
Anna Gaskell. Hide and Seek

Curated by Nadia Ismail

Opening: Friday, 26.01.2018, 7pm

Duration: 27.01–08.04.2018

The artist will be in attendance at the opening.

Official Greeting: Simone Maiwald, Leiterin Kulturamt Gießen

Welcome Address: Friederike Bülig, Hessische Kulturstiftung

Introduction: Dr. Nadia Ismail, Curator Kunsthalle Gießen

PRESS TEXT

The Kunsthalle Gießen is pleased to present the first institutional solo-exhibition in Germany by the New York based artist Anna Gaskell (*1969 Des Moines/Iowa). The exhibition focuses on photographic and time-based works which have largely characterised the American artists Œuvre since 1996.

Anna Gaskell creates a suggestion within her work of a chronologically related story, that despite its clearly recognisable and representational visual language, nevertheless appears mysterious and eerie. The main protagonists are often pre-adolescent girls, in their early teenage years to the threshold of becoming women, whose actions remain vague and without resolution.

The photographic series *hide* (1998) consciously ties in to Gaskell's early artistic work and forms the conceptual point of departure for the exhibition *Hide and Seek*. In the years following 1996 Anna Gaskell developed her stylistically influential visual language that gained her international attention.

Pictures become mental images

Gaskell triggers the imagination process of the viewer with her haunting pieces, forcing them to fill in the gaps in the narrative and to transform it into a complete story, even beyond its own framework. The interpretation of what happens in the images changes with each viewer and their individual media socialization, due to this the actual images are then transformed into mental images.

Thereby, the title *Hide and Seek* linguistically indicates that a further dimension is concealed behind that that is immediately visible.

The exhibition reveals the facets of narrativity that are controlled by Gaskell's artistic staging strategies and that force the viewer to conclude what they see. Through this method more is revealed about the viewer's own self, their own socialization, medial influence and their own cultural context which controls the interpretation and intensity, the degree of violence, erotic gaze and the sinister.

The photographs and films are through their visual language clearly identifiable as staged, with this they imply, at the very least an artistic idea or supplied interpretation. They possess an openness at the narrative level that the viewer actively integrates with regards to an imaginative completion. Therefore the question arises, how much do the individual photographs reveal and to what degree does the imagination of the viewer effect the final interpretation?

The artist draws inspiration from the game books in the series entitled *Choose Your Own Adventure* that gained world wide popularity in the 1980s. Instead of following a story passively, the books were structured in such a way as to enable active participation from the reader by choosing from various story line options at the end of each chapter.

Similarly to the game books, the interpretation of Anna Gaskell's photographs changes depending on the media socialisation of the viewers.

Facets of Narrativity

The titles in Anna Gaskell's series reveal, for the most part, her literary and filmic sources of influence. Even the title *hide* (conceal/ animal skin) contains the key to an initial possible interpretation. It refers to the fairy tale *Allerleirauh* by the Brothers Grimm, in which the clothes of the Princess protect her from the sexual desire of her father. Similarly, the textiles in the photographs appear to provide magical protection in order to withdraw the desirous gaze of the camera.

The straightforwardness and static setting of the camera in the black and white film *Erasers* (2005) stands in direct contrast to the opulent visual language of the series *hide*. The story here functions through verbal playback of something heard. Nine young girls recount the story of a car accident from memory, that was only told to them shortly beforehand. The story changes depending upon the powers of recall, fantasy and empathy, from a vibrant elaborate tale, to an authentic repeating of what they heard, all the way up to the use of the word 'I', as if the school girls themselves had lived through the accident.

The film forms a dialogue with the photographs in the series *1991* that appear almost filmic, due to how the images are cut and their partial blurring. The three large format photographs take the narrative form of a triptych. Whilst in the film *Erasers* it is the role of the mother that forms the focus of the tragedy, the photographs revolve around the loss of the father without it being explicitly represented.

The experimental short film *SOSW Ballet* establishes a discourse about movement and dance. The protagonists are children from the special needs school Podgoriki (SOSW) in Poland, who both choreographed the movements and performed. The academy and boarding school accommodate and support children and teenagers with slight to severe learning disabilities. For them, dance is a tool used to overcome communication barriers. This film reflects our fast growing visual culture and the increasing urgency to enlighten school children about all aspects of visual experience.

Expansion into virtual space

Through a cooperation with **blinkvideo. mediaart**, an online platform for international video art, the presentation at the Kunsthalle Gießen is expanding into virtual space. During the exhibition *Hide and Seek* Anna Gaskell's video **Replayground** (2009) will be shown on the online platform.

A catalogue will be published in conjunction with the exhibition.

Sponsors and supporters

Hessische Kulturstiftung
Galerie Gisela Capitain, Cologne

Programme

The exhibition is accompanied by an extensive programme:

Thursday, 08.03., 7pm

Introduction to Anna Gaskell's work.
Introductory speeches und discussion with
Dr. Stefan Gronert, Sprengel Museum Hannover + Dr. Nadia Ismail, Kunsthalle Gießen
+ Felix Ruhöfer, basis Frankfurt e.V.

Thursdays: 08.02. + 08.03. + 22.03., 3–5pm

Sundays: 28.01. + 25.02. + 18.03. + 01.04., 11am– 1pm

Art education in individual conversations with Ida Schulz und Hagen Reiher

Tuesday, 27.02., 6pm

Wednesday, 14.03., 6pm

Tour with the Curator

Tuesdays, 20.02. + 20.03., 3pm

Art + Coffee
with Fabian Stein and Ehrenamt e.V.
(entrance 2,50 €). Registration required.

Sunday, 08.04., 3pm

Finissage
Dialogical tour with Dr. Peter Reuter, Head of the Universitätsbibliothek Justus-Liebig-Universität Gießen + Dr. Nadia Ismail, Curator at Kunsthalle Gießen

Complete programme + further information:

kunsthalle-giessen.de and giessen.de

ANNA GASKELL

*1969 in Des Moines, Iowa
Lives and works in New York
Represented by Galerie Gisela Capitain, Köln

EDUCATION

1995 MFA, Yale University School of Art, New Haven
1992 BFA, Art Institute of Chicago, Chicago
1990 Bennington College, Bennington, Vermont

AWARDS AND GRANTS

2011 Recollets Residency, Paris
2010 NYFA Grant
Artslink Grant
Bohen Foundation Grant
2009 Los Angeles Film Festival, Auszeichnung als bester dokumentarischer Kurzfilm:
Replayground
2005 Des Moines Arts Center Artists Residency, Des Moines
KunstFilmBiennale, Cologne, bester Film in der Kategorie Kunst: *Erasers*
2002 Nancy Graves Foundation Grant
2000 Citibank Private Bank Photography Prize

Solo Exhibitions

2018

Hide and Seek, (curated by Nadia Ismail) Kunsthalle Gießen, Gießen

2016

VideoBox 2016, Looking at..., (Screening Echo Morris), Staatsgalerie Stuttgart, Stuttgart

2015

Dialog (mit Mia Unverzagt), Städtische Galerie Bremen, Bremen

2014

Vampyr (with Douglas Gordon), Yvon Lambert, Paris

2013

Penguin, Yvon Lambert, Paris
The Romantic Exiles, Galerie Gisela Capitain, Köln

2010

Turns Gravity, Yvon Lambert, New York

2009

Replayground, Galerie Gisela Capitain, Köln

2007

Paint Your Own Pictures, Yvon Lambert, New York
Still Life, Vizcaya Museum and Garden, Miami
Erasers, The Box, Wexner Center for the Arts, Columbus

2006

Everything That Rises, Second Street Gallery, Charlottesville

2005

1991, Galleria Massimo De Carlo, Milan
Erasers, Galerie Gisela Capitain, Köln

2004

Casey Kaplan Gallery, New York
At Sixes and Sevens, Yvon Lambert, Paris

2003

Anagram, Galerie Gisela Capitain, Köln
How Some Children Play at Slaughtering, Project Room, Bodybuilder & Sportsman Gallery, Chicago

2002

Half Life, The Menil Collection, Houston; White Cube, London
Addison Gallery of American Art in Andover, Andover
Le studio, Yvon Lambert, Paris

2001

Des Moines Art Center, Des Moines
Castello di Rivoli, Turin
Resemblance, Casey Kaplan Gallery, New York
Remarkable Places, Kölnischer Kunstverein, Cologne
Future's Eve, New Langton Arts, San Francisco

2000

by proxy, Aspen Art Museum, Aspen

1999

by proxy, Casey Kaplan Gallery, New York
Sally Salt says..., Galerie Gisela Capitain, Cologne
Hide, White Cube, London
Anna Gaskell (curated by Bonnie Clearwater), Museum of Contemporary Art, North Miami;
Museum of Modern Art, Oxford; Astrup Fearnley Museet, Oslo; Hasselblad Center, Gothenburg

1997

Wonder, Casey Kaplan Gallery, New York

Group Exhibitions

2017

Terrains of the Body: Photography from the National Museum of Women in the Arts, The Whitechapel Gallery, London

2016

Telling Tales: Contemporary Narrative Photography, The McNay Art Museum, San Antonio

2015

Unlimited 2015, Art Basel, Basel

America is Hard to See, Whitney Museum of American Art, New York

Rotation 1: Contemporary Art from the Peter Norton Gift, Mildred Lane Kemper Art Museum, St. Louis

Fobofilia. Opere dalla Collezione Sandretto Re Rebaudengo, Fondazione Sandretto Re Rebaudengo, Turin

2014

La Gioia, Maison Particulière, Brüssel

Dance Moments. XIV Przegląd Wideo Tańca, Bunkier Sztuki, Krakau

La disparation des lucioles (The disappearance of the fireflies), Sainte-Anne Prison, Avignon

Projections. Videoarbeiten, Galerie Esther Donatz, München

2013

Kino der Kunst (world premiere of Swimming Lessons), Hochschule für Fernsehen und Film, München

2012

Ecstatic Alphabets / Heaps of Language, Museum of Modern Art, New York

Alice in Wonderland, Museo die Arte Moderna e Contemporanea di Trento e Rovereto, Rovereto; Hamburger Kunsthalle, Hamburg

Exquisite Corpses. Drawings and Configuration, Museum of Modern Art, New York

2011

Alice in Wonderland, Tate Liverpool, Liverpool

Schnappschüsse einer Generation, Galerie Wentrup, Berlin

Screening Room. Cologne (curated by Regina Barunke and Caroline Nathusius), Temporary Gallery, Köln

Landscapes of/for Theatricality (curated by This Brunner and Marc Glöde), Stadtkino Basel, Basel

2010

Faux Amis. Une vidéothèque éphémère, Jeu de Paume, Paris

2009

Snow. Raw Material of Art, Vorarlberger Landesmuseum, Bregenz

Darkside II. Fotografische Macht und fotografierte Gewalt, Krankheit und

Tod, Fotomuseum Winterthur, Winterthur

Subversive Spaces. Surrealism and Contemporary Art, The Whitworth Art Gallery, The University of Manchester, Manchester

2008

Kunst im Heim, Captain Petzel, Berlin

Natur. Zeitgenössische Kunst aus der Altana Kunstsammlung, Museum Frieder Burda, Baden-Baden

In Repose. Images of women by women from the collection of Debra and Dennis Scholl, Goldie Paley Gallery, Moore College of Art and Design, Philadelphia

Always Begins by Degrees, The Common Guild, Glasgow

Role Models. Feminine Identity in Contemporary American Photography, The National Museum of Women in American Art, Washington DC

Reality Check, Statens Museum for Kunst, Copenhagen

Electronic Lounge. La Donazione Halevim al Museo del Novecento, ExhibAir, Malpensa Airport, Milan

2007

Global Feminisms, Elizabeth A. Sackler Center for Feminist Art, The Brooklyn Museum, New York

Pretty Baby, Modern Art Museum, Fort Worth

Traum und Trauma. Werke aus der Sammlung Dakis Joannou, Athen, Kunsthalle Wien, Wien (in Kooperation mit dem Museum moderner Kunst Stiftung Ludwig, Wien)

2006

The Guggenheim. Contemporary Art, Kunstmuseum Bonn, Bonn

Making a Scene, Haifa Museum of Art, Haifa

Walking and Falling, Magasin 3, Stockholm Konsthall, Stockholm

Dark Places, Santa Monica Museum of Art, Santa Monica

2005

The Forest. Politics, Poetics, and Practice, Nasher Museum, Duke University, Durham

Déjà vu. The Moment of Belatedness in Contemporary Art, Atelier Augarten, Österreichische Galerie Belvedere Centre for Contemporary Art, Wien

KunstFilmBiennale, Köln

Family Pictures. Contemporary Photography and Video from the Collection of the Guggenheim Museum, Galleria Gottardo, Lugano

58 Locarno International Film Festival, Locarno

Bidibidobidiboo. Works from the Sandretto Re Rebaudengo Collection, Fondazione Sandretto Re Rebaudengo, Turin

Art Creates Communities. Project in Chelsea, Bohem Foundation, New York

Water Views. On, Over, and Below, Center for Contemporary Art, Sante Fe Women by Women in Photography (part two), Cook Fine Art, New York

Unveiling the Invisible. Contemporary Video Art, Consejería de Cultura y Deportes of the Comunidad de Madrid, Madrid

Works from the Magasin 3 Stockholm Konsthall Collection, Magasin 3, Stockholm Konsthall, Stockholm

Acting Out. Invented Melodrama in Contemporary Photography, University of Iowa Museum of Art, Iowa City; Neuberger Museum of Art, Purchase

Baby Shower, Galleri Nicolai Wallner, Copenhagen

Theorema, une Collection privée en Italie. La collection d'Enea Righi, Collection Lambert en Avignon, Avignon

Out There. Landscape in the New Millennium, The Museum of Contemporary Art Cleveland, Cleveland

Goodbye Fourteenth Street, Casey Kaplan Gallery, New York

2004

Stalemate, The Museum of Contemporary Art, Chicago

Identity II. Self-Scrutiny, Nichido Contemporary Art, Tokyo

Art, Artists, and the Addison, Addison Gallery of American Art, Andover

Io mi ricordo, Galleria s.a.l.e.s, Rom
Monument to Now, The Dakis Joannou Collection, Athen

2003

Something more than five revolutionary seconds, Fondazione Davide Halevim, Milan
Fondazione Sandretto Re Rebaudengo Collection (curated by Francesco Bonami), Fondazione Sandretto Re Rebaudengo, Turin
Disembodied Spirit, Bowdoin College Museum of Art, Brunswick
Galleria Massimo De Carlo, Milan
Constructed Realities. Contemporary Photographers, Orlando Museum of Art, Orlando
Moving Pictures, Guggenheim Museum Bilbao, Bilbao

2002

Photography Past/Forward. Aperture at 50, Aperture's Burden Gallery, New York
Desiring Machines, Dorsky Gallery Curatorial Programs, Long Island City
Stories. Narrative Structures in Contemporary Art, Haus der Kunst, München
Art Downtown. New Photography, Wall Street Rising, New York
Visions From America. Photographs from the Whitney Museum of American Art 1940-2001, Whitney Museum of American Art, New York
Moving Pictures, Solomon R. Guggenheim Museum, New York
Summer Cinema, Casey Kaplan Gallery, New York
Transformer, Pori Art Museum, Pori
Nuit Blanche / Nuit Vidéo, Anciennes Pompes Funèbres de la Ville de Paris, Paris
Realitetsfantasier. Post-Modern Art form the Astrup Fearnley Collection, Astrup Fearnley Museet, Oslo

2001

1998-2001, Deste Foundation, Athens
Le printemps de septembre. Theatre du Fantastique (curated by Val Williams), Toulouse
Collection d'artistes, Collection Lambert, Avignon
32 Rencontres Internationales de la Photographie, Arles
The Wedding Show, Casey Kaplan Gallery, New York
Settings and Players. Theatrical Ambiguity in American Photography, White Cube, London; City Gallery, Prague
Hypermental (curated by Bice Curiger), Kunsthaus Zürich, Zurich
Emotional Rescue. The Contemporary Art Project Collection, Center on Contemporary Art, Seattle
New Acquisitions from the Dakis Jouannou Collection, Deste Foundation, Athens

2000

ForWart, Banque Bruxelles Lambert, Brüssel
Staged, Bonakdar Jancou Gallery, New York
The Citibank Private Bank Photography Prize 2000, The Photographers' Gallery, London
10-6. Inaugural Group Exhibition at 416 W 14th Street, Casey Kaplan Gallery, New York
The Astrup Fearnley Collection, Astrup Fearnley Museet, Oslo

1999

Autre Sommeil, Musée d'Art Moderne de la Ville de Paris, Paris
Documentary Theater (curated by Andy Grundberg), Joseloff Gallery, University of Hartford, Hartford
Photography. An expanded view, recent acquisitions, Solomon R. Guggenheim Museum, New York; Guggenheim Bilbao, Bilbao

Generation Z, MoMA PS1, Long Island City
Unheimlich/Uncanny, Fotomuseum Winterthur, Winterthur

1998

Global Vision. New Art from the 90's (Part III), Deste Foundation, Athen
Auf der Spur. Kunst der 90er Jahre im Spiegel von Schweizer Sammlungen, Kunsthalle Zürich, Zürich
Selections from the Permanent Collection, Museum of Contemporary Art, North Miami Zone, Palazzo Re Rebaudengo, Guarene d'Alba
I Love New York. Crossover of Contemporary Art, Museum Ludwig, Köln
Remix, Musée des Beaux-Arts de Nantes, Nantes
Pop Surrealism, Aldrich Museum of Contemporary Art, Ridgefield
Power X-Change, Galerie Gisela Capitain, Köln
Exterminating Angel (curated by Joshua Decker), Galerie Ghislaine Hussenot, Paris
Sightings, Institute of Contemporary Arts (ICA), London
View One (curated by Neville Wakefield), Mary Boone Gallery, New York

1997

Stills. Emerging Photography in the 1990's (curated by Douglas Fogle), Walker Art Center, Minneapolis
Projects-Installations opening exhibition (selected by Klaus Biesenbach), MoMA PS1, Long Island City
Pagan Stories (curated by Janet Kraynak), Apex Art, New York
Le Printemps De Cahors, Cahors
The Name of the Place (organised by Laurie Simmons), Casey Kaplan Gallery, New York
Summer Exhibition, Galerie Anne de Villepoix, Paris
Making Pictures. Women in Photography 1975-Now, Bernard Toale Gallery, Boston
Anna Gaskell, Cecily Brown, Bonnie Collura, Janice Guy, New York

1996

Portraiture. Contemporary photographs, White Columns, New York

1995

Baby Pictures, Bravin Post Lee, New York

1994

Camera Obscura, Betty Rymer Gallery, Chicago