

Empathy and Abstraction
Women and Modernism in Germany
31 10 15
28 02 16

The show *Empathy and Abstraction: Women and Modernism in Germany* opened at the Kunsthalle Bielefeld on October 30, 2015, but you still have until February 28 to see it. The exhibition offers visitors an opportunity to discover classic modern female painters—many of them previously unknown—as well as artists who are, to this day, continuing to develop modernist themes and motifs. The exhibition is sponsored by the Sparkasse Bielefeld and the Stadtwerke der Stadt Bielefeld.

Martin Disler. Paintings by the Painter
Konstantin Grcic. Images
19 03 16
03 07 16

From March 19 to July 3, the Kunsthalle Bielefeld will present two different exhibitions on two floors of the Kunsthalle.

On the third floor, *Martin Disler. Bilder vom Maler* (Martin Disler: Paintings by the Painter) features works by the Swiss painter Martin Disler, who died in 1996 at the age of only 46. His oeuvre has occasionally been classified as part of the Neo-expressionist movement in Germany; here, it is presented in the form of large paintings and prints from his estate, supplemented by several terra cotta sculptures. The show's title, *Paintings by the Painter*, refers to an autobiographical text by Disler, who began his artistic career as an author, but went on to achieve expressive figurations—also under the influence of mind-expanding drugs. Today, his work has attained a new currency in painting. The exhibition is supported by the Swiss cultural foundation PRO HELVETIA and the Kulturstiftung pro Bielefeld.

Abbildungen (Images) is the title of a show featuring design objects by Konstantin Grcic (b. 1965) on the second floor of the Kunsthalle. Grcic exhibits some of his objects from the past twenty-five years in relation to selected works from the Kunsthalle Bielefeld's collection. The context of a museum presentation in the building designed by Philip Johnson motivated today's most renowned industrial designer to present his objects with a variety of pedestal motifs, starting with Grcic's earliest surviving work, a pedestal for a pedestal sculpture by Constantin Brancusi. The office of Konstantin Grcic Industrial Design (KGID) has prepared the show's setting with great precision. As an exhibition, *Konstantin Grcic. Abbildungen* follows in the footsteps of previous shows at the Kunsthalle Bielefeld featuring works by Aino and Alvar Aalto (2005), as well as by Sou Fujimoto (2012). The parallel to Martin Disler's work has been drawn at Grcic's own request.

The show is sponsored by the Kunststiftung NRW, the Ministry for Family, Children, Youth, Culture and Sport of the state Northrhine-Westphalia and the Kulturstiftung pro Bielefeld.

Thanks to the initiative of the Stockmeier-Stiftung Bielefeld, admission to exhibitions at the Kunsthalle Bielefeld is free during the months of April and May.

Anohni – My Truth

23 07 16

16 10 16

From July 23 to October 16 the Kunsthalle Bielefeld will present the exhibition *Anohni. My Truth*. Anohni, born in 1971, also goes by the name of Antony Hegarty and is known as a musician. She is the singer for the renowned New York-based avant-garde group, Antony and the Johnsons. Anohni herself has curated part of the show. Here, the artist gathers a number of works by others that were, and still are, important to her. They include the photographs of Peter Hujar (1934 - 1987), who was regarded as the photographer of the "AIDS generation" in New York from the late 1970s to the 1980s. His portraits of artists, dancers, and intellectuals of the time visualize their personalities. Motifs from Hujar's other series can be read as metaphors for this complicated era. The drawings and sculptures by the American artist James Elaine (b. 1950) will be shown for the first time in Europe. Elaine is an artist from California, who, in his own way, has created images of great melancholy. Finally, Anohni refers to the Japanese Butoh dancer Kazuo Ono (1906 – 2010; the name is also spelled "Ohno"). Ono's performances combined traditional Japanese dance with European expressive dance, and have exercised considerable influence over Anohni's own performances.

Works by Anohni herself will be on display on the second floor of the Kunsthalle Bielefeld. For about a decade Anohni has been quietly creating a body of visual art that testifies to her intense feel for the haptic qualities of materials. She has produced collages made out of found pieces from everyday life and childhood objects; in addition, she has created encaustic (hot wax) paintings that tell of the material qualities of color.

Despite all of the poetry of the materials, Anohni continues to work on the major themes in her art—an awareness of the destruction of our environment through climate change in particular, and each individual's responsibility for this world. The show is sponsored by the Kulturstiftung des Bundes, the Kulturstiftung pro Bielefeld and the Stiftung der Sparkasse Bielefeld.

Hans Hofmann - Creation in Form and Color

05 11 16

19 03 17

From November 5, 2016, through March 19, 2017, the Kunsthalle Bielefeld, in collaboration with the Berkeley Art Museum (California, USA), will present the exhibition *Creation in Form and Color*, dealing with the work of the German-born painter, Hans Hofmann.

Hofmann was born in 1880 in Weissenburg, Bavaria, and died in 1966 in New York. After immigrating to the United States in 1932, he became one of the most influential teachers to a new generation of artists there, who, in turn, influenced the New York school of Abstract Expressionism. Artists such as Jackson Pollock, Lee Krasner, and Helen Frankenthaler were fundamentally affected by his teachings of modern European theories of painting. Thanks to his studies and life in Munich and Paris, Hofmann was well acquainted with the important European artists, such as Braque, Picasso, Matisse, Robert Delaunay, Sonia Delaunay-Terk, and the members of the Der Blaue Reiter group. It was not until 2015, after years of research, that Hans Hofmann's catalogue raisonné was completed. Thanks to this research, works that have never been shown in public have been discovered and integrated into the concept, so that the exhibition provides a new perspective of the oeuvre

of this avant-garde modernist, who still remains largely unknown in Germany. The show will open in Bielefeld, and then travel to the Museum für Moderne Kunst in Luxembourg, and finally to the Berkeley Art Museum in 2018.

The exhibition is sponsored by the Hans Hofmann Foundation, New York, and the Stiftung der Sparkasse Bielefeld.

The list of shows for 2016 does not include the exhibitions in the Studiengalerie at the Kunsthalle Bielefeld, or other activities. They will be announced shortly.

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