauty is a ready-made, Atelier Hermès, Seoul, Korea, Reproductions, Mennour, Paris, France, 2023: Become a Sea, Galerie Neu, Berlin, READYMADE EMOTIONS, T293, Rome, Italy, IL PERSONALE, Site Specific Installation (installed after winning the 21. Premio Ermanno Casoli Prize) Elica, Fabriano, Italy, 2022: Bientôt', Air de Paris, Paris, France, Star Reply Forward Copy Info Delete, Memphis, Linz, Austria, 2020: I - We - Yes, studioconcreto, Lecce, Italy, 'Siamo Con Voi Nella Notte' Museo Novecento, Florence, Italy, 2019: Your money and your life, Galeria Avenida da Índia, Lisbon, Portugal, Too Late to Read, Longtang, Zurich, Switzerland, La borsa e la vita, Palazzo Ducale Genova, Genoa, Italy, Les Printemps seront silencieux, Confort Moderne in Poitiers, Poitiers, France, OK NO, SYNNIKA, Frankfurt am Main, Germany. .. 2024 Claire Fontaine participated in the following group exhibitions: Foreigners Everywhere, Biennale di Venezia, Venice, Italy, 6th Mardin Biennial, Mardin, Turkey, ALIAS, Museum Leuven, Leuven, Belgium, A Model, Mudam, Luxembourg, Luxembourg.

Iman Issa was born in Cairo, Egypt, in 1979. She lives and works in Berlin. She received her MFA from Columbia University, New York. Issa is Professor of Performative Sculpture at the Academy of Fine Arts in Vienna. In her work, she interweaves post-conceptual perspectives of contemporary art with political contexts that originate beyond the North Atlantic dominated space, allowing universalist narratives to be both perpetuated and challenged. She uses a variety of forms and strategies to explore the political and personal associations of history, language and the object.

She is the recipient of the 2017 Vilcek Prize, the 2015 Louis Comfort Tiffany Foundation Award, the 2013 Abraaj Group Art Prize, and the 2012 HNF-MACBA Award, and was nominated for the 2017 National Gallery Prize, among others. Recent group and solo exhibitions include DAAD, Berlin; Kunstmuseum, St. Gallen; Whitney Biennial, New York; Bielefelder Kunstverein, Bielefeld; Hamburger Bahnhof, Berlin, Kunsthalle Lissabon, Spike Island, Bristol; Lisbon; MACBA, Barcelona; Perez Museum, Miami; the 12th Sharjah Biennial; the 8th Berlin Biennial; MuHKA, Antwerp; New Museum, New York; and KW Institute of Contemporary Art, Berlin.

Laima Leyton was born in Brazil in 1977. She lives and works in London, UK. Rooted in the contemporary art scene of São Paulo, Leyton is a producer, musician, activist, artist, mother and teacher whose credentials are firmly established in the music world as one half of Mixhell alongside her husband Iggor Cavallera (Sepultura, Cavallera Conspiracy) and for her work with Soulwax. In her debut album 'Home', released in 2019 via DEEWEE and The Vinyl Factory, Leyton explores the tension between the two drivers of her life: domesticity and creativity.

Inspired by Alejandro Jodorowsky, Bill Viola and Laurie Anderson, her recordings express her everyday life. Instead of staging the live show in the usual performance spaces, she decided to manifest the theme and intimacy of the record by bringing it directly into people's homes (the Guardian referred to this as a 'Domestic Disco'). In her work as a teacher and activist, Leyton works closely with In Place of War, which empowers people in conflict and crisis zones to create music, art and culture as a form of survival. With Ipow she has taught music production in Uganda, Tanzania and Palestine and from there helped develop GRRRL with women from Ghana, Bangladesh, Brazil, Venezuela, Zimbabwe and the UK.

Ewa Partum was born in Grodzisk Mazowiecki, Poland, in 1945. She lives and works in Berlin. Partum belongs to the first generation of Polish conceptual artists who paved the way for feminist performance and body art and bear witness to the political activism of the former Eastern Europe. Partum, who affirms that "every act of thinking is an act of art", focuses on the political economy of signs and the materialization of language in her actions and installations in public space as well as in her mail art and visual or "active" poetry.

Ewa Partum has participated in numerous solo and group exhibitions in recent years, including Wack! Art in the Feminist Revolution at MoCA Los Angeles (2007); European Contemporary Art Biennale Manifesta 7 in Italy (2008); re.-act. - Feminism - Performance Art of the 1960s and 70s today at the Akademie der Künste in Berlin; REBELLE. Art and Feminism 1969-2009 at the Museum voor Moderne Kunst in Arnhem; Gender Check. Femininity and Masculinity in the Art of Eastern Europe at the Museum Moderne Kunst in Vienna (2009); Promesse du passé at the Centre Pompidou in Paris (2010); Intense Proximity, La Triennale at the Palais de Tokyo in Paris (2012); 18th Sydney Biennale (2012-13); Bigger Splash Painting after Performance, Tate Modern, London (2012-13); Transmissions: Art in Eastern Europe and Latin America, 1960-1980, MoMA, New York (2015-16). Most recently, Ewa Partum was awarded the Lovis Corinth Prize 2024 by the Kunstforum Ostdeutsche Galerie Regensburg, where the retrospective "ewa partum: my touch is a touch of a woman" (until September 8, 2024) is currently on display

Ugo Rondinone was born in Brunnen, Switzerland, in 1964. He graduated from the Academy of Applied Arts in Vienna. He lives and works in New York City. Described as a romantic minimalist, Rondinone creates haunting reflections on nature and the human condition, developing an organic formal vocabulary that combines various sculptural and painterly traditions. His comprehensive vision of human nature has resulted in a diverse range of two- and three-dimensional objects, installations, videos and performances. Rondinone's central themes include the exploration of spatial aspects and the visualization of time and transience, drawing inspiration from both ancient and modern cultural sources

Recent solo exhibitions include: burn to shine, Museum SAN, Wonju (2024); burn to shine, Fosun Foundation, Shanghai (2023); sunrise. east, Städel Museum, Frankfurt (2023); the sun and the moon, Storm King Art Center, New Windsor, New York (2023); when the sun goes down and the moon comes up, Musée d'art et d'histoire, Geneva (2023); the water is a poem unwritten by the air no. the earth is a poem unwritten by the fire, Petit Palais, Paris (2022-23); burn shine fly, Scuola Grande di San Giovanni Evangelista, Venice (2022); vocabulary of solitude, Museo Rufino Tamayo, Mexico City (2022), LIFE TIME, Schirn Kunsthalle, Frankfurt am Main (2022); nude in the landscape, Belvedere 21, Vienna (2021-22); vocabulary of solitude, Auckland Art Gallery Toi o Tāmaki, Auckland (2021-22); your age and my age and the age of the rainbow, Belvedere Palace Garden, Vienna (2021); Ugo Rondinone. a wall. a door. a tree. a lightbulb. winter, Sørlandets Kunstmuseum, Kristiansand (2021); the sun + the moon, Lustwarande, Tilburg (2021); feeling the void and the rhone, Kunsthalle Marcel Duchamp, Cully (2021); we are poems, École des Beaux-Arts, Paris (2019-ongoing); everyone gets lighter, Kunsthalle Helsinki, Helsinki (2019); sunny days, Guild Hall, East Hampton (2019); your age and my age and the age of the sun, Fundación Casa Wabi, Mexico City (2018-19); vocabulary of solitude, ARKEN Museum for Moderne Kunst, Ishøj (2017)...

El Hadji Sy was born in Dakar, Senegal, in 1954. He studied at the École Nationale des Beaux-Arts in Dakar from 1973 to 1977. He lives and works in Dakar. Sy belongs to the second generation of Senegalese artists who came after the renowned École de Dakar. Together with the filmmaker Djibril Diop Mambéty, the dramaturge Youssoufa Dione and the philosopher Issa Samb, Sy founded the transdisciplinary art collective Laboratoire Agit-Art, where he was responsible for the spatial environments and the visual language of their performances.

As a curator, artist and activist, Sy has been instrumental in the development of a number of artist collectives, including Tenq and the interventionist group Huit Facettes, which was presented at Documenta 11. Sy's mystical and captivating paintings predate the current interest in black figuration. Combined with gestural abstraction, his paintings show an indexical trace of the artist's body, as if he had actually penetrated the substance of the work.

His work has been shown at the IFAN Museum of African Arts Dakar, the 31st Sao Paulo Biennale (2015), the Weltkulturen Museum Frankfurt (2015), the National Gallery Prague (2015), the U-Jazdowski Castle Centre for Contemporary Art, Warsaw (2016), Documenta 14 (2017) and the Whitechapel Gallery. He has collaborated with many artists and curators, including Clémentine Deliss, who has followed his work for 30 years, Hans-Ulrich Obrist, Alison Gingeras and Peter Pakesch.

Since 2018, choreographer **Mónica García Vicente** has been a major figure in Hanover's contemporary independent dance scene with her projects. After working as a solo dancer in Spain, Italy, Austria, the Netherlands, France and Switzerland, Vicente was a member of the Hanover State Opera from 2006 to 2017. Mónica García Vicente pursues a vision of art as a bridge between thought and lived experience, between emotion and embodied expression. In the last three years, she has focused on developing choreographic works that aim for an intimate profile, using women as a source of inspiration. Another focus of her work lies in a conceptual approach and the intensive examination of social and cultural-political content in her choreographies. She has shown her productions at the Pavillon and the Eisfabrik, among others.

At the same time, Mónica García Vicente has been developing the Connection Dance Center (CDC) for amateur dancers in cooperation with Stadtteilkultur Hannover since 2022. CDC is a so-called educational series consisting of workshops, rehearsals and performances to offer professional experience in the dance world for young dancers (12 participants per year between 16-28 years). In future years, it is Mónica's vision that these two lines will expand and benefit both from their own endeavors and from each other. The professionals of the projects serve as mentors for young amateurs and show them the work opportunities in the world of dance, while the CDC project allows for the exploration and testing of new formats.

Having worked intensively in the independent scene in the city of Hanover, I would like to have an infrastructure that supports my work and to be able to offer the actual quality that it has. Only with a long-term perspective can sustainable work be created in which resources and ideas progress at the same pace.

Exhibition

Facade

Ewa Partum. New Horizon Is A Wave

10. August to 13. October 2024

The Kestner Gesellschaft is delighted to present a new project for the facade of its building: a neon work *new horizon is a wave* by Polish artist **Ewa Partum**.

The visual poet and pioneer of Eastern European feminist and conceptual art, Ewa Partum, created the poetic manifesto *new horizon is a wave* in 1972 while contemplating the shores of the Baltic Sea and reflecting on the constraints of socio-political life under the communist regime. Originally conceived as a stamp drawing as part of Partum's iconic series *poem by ewa* and distributed worldwide by the artist through her own now legendary gallery Adres in Łódź (which was soon to become a center of Polish mail art), *new horizon is a wave* was perceived as a bold announcement of the new, carrying a prophetic message of the need for a better future, a new perspective based on change, constant movement and plurality.

As the line where the earth's surface and the sky seem to meet, the horizon marks the boundary of knowledge and experience - a boundary where the known and the unknown converge, where what we can see and traverse meets what is unseen, still unexplored and possibly impenetrable. Whether on a foggy day or a crystal clear blue sky, the horizon is the beginning of a new frontier, a zone of challenge and promise. For Ewa Partum, (a) new horizon is a wave: a never-still, often unpredictable, ever-evolving current, a revolutionary force that brings progress and rejuvenation, beyond dreams and desires, an embrace of the vastness of life and the interconnectedness of all things, ultimately a tender hint of hope and faith in the infinite possibilities of the unexplored territories that stretch before and behind us.

The critical gesture of *new horizon is a wave* has accompanied Ewa Partum through more than half a century of her life and career to date, taking on new meanings as well as different forms and representations. The Kestner Gesellschaft is proud to present the original version of the work - a stamp drawing from 1972 - as well as the cinematic version from 2017 at the Lyon Biennale with a static shot of the stormy sea and the new rendition of *new horizon is a wave* as a neon work, radiating with the intense and vibrant electric blue across the turquoise surface of the building's glass facade, once again powerfully pointing to its urgency and relevance.

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Ewa Partum (born 1945 in Grodzisk Mazowiecki, Poland) belongs to the first generation of Polish conceptual artists who paved the way for feminist performance and body art and testified to the political activism of the former Eastern Europe. Partum, who affirms that "every act of thinking is an act of art", focuses on the political economy of signs and the materialization of language in her actions and installations in public space as well as in her mail art or visual or "active" poetry.

Ewa Partum has participated in numerous solo and group exhibitions in recent years, including Wack! Art in the Feminist Revolution at MoCA Los Angeles (2007); European Contemporary Art Biennale Manifesta 7 in Italy (2008); re.-act. - Feminism - Performance Art of the 1960s and 70s Today at the Akademie der Künste in Berlin; REBELLE. Art and Feminism 1969-2009 at the Museum voor Moderne Kunst in Arnhem; Gender Check. Femininity and Masculinity in the Art of Eastern Europe at the Museum Moderne Kunst in Vienna (2009); Promesse du passé at the Centre Pompidou in Paris (2010); Intense Proximity, La Triennale at the Palais de Tokyo in Paris (2012); 18th Sydney Biennale (2012-13); Bigger Splash Painting after Performance, Tate Modern, London (2012-13); Transmissions: Art in Eastern Europe and Latin America, 1960-1980, MoMA, New York (2015-16).

Ewa Partum was recently awarded the Lovis Corinth Prize 2024 by the Kunstforum Ostdeutsche Galerie Regensburg, where the artist's retrospective "ewa partum: my touch is a touch of a woman" (until September 8, 2024) is currently on display.

Curator: Adam Budak

We would like to thank Galerie Mathias Güntner for their generous support.

The logo for Kestnergesellschaft is located in the bottom right corner. 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 slightly tilted to the right.

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Opening performance

Saturday, 10. August, 13.00 Timekeeper

Mónica García Vicente. ELLAS

Since 2018, choreographer **Mónica García Vicente** has been a major figure in Hanover's contemporary independent dance scene with her projects. After working as a solo dancer in Spain, Italy, Austria, the Netherlands, France and Switzerland, Vicente was a member of the Hanover State Opera from 2006 to 2017. Mónica García Vicente pursues a vision of art as a bridge between thought and lived experience, between emotion and embodied expression. In the last three years, she has focused on developing choreographic works that aim for an intimate profile, using women as a source of inspiration. Another focus of her work lies in a conceptual approach and the intensive examination of social and cultural-political content in her choreographies. She has shown her productions at the Pavillon and the Eisfabrik, among others.

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Exhibition

07. August - 15. August 2024

Casey Spooner. SPOONER2020

Hallen05 - Art Festival - Berlin Art Week, Berlin

Hallen05 - Artfestival - Berlin Art Week, Berlin

The Kestner Gesellschaft is delighted to be invited by **Hallen05** on the occasion of **Berlin Art Week** and has the honor of presenting the American artist **Casey Spooner** with his work *SPOONER2020*.

In 2020, Casey Spooner created the figure of a president as an alternative to the traditional head of state. With this project, he ran for president of the USA in 2020. A president that the USA and the rest of the world have never seen before. Queer, artistic, outspoken, eccentric, elegant, sensitive, provocative, sexy, humanistic, empathetic, strong and fragile, charming and full of integrity. This vision of the president and part of the artistic concept is now being shown again, shortly before the US elections. It is an attempt to make a political statement against increasingly conservative, fascist and reactionary tendencies and the resulting threat of censorship of freedom of expression and artistic freedom. In this respect, *SPOONER2020* is more relevant than ever in 2024. In addition to the installation, a performative program is planned.

Casey Spooner was born in 1970 in Athens, Georgia, USA. He is a multifaceted artist renowned for his innovative blend of music, performance, and visual arts. Best known as the co-founder of the electroclash duo **Fischerspooner**, Spooner has impacted the contemporary art scene with significant work featured at the Museum of Modern Art (MoMA) and the Solomon R. Guggenheim Museum in New York. His influence extends to Europe, with notable exhibitions at the Centre Pompidou in Paris and Mumok in Vienna. Spooner's work often challenges traditional boundaries, engaging with themes of identity, technology, and consumer culture. Key collaborations with influential figures like Jeffrey Deitch, Gavin Brown, and Klaus Biesenbach furthered his reach with institutional opportunities, including involvement with the Neue Nationalgalerie in Berlin. Navigating and merging the worlds of music, performance, and visual art, Spooner's work redefines contemporary aesthetics and cultural narratives, establishing him as a vital figure in our global art community.

Casey Spooner lives and works in Berlin and Paris.

Presented by Kestner Gesellschaft

Curator: Robert Knoke

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Wilhelm Hallen
Kopenhagener Str 60-68
13407 Berlin

September 7 - September 15, 2024
11 am - 8 pm

We would like to thank Wilhelm Hallen, Berlin for their generous support.

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Mediation and Educational program of the Kestner Gesellschaft

(Dr. Julia Meier & Katja Krause, Art education)

The Kestner Gesellschaft's outreach and education program encompasses many different areas that primarily seek to bring the themes and artistic content of the respective exhibitions closer to a wide audience. As Paul Klee said, "Art does not reproduce the visible, but makes visible", it is clear that art is often about intangible or emotionally complex content, which initially requires special attention and a careful approach. It is also important to understand that the idea of the liberal arts is primarily concerned with the socially impermissible, unspeakable or intangible and can therefore never be a direct representation of real conditions, but rather their artistic realization, i.e. the presentation of different facets of the human condition.

Guests from Science, Art, Culture, Fashion, Literature and Film

In keeping with the history and exhibition venue of the Kestner Gesellschaft, contemporary artistic trends will be presented in an interdisciplinary manner in the form of guest lectures, panel discussions and performances followed by discussions. Academic teachers, performers, fashion designers, filmmakers, authors and many other cultural creators are invited to take part in the weekly supporting program to enable an active, current and lively exchange of ideas, thoughts and visions. We would like to know what your reactions are to the exhibited works, what experiences are made, what questions arise, what actions might follow?

Kestnerkids: Pedagogical Programs for Children and Teenagers

Educational programs for children and young people to bring them closer to art Just like our educational program and its concepts of art education for children and young people, the aim here is to create a place of education that is, in Jean Piaget's words, "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

The spatial conditions in the exhibition halls alone change over the course of the year.

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.

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Guided tours

Please refer to our website for the current dates of guided tours.

There is also the "Members Special" format - individual guided tours by the director exclusively for members of the Kestner Gesellschaft in smaller groups.

Dates of events and lectures

Tuesday, August 13, 2024, 6 pm

QUO VADIS, Kestner Gesellschaft?

Part 3: Ethics of work, or the mere life of institutional practice. How to work together, between collectivity and individual approach.

With registration

Saturday, August 17, 2024, 9.30 am

Yoga-Art-Brunch

With Anna Semenov from Polyयोग

With registration

Sunday, August 25, 2024

**TOGETHERHOOD. An artistic-urban intervention through Hanover's city center
A project by transparadiso (Barbara Holub & Paul Rajakovics, Vienna)**

With registration

Saturday, September 14, 2024, 9.30 am

Yoga-Art-Brunch

With Anna Semenov from Polyयोग

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Friday, September 20, 2024, 6 p.m.

**AI and Art. Does the future of visual art lie in artificial intelligence?
A lecture by Boris Eldagsen, Mario Klingemann and Dr. Anke Schierholz**

With registration

Saturday, September 21, 2024, 3 - 4.30 pm

**Kestnerkids make art
4 - 6 years**

With registration

Sunday, September 22, 2024, 11 am - 1 pm

**Kestnerbanden
Creative action for parents with children from 3 - 12 years**

With registration

Saturday, September 28, 2024, 3 - 5 pm

**Kestnerkids make art
6 - 8 years**

With registration

Saturday, September 28, 2024, 11 am - 12.30 pm

**Kestnerkids make art - Goes International
5 - 11 years**

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With registration

Saturday, Oktober 5, 2024, 3 - 5 pm

Kestnerkids make art

8 - 12 years

With registration

Sunday, October 6, 2024, 11 am - 1 pm

Kestnerbanden

Creative activity for parents with children from 3 - 12 years

With registration

Saturday, October 12, 2024, 10 am - 12.30 pm

Kestnerkids Make art - art buffet

6 - 8 years

Wednesday, November 20, 2024

Werther - A scenic performance

You can find more up-to-date information on our website in the press section at the bottom.

Handouts for download can be found on our website at the bottom of the exhibition.

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