

2021 Exhibition Program

Until 4 April 2021

Facade

Marcello Maloberti | Martellate

18 April – 8 August 2021

Exhibitions

Camille Henrot | Mother Tongue

Susan Hiller | Lost and Found

Facade

Sharon Lockhart | The Future Should Always Be Better

Project space

Moyra Davey | My Saints

100 Years of Joseph Beuys

Susan Hiller | First Aid: Homage to Joseph Beuys

Soundinstallation@Nikolaikapelle

Diamanda Galás | Broken Gargoyles

4 August – 1 September 2021

External location

Kestner Show in the Marktkirche: A Joint Project with Students from the Braunschweig University of Art

11 September – 26 December 2021

Exhibitions

Nicolas Party | Stage Fright

Ericka Beckman | Fair Game

Facade

Tim Etchells | Let It Come, Let It Come: The Time We Can Love

Outdoor opening performance

Marcello Maloberti | Circus

Project space

TBA

Please note that these dates are subject to change. Our extensive program of events will soon be available on our website: www.kestnergesellschaft.de.

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Exhibition

Camille Henrot | Mother Tongue

18 April – 8 August 2021

How can we find a way to bring order to the chaos of our lives? How do we deal with our simultaneous need for attachment and self-assertion? And how do we position ourselves with regard to social and personal expectations? The exhibition *Mother Tongue* by the French artist Camille Henrot (*1978 in Paris) revolves around existential emotions. The works in the exhibition reflect being drawn between the desire to retreat and the desire to engage – on both a personal and political level. Henrot's works navigate through a present caught between rational systems and intuitive knowledge. Kestner Gesellschaft is pleased to present the artist's first wide-ranging institutional solo exhibition of new works in drawing, painting and sculpture in Germany, accompanied by the large-scale fresco series *Monday*, and film installation *Saturday*. Henrot was awarded the Silver Lion at the Venice Biennale in 2013 for her groundbreaking piece *Grosse Fatigue*, as well as the Carte Blanche at Palais de Tokyo in Paris in 2017, resulting in her monumental exhibition *Days are Dogs*.

The title *Mother Tongue* can be read in different ways: It refers to language as a means of appropriating the world and to the mouth as a site of expression, appropriation and consumption. The title may also be read as a clue of the human developmental needs for attachment and separation, which begin at infancy and continue throughout life. This tension was the starting point for the ongoing series of drawings, paintings, and bronze sculptures *System of Attachment*.

In the time of the pandemic induced lockdown, the conflict between personal needs and positioning with regard to societal demands is more palpable than ever before. The new series *Is Today Tomorrow?* took shape during the first coronavirus lockdown, while Henrot, like many others, was practicing self isolation. This resulted in daily journal like works that reflect the specific moments in which they were created. Their titles reflect a specific temporality: All of them include the word 'day' in them, for example *Blue Monday*, *Wait Another Day* and *Ruin my Day*.

Individual, intimate explorations consistently lead to wide-ranging questions about the systems in which they are embedded, such as the social demands that are made of individuals and the effects of our actions on subsequent generations. The larger-than-life-size bronze sculpture *3,2,1*, which was created for the exhibition, shows that emotional work always goes hand in hand with processes of transformation and transition. In it, a hybrid human-bird creature sheds a tear over the amount of waste at its feet. Often accompanied by extensive research, Henrot's installations combine traditional representations, items she finds in her daily life, and personal experiences. She stages these materials and found objects in the exhibition space and points to the changeable, hopeful, rebellious, melancholic, or resigned position that we can assume in the face of our personal responsibility and the overwhelming expectations of the present moment.

Henrot's work has been recognized internationally with major solo exhibitions at the Palais de Tokyo in Paris (2017), the Kunsthaus Wien (2017), the New Museum in New York (2014), and at Tokyo Opera City Art Gallery (2019) among others. In 2021 the artist will also have a solo exhibition at the National Gallery of Victoria in Melbourne, Australia and participate in the Liverpool Biennial in England.

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The exhibition will be accompanied by a wide-ranging program of events, including discussions with experts from philosophy and psychology. A comprehensive exhibition catalog will be published, including contributions from Emily LaBarge, Legacy Russell, and Marcus Steinweg, as well as an interview with the artist. The catalog will be published in German and English by Walter König.

The exhibition is generously supported by the Niedersächsische Sparkassenstiftung, Sparkasse Hannover, the VHV Stiftung, the Bureau des arts plastiques at the Institut français, and the French Ministry of Culture as well as the Förderkreis of Kestner Gesellschaft.

Curator: Julika Bosch

Exhibition

Susan Hiller | Lost and Found

18 April – 8 August 2021

Languages construct worlds. If they die out, so does the shared culture of their speakers. Alongside the exhibition by Camille Henrot, the work *Lost and Found* (2016) by the American artist Susan Hiller (1940–2019) will be shown.

Lost and Found is an audio collage of voices that recite anecdotes, songs, and memories in 23 different languages. The languages are extinct or nearly extinct, including Aramaic and Livonian. The recorded voices are accompanied by subtitles and an oscillating line that visualizes the sound waves. Viewers thus gain access to the different worlds of the speakers and are connected to them across time and space, through the physical experience of sound.

In her works, Susan Hiller combines an archaeological approach with an interest in the collective subconscious and in a cultural memory that is expressed not least through language.

Hiller has been featured in numerous retrospectives at venues including Bloomberg SPACE, London, UK (2020); the Polygon, Vancouver, Canada (2018); Officine Grande Riparazioni, Turin, Italy (2018); Pérez Art Museum, Miami, Florida, USA (2017); the Samstag Foundation, Copenhagen, Denmark (2014); the Musée d'Art Moderne et Contemporain, Toulouse, France (2014); Tate Britain, London, UK (2011); Moderna Museet, Stockholm, Sweden (2007); Castello di Rivoli, Turin, Italy (2006); Museu Serralves, Porto, Portugal (2004); ICA, Philadelphia, Pennsylvania, USA (1998), and ICA, London, UK (1986).

The exhibition is generously supported by the Förderkreis der Kestner Gesellschaft.

Curator: Lea Altner

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Facade

Sharon Lockhart | The Future Should Always Be Better

18 April – 8 August 2021

The American artist Sharon Lockhart (*1964, Norwood, Massachusetts) will present a glowing neon sign that reads "The Future Should Always Be Better" on the facade of the Kestner Gesellschaft. The statement will have the effect of an advertising slogan facing the square in front of the building. The slogan seems highly relevant to the current moment during the coronavirus pandemic. At the same time, the artist addresses society's expectation of a better future.

Sharon Lockhart deals with social issues in her conceptual works. With this installation for the Kestner Gesellschaft, the artist, internationally known for her films and photographs, is turning to a new medium for the first time: neon lettering.

Sharon Lockhart studied at the San Francisco Art Institute and ArtCenter College of Design in Pasadena, California. As a professor, she has taught at the University of Southern California's Roski School of Art and Design and at the California Institute of the Arts. Lockhart lives and works in Los Angeles, California.

Curator: Adam Budak

Project space

Moyra Davey | My Saints

18 April – 8 August 2021

With its project space, the Kestner Gesellschaft is establishing another new format. The space will mainly present films by international artists alongside the exhibitions. The first artist to be featured is Moyra Davey (*1958 in Toronto) from Canada, who works in photography as well as film and makes writing her artistic practice.

Moyra Davey's films consist of loosely connected, moving images and contain personal narratives that resemble internal monologues. By relating her own experiences to those of well-known artists, writers, and philosophers, Davey's films are also reflections on the nature of existence, thought, and the human condition. In the film *My Saints* (2014), for example, she asks her family and friends about *The Thief's Journal*, the radical, semi-autobiographical novel by the French writer Jean Genet.

Davey studied at Concordia University in Montreal and the University of California in San Diego. In 1989 she was accepted to the Independent Study Program at the Whitney Museum of American Art in New York. Davey has had international solo exhibitions at the Fogg Art Museum in Cambridge, Massachusetts (2008), Kunsthalle Basel (2010), Tate Liverpool (2013), the Institute of Contemporary Art at the University of Pennsylvania in Philadelphia (2014), and the Museum Moderner Kunst Stiftung Ludwig in Vienna (2014). In 2017 she participated in documenta 14 in Athens. Moyra Davey lives and works in New York.

Curator: Adam Budak

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100 Years of Joseph Beuys

Susan Hiller | First Aid: Homage to Joseph Beuys

18 April – 8 August 2021

The Kestner Gesellschaft is celebrating the 100th anniversary of the birth of Joseph Beuys, one of Germany's greatest artists, with a series of events. The Kestner Gesellschaft devoted two extensive solo exhibitions to Joseph Beuys in 1975 and 1990. These two outstanding exhibitions will be commemorated with a special presentation of Susan Hiller's *First Aid: Homage to Joseph Beuys* (1969–2016). For over 40 years, Susan Hiller has collected holy water from sacred places around the world and exhibits her samples in glass bottles in antique felt-lined medicine cabinets—an homage to Beuys.

Additional events are being planned and will be announced soon.

Soundinstallation@Nikolaikapelle

Diamanda Galás | Broken Gargoyles

Saturday, 17 April 2021

As one of the leading American performance artists, experimental singer Diamanda Galás (*1955, San Diego, California) explores the greatest threats to humanity, including topics such as AIDS, mental illness, and social inequality. The "Callas of the avant-garde," who uses her classically trained voice like an instrument, has worked with prominent directors. She has been featured in Francis Ford Coppola's film *Bram Stoker's Dracula* and Oliver Stone's *Natural Born Killers*, among others.

Curator: Robert Knoke

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Exhibition

Nicolas Party | Stage Fright

11 September – 26 December 2021

The artist Nicolas Party (*1980 in Lausanne, Switzerland) has created a work that examines painting and its history down to the smallest detail: How is light generated in a picture? How do colors work together? What effect do different brushstrokes have? It is not only the basic elements of painting that interest the Party, but also their reception. The artist extends his painting across the entire exhibition space, and beyond: canvases are painted along with the walls, ceilings, and the building's exterior walls. Party thus offers a striking demonstration of the significance that the surroundings as well as the architectural and institutional context have for viewing pictures. In his portraits and landscape paintings, the focus is not on the exact image, but on transformation through material, color, and composition. The result is fairytale-like, surreal imagery between the poles of representation and abstraction, observation and imagination. The artist has developed a recognizable style that is characterized by bright colors, two-dimensionality, and graphic elements. He often verges into the decorative and questions the conventions of figurative painting.

Party's pictures make their art-historical influences very visible, from medieval art to 19th- and 20th-century painters such as Giorgio Morandi, Ferdinand Hodler, and René Magritte: "If you decide to paint an apple, you enter into a dialogue with everyone who has ever painted an apple, and there are many," says Party. And so his works shift between times, nostalgic and futuristic at the same time.

Nicolas Party's work has been shown in exhibitions at venues including M WOODS in Beijing (2018), the Magritte Museum in Brussels (2018), the Hirshhorn Museum and Sculpture Garden in Washington, D.C. (2017), the Hammer Museum in Los Angeles (2016), and Kunsthall Stavanger in Norway (2014).

The exhibition is supported by the VHV Stiftung, the NORD/LB Kulturstiftung, and the Förderkreis der Kestner Gesellschaft.

Curator: Lea Altner

Exhibition

Ericka Beckman | Fair Game

11 September – 26 December 2021

A world governed by structures and systems in which performance and optimization are constant concerns, and gamification is used as a means to increase participation: Long before social media and virtual interaction, the video pioneer Ericka Beckman (*1951 in New York) explored these themes in her films beginning in the early 1980s. The exhibition presents two films by Ericka Beckman: her first 16mm film *You the Better* from 1983 and her latest film *We Are Labor* (2020), which will be shown for the first time in Germany. Both films negotiate the use of games as a means of structuring society. They raise the question: Can a dominant system ever be outwitted?

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With the exhibition, which was created in cooperation with the M Museum in Leuven, Belgium, the Kestner Gesellschaft is presenting Ericka Beckman's first institutional solo exhibition in Germany. This is intended to put a focus on this video pioneer who attracted attention early on in the 1970s with immersive video spaces and her criticism of patriarchal structures.

The artist was represented in the 2019 group exhibition *Where Art Might Happen: The Early Years of CalArts* at the Kestner Gesellschaft. Her experience at CalArts led her to collaborate on works with fellow artists such as Matt Mullican and Mike Kelley. It was only with the groundbreaking exhibition *The Pictures Generation, 1974–1984* at the Metropolitan Museum in New York (2009) that Beckman became known as one of the protagonists of the Pictures Generation.

Ericka Beckman lives and works in New York and Boston. She has had solo exhibitions at the MIT List Visual Arts Center in Cambridge, Massachusetts (2019) and at the Secession in Vienna (2017). In 2018, Kunst Werke Berlin presented a four-day screening of her works.

The exhibition is supported by the NEUSTART KULTUR art fund and the Förderkreis der Kestner Gesellschaft. It a joint production with the M Museum in Leuven, Belgium.

Curator: Julika Bosch

Facade

Tim Etchells | Let It Come, Let It Come: The Time We Can Love

11 September – 26 December 2021

Tim Etchells (*1962, Stevenage, UK) is an English playwright, performer, director, writer, and light artist. He works in different contexts, most prominently as head of the Performance Collective Forced Entertainment in Sheffield, founded in 1984. In recent years, Etchells has developed numerous works using neon and LED text sculptures that have been shown in public places around the world. Permanent installations by Tim Etchells can be found in Weston-super-Mare (2010), the Künstlerhaus Mousonturm in Frankfurt (2012), the Rosemount shirt factory in Derry, Northern Ireland (2013), and Lisbon (2014). Tim Etchells's project for the facade of the Kestner Gesellschaft will convey a message of hope and resilience, which is so important in these challenging times.

Etchells has worked with many visual artists, choreographers, and photographers in the past, including Meg Stuart, Elmgreen & Dragset, and Vlatka Horvat. He is currently professor of performance and writing at Lancaster University. One of his most recent projects is *Seen from Here: Writing in the Lockdown*, a collection of literary texts by various writers, performers, and artists from the United Kingdom that were written in spring 2020. Tim Etchells lives in Sheffield, UK and New York.

Curator: Adam Budak

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Project space

TBA

11 September – 26 December 2021

Outdoor opening performance

Marcello Maloberti | Circus

Saturday, 11 September 2021

The Italian artist Marcello Maloberti (*1966, Codogno, Italy) will install the work *Circus* (2003/2019) on Goserieplatz. The work is like a small amusement park with music and food around a market stall tent. Maloberti has been presenting his traveling circus in several cities in Italy and across Europe since 2003, including Imola, Mestre, Palermo, Vitry-sur-Seine (on the outskirts of Paris), and at the Thessaloniki Biennale of Contemporary Art. The temporary installation will bring different people together, including city residents as well as passers-by and visitors. Thanks to the role of the artist, who divides the responsibility for the project among all the participants, there are no hierarchies and an open space for exchange and dialogue is created. For a short time, the circus represents a new urban and social center.

Marcello Maloberti lives in Milan. For his artistic practice he finds inspiration in trivial events and urban contexts. The neorealistic visionary approach of his research often goes beyond the everyday and incorporates a poetic dimension. In his work, Maloberti tests the relationship between art and life by exploring new approaches in photography, video art, performance, installations, sculpture, and drawing to create a contemporary total work of art. After his facade project *Martellate* (*Das Publikum ist mein Körper*, 2020), *Circus* is the second work that he will be showing in Hanover.

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