

Note:

This exhibition contains depictions of nudity and explicit representations of sexuality. These include photographic and collage-based works focusing on the human body, fetish elements, as well as autoerotic self-staging. Some works by Pierre Molinier show explicit sexual acts.

The exhibition also addresses questions of identity, embodiment, and desire, which may be perceived as challenging or unsettling.

We recommend that visitors who are sensitive to such content consider this when planning their visit.

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INTRODUCTION

On the occasion of the 50th anniversary of the death of Pierre Molinier (1900–1976), KUNSTHALLE GIESSEN is dedicating an exhibition to the French artist that recontextualises his provocative, erotic photographs and photomontages. The focus is on his intensive engagement with identity, self-staging, and the creation of (his) ideal self. With photographs, archival material, and personal objects from Molinier’s live-in studio, the exhibition offers a comprehensive insight into his life and work. At KUNSTHALLE GIESSEN, Molinier’s work also enters into a contemporary dialogue for the first time with the works of Angélique Aubrit and Ludovic Beillard, who have been collaborating as an artist duo since 2021. In their artistic practice, the duo combines installation, video, and performance*¹ to create immersive* environments populated by grotesque figures. In these burlesque*, often absurd scenarios, theatre, sculpture, and film interweave to form dense narrative spaces. Hand-sewn costumes, wooden sculptures, and recycled furniture constitute the material basis of their works. Aubrit and Beillard develop hybrid characters inspired by the Commedia dell’arte*, grotesque cinema, and philosophical thought experiments. These figures reflect social marginalisation, psychological states, and collective uncertainties.

SUI GENERIS

The Latin term “sui generis” refers to something unique that cannot be clearly assigned to any existing category and thus, through itself, constitutes its own class. This dimension of meaning in the exhibition title conceptually links the works of the artist Pierre Molinier, who died in 1976, and the artist duo Angélique Aubrit & Ludovic Beillard, who live in Bordeaux and Brussels.

¹ Terms marked with an asterisk are further explained and defined in the glossary on page 23.



Fig.: Pierre Molinier, *Autoportrait au loup*, n.d. Copyright the artist, Courtesy Galerie Christophe Gaillard, Paris.

FOYER

Larger than life, the artist Pierre Molinier presents himself to the visitors in the foyer of the Kunsthalle. Surrounded by a deep black surface, the figure stands centred in an oval that emerges from the darkness like a vignette. The scene appears as if it had been captured through a keyhole and then enlarged many times over, as though viewers were secretly witnessing an intimate boudoir* scene. With bare chest, dressed only in a velvet corset and bolero jacket, nylon stockings with suspenders, and high-heeled patent shoes, the Molinier persona stands at the center of the photograph. The feminine outfit contrasts with the masculine facial features, the broad chin, and the sinewy, muscular legs. Facing front, with hands clasped behind his back, Pierre Molinier unabashedly presents himself, in the form of his ideal self, as a sexual chimera*. Half covered by a Venetian Columbina mask, his facial features are frozen in a tooth-baring grin. Together with the long eyelashes added later through photomontage, his expression appears downright grotesque.

At the core of Molinier's work lies a continuous, obsessively repetitive self-staging and physical self-interrogation. He uses his own body as material, which he repeatedly reshapes and stages through photographic techniques such as montage, fragmentation, and multiplication. In this way, he creates both hybrid image-bodies and a new species created by him and through him. Beyond existing classifications, it oscillates* between man and woman, human and artificial creation, and deliberately subverts conventional notions of identity, sexuality, and gender. His works are characterized by meticulous details, especially through the staging of fetishized* elements such as legs, stockings, and accessories. These simultaneously emphasize and dissolve (binary) distinguishing features, and the human body gives way to an artificial, constructed body.

Next to the portrait of Molinier, printed on tarpaulin and enlarged many times over, a life-sized wooden figure sits in the foyer. This three-dimensional doll is the harbinger of the dystopian*-theatrical narrative that the artist duo Angélique Aubrit & Ludovic Beillard unfolds in the form of a complex installation. The name of the figure from their world is Clod. At times, the figure also appears under a further

identity as Rita, whose story visitors will discover in the course of the exhibition. Clod is one of the many characters created by Aubrit & Beillard, whom they bring to life through animated puppets or costumes worn by themselves or others within life-sized sets.



Fig.: Angélique Aubrit & Ludovic Beillard, *une solitude vraiment terrible (Clod)*, 2025. Courtesy of the artists and Gallery Tim Wouters, Brussels.

Long black hair, velvet clothing, and wire-rimmed glasses make Clod appear as if out of time. With the attributes typical of the duo's work – a roughly carved wooden head with flat facial features and oversized wooden hands and feet – something uncanny surrounds Clod. His rigid face links him to Molinier's tooth-baring, mask-like grimace. The figures of Aubrit & Beillard also undermine the binary conception of human bodies and create a unique species that exists and comes to life only within their narrative, theatrical, and grotesque constructions.

As Molinier's invented alter egos, they are doubles that function as projection surfaces for viewers. Both positions are united by the impulse to design new, hybrid beings beyond stable identities – as an attempt to imagine another species, another self.

PIERRE MOLINIER

After his initial engagement with landscape painting, Pierre Molinier began in 1936 to create works in which erotic, partly mystical images of the body are central. Sexually ambivalent figures, often entwined with one another and shown in provocative poses, characterise his *œuvre secret** (secret body of work). In 1951, his painting *Le Grand Combat* caused a scandal and led to accusations of obscenity. From 1955 onward, Molinier was associated with Surrealism by André Breton, but later broke with the movement after disagreements over a painting title.

Molinier found his place neither in the classical art world nor in the avant-garde and increasingly turned to photography. In his studio, he obsessively staged himself in front of the camera. His photographs from the 1960s and 1970s were frequently linked to *Body Art**; for Molinier himself, they were an expression of his *vita sexualis** – and beyond that, a powerful exploration of identity, desire, and the transgression of social boundaries.



Fig.: Pierre Molinier, *La tombe prématurée*, 1956, Copyright the artist, Courtesy Galerie Christophe Gaillard, Paris.

The Provocateur

A key image can be found in a photograph by the artist showing the “premature grave” (La Tombe prématurée) designed by Pierre Molinier himself – a black wooden cross that he erected around 1950 in his studio in Bordeaux. The provocative inscription on this fictitious grave reads:

“Ci-gît / Pierre MOLINIER / né le 13 avril 1900 mort vers 1950 / ce fut un homme sans moralité / il s'en fit gloire et honneur / Inutile / de / P.P.L.”

(Here lies / Pierre MOLINIER / born on 13 April 1900, died around 1950 / he was a man without morals / he made this his glory and honour / Useless / to / P.P.L.)

Molinier was a master of self-staging and used his “grave” as a stage for radical experiments with identity and gender. The abbreviation P.P.L. can be read as a jab at Catholicism, as it stands for “Priez Pour Lui” (Pray for him). The provocations launched by Molinier are not only radical, but also far-reaching. Throughout his life, he claimed to have had sex with the corpse of his sister, who had died when he was 18 years old. Biographers often doubt the truth of this claim and see it rather as a deliberate provocation intended to underpin his artistic persona. It is also said that he harboured amorous feelings towards his daughter Françoise Molinier, which she herself, however, denied. Despite this troubling background, Françoise Molinier took over the administration of his estate after her father’s suicide in 1976. A radical contempt for conventions and social norms, which did not even stop at the taboo of incest, runs like a thread through his oeuvre. Who was Pierre Molinier? Through his complex photomontages, in which he fragments, multiplies, and reassembles his own body, Molinier addressed a form of auto-erotic incest.

Molinier and the Doll

Upon entering the Kunsthalle, the world of the French artist Pierre Molinier unfolds a world that deliberately plays with associations of homeliness. A long corridor, niches and separated (living) rooms reinforce the character of a private apartment. Equipped with photographs of his self-stagings, visitors become witnesses to the increasing metamorphosis of the man Molinier into (his) ideal conception of an

artistic persona, a new “class” created by himself – the fusion of human and doll. The status and significance of the doll are highlighted by the artificial enlargement of a portrait – analogous to the larger-than-life (art) body in the foyer. The greatly enlarged photograph shows the head of a female doll in profile: a wig, a veil in front of the face, beneath it a carefully made-up visage with lips slightly parted in a smile.



Fig.: Pierre Molinier, *La poupée*, n.d., Copyright the artist, Courtesy Galerie Christophe Gaillard, Paris.

In the form of heads, breasts and legs, Molinier combines these parts of the doll with his own body. The doll does not appear as a passive counterpart, but as a mutable system of parts. In works such as *Grande Mêlée*, legs and limbs are

rhythmically arranged and condensed into ornamental structures. Bodies multiply into infinity, lose their anatomical logic and develop their own, almost abstract pictorial order. For Molinier, the doll is neither a mere model nor a substitute body, but an instrument for dissolving stable boundaries of the subject. By integrating himself into his collages, the boundary between artist, object and image becomes increasingly blurred.

Those who approach the photographs discover a carefully choreographed world: models, mostly dressed in latex, feather trimmings or smooth, reflective surfaces, immerse themselves in a staging that appears both erotic and theatrical. It is a kind of stage on which the artist and his object switch roles, reverse perspectives and turn the visual into a play of dominance, submission and self-assertion.



Fig.: Pierre Molinier, *Grande Mêlée*, Fotomontage, 1968, 23 x 27 cm, Copyright the artist, Courtesy Galerie Christophe Gaillard, Paris.

Molinier's Studio as a Stage

Molinier, who was born in Agen in the southwest of France, staged his erotically charged photographs in his live-in studio in Bordeaux, which, as a theatrical setting and constant backdrop, plays a decisive role in many of his images. A baroque wallpaper, an opulent-looking folding screen, upholstered armchairs or a steel stool appear repeatedly as props and point to the artist's apartment. His living spaces, at once stage and studio, were filled with wigs, masks, costumes, phallic props and shop-window mannequins that repeatedly appeared in his photographs.

The explicit sexual acts in Molinier's work are among the most challenging and at the same time central aspects of his artistic practice. Depictions of self-penetration and the use of artificial phallic objects are not to be understood as mere provocation or voyeuristic gesture, but as a consistent continuation of his engagement with the body, identity and the construction of images. At first glance, these works seem to show an immediate, bodily intimacy. On closer inspection, however, it becomes clear that they are highly constructed pictorial spaces. The body, fragmented, assembled and extended by props – stockings, prostheses, doll parts and dildos – becomes a set of equally important visual elements. The “act” itself thus loses its supposed naturalness and appears as a staging.

Precisely in the depictions of self-penetration, the logic of subject and object is fundamentally shifted. Here, the body is at once acting and acted upon, active and passive, desiring subject and object of desire. This simultaneity undermines traditional notions of gender, sexuality and power relations.

The sense of disquiet that emanates from these images therefore lies not only in their explicit depiction, but also in the dissolution of familiar categories. By making his own body the material of his collages and permeating it with artificial elements, Molinier shifts the boundary between inside and outside, between self and object. The images invite viewers to reflect on the relationship between object and subject, between spectator and performer.



Fig.: Pierre Molinier, *Autoportrait debout devant le paravent*, n.d., 12.5 x 18 cm, Copyright the artist, Courtesy Galerie Christophe Gaillard, Paris.

The complex exhibition is complemented by the artist's early drawings and studies. Archival material and correspondence provide insight into the person Pierre Molinier.

Connections between Pierre Molinier and Angélique Aubrit & Ludovic Beillard

In the Kunsthalle, Molinier's works are presented in a setting that evokes similarities to the residential studio environment so integral to his practice, without actually reconstructing it. Molinier's rooms find their parallel in the walk-in apartment setting developed specifically for the Kunsthalle by Angélique Aubrit and Ludovic Beillard.

Aubrit and Beillard's often uncanny wooden-headed figures resonate with Molinier's obsessive visual world and his idea of understanding the body as malleable, transformable material. Both positions are linked by the impulse to devise new, hybrid beings beyond stable identities, as an attempt, for instance, to imagine another species, another self. Since 2024, Aubrit and Beillard have focused on the film project *une solitude vraiment terrible*, in which they imagine the collapse of the capitalist system. In *Sui Generis*, they present a new chapter of the film, in response to the life and work of Pierre Molinier.

ANGÉLIQUE AUBRIT & LUDOVIC BEILLARD

Working Method as a Duo

Angélique Aubrit and Ludovic Beillard's collaboration as an artist duo grew out of a failed romantic relationship. After their separation, the artists decided to allow their connection to continue in a new form. Their collaborative way of working developed, on the one hand, from their physical separation – Aubrit works in Brussels, Beillard in Bordeaux – and, on the other, from an ongoing, long-standing exchange of conversations and disputes: "We work in such a way that we divide up the tasks and supervise each other from a distance. It is a bit like running a company together, with each of us in turn trying to run it into the ground. We constantly switch roles and move between woodcarving, costume design, writing, stage construction, film, editing, and so on."

The personal catalyst of their collaboration is also reflected in the themes of their works. In the narratives of their stagings, Aubrit & Beillard draw inspiration from emotionally disappointing, hopeless situations. Feelings such as loss, separation and grief are embodied by amateur performers in the guise of their figures. Over the course of their stories, it appears as if each figure has been reduced to one or two emotions and a few gestures, condemned to repeat them endlessly. “Within these theatricalised narratives,” the artists say, “the characters develop a fiction of trauma from which, through the geometry of relationships, a possible form of comfort emerges. [...] We like the idea of starting from a tension, a disagreement or an uncomfortable feeling.”

Une solitude vraiment terrible

Aubrit and Beillard’s work for the KUNSTHALLE GIESSEN is being created in the context of a large-scale project titled *une solitude vraiment terrible* (A Truly Terrible Solitude, 2024–2027), on which the duo has been focusing for several years.

Starting from their typical way of working, staging intimate situations with wooden and fabric figures in self-made, space-filling sets, an extensive film is being created in several chapters:

The premise of the film imagines the collapse of the capitalist system. On the night of 22 June 2025, an economic crash occurs, and money and all assets lose their value from one moment to the next. In a city centre, on a public square, six strangers unknowingly spend the night together. The next morning, they are forced to realise that a magnetic force holds them in place and makes it impossible for them to leave the limited space of the square. As the artists emphasise, this creates a scenario that is particularly interesting for them, one that makes it possible to explore individual reactions to a critical situation in which social distinctions no longer apply.



Fig.: Angélique Aubrit & Ludovic Beillard, *Une solitude vraiment terrible*, installation view, 2024, MeetFactory, Prague, Czech Republic. Courtesy of the artists and Gallery Tim Wouters, Brussels.

The six people do not know each other, come from different social backgrounds and must learn to live together under extreme conditions. Against the backdrop of this dystopian setting, marked by infrastructural and governmental decay, power relations and social norms begin to falter. Stripped of their former social status and class and belonging to a new post-apocalyptic* species, the figures subsequently find themselves confronted with exceptional situations full of emotional and social tensions.

Each chapter of *une solitude vraiment terrible* responds directly to a specific place of production, such as exhibitions or residencies* of the artists. In each case, a case study emerges in which the tensions and power relations mentioned, as well as

otherness and communication, can be explored through different narrative structures: “Each context thus becomes the setting for one or more scenes of the film and an opportunity to stage the absurdity, the violence and the damage caused by the capitalist system.”



Fig.: Angélique Aubrit & Ludovic Beillard, *Une solitude vraiment terrible*, installation view, 2024, MeetFactory, Prague, Czech Republic. Courtesy of the artists and Gallery Tim Wouters, Brussels.

Le moineau

In *Sui Generis*, Aubrit & Beillard present *Le moineau* (The Sparrow, 2026), the sixth of ten chapters of their post-apocalyptic scenario, in which they depict – as an echo of Molinier’s self-imposed seclusion – the shut-off life of two sisters. Ines and Roberta have devoted themselves to a symbiotic life, isolated from the outside world, in their shared apartment. Together they decide to take in and raise the child

of Rita, a famous singer and recurring figure in the narrative of *une solitude vraiment terrible*. In the style of a story within a story, *Le moineau* is an episode from Rita's past, which she tells to herself and to the other people trapped with her in the public square. Surrounded by uncertainty and collapse, Rita feels alone in the crisis and wants to get back the child she entrusted to the two sisters about fifteen years earlier. Ines and Roberta, however, refuse, believing that the child belongs to them. Growing increasingly mistrustful, they have restricted their contact with the outside world in order to create a parallel life within their apartment. Rita, by contrast, has dedicated her life entirely to her singing career and single-mindedly pursues her goal of success. The child – represented by the “sparrow” in the work's title – grows up within the tensions of this complex web of relationships, without ever having the chance to make its own decisions, until one day it suddenly realises that the cage it lives in has been open all along.

This new chapter of the project is both an echo of the life and work of Pierre Molinier and a response to the exhibition venue. The apartment developed for the KUNSTHALLE GIESSEN represents that of the two sisters while at the same time recalling the cramped conditions of Molinier's live-in studio in the 1970s. It is both an outward reflection of an inner psychological state and a set and place of experimentation. As Aubrit & Beillard note: “Le moineau is connected to Molinier's life insofar as we understand it as the moment when a person decides to fundamentally change their life and to follow their desires unwaveringly. In Molinier's case, we are thinking of the development of his work, which over the years became ever more closely intertwined with his private life and his own body.” Thus, the narrative of *Le moineau* encompasses the fate of a person forced to accept the decisions of others until the moment of liberation.

The setting developed for *Sui Generis* can also be imagined as a kind of neighbouring apartment to Pierre Molinier's studio in Bordeaux in the early 1970s, a notion that is also reflected in the exhibition architecture surrounding the set. This possible spatial relationship prompted Aubrit & Beillard to furnish the sisters' apartment with furniture and wall hangings inspired by that period. The cramped, labyrinthine and sparse apartments in the film sets of the scenographer Pierre Guffroy from the same

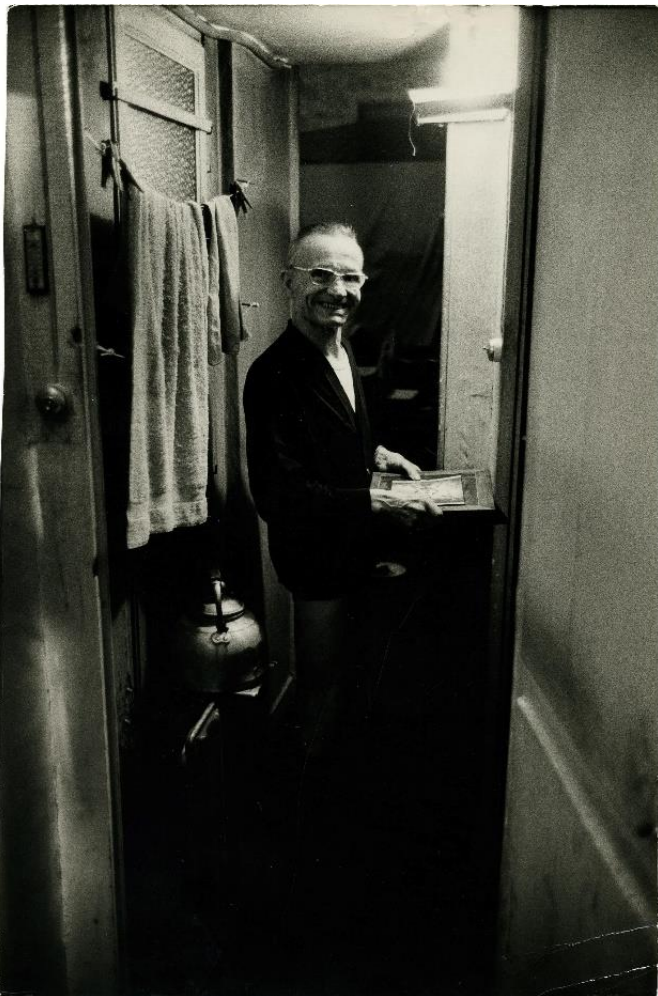
era also served as models. At the same time, the illusion of the apartment is deliberately broken, and as visitors move through it, the specific architecture of the Kunsthalle always remains visible. The artists have consciously dispensed with a ceiling, while the walls appear small in scale in relation to the surrounding space. In this way, the staging operates at the intersection between film set and theatre space. The set becomes a self-contained stage that nevertheless never fully obscures the surrounding exhibition space. In addition, the artists integrate some of Molinier's small-format photomontages into the apartment, making them part of the furnishings. In this way, visitors move between two interwoven universes: that of Aubrit & Beillard and that of Molinier.

For the Giessen chapter of *une solitude vraiment terrible*, Aubrit & Beillard's wooden-headed figures are animated in a site-specific performance, both by the artists themselves and by amateur performers. The performance tells the story of the sparrow in dialogical form. It shows the moment when its mother Rita, driven by the collapse of the system and the fear of being left alone, decides to make contact again. Afterwards, the documentation of the live performance remains as a film work and chapter of *une solitude vraiment terrible*, as well as a temporary installation in the exhibition space. The recordings of the disembodied voices now sound from the lifeless puppet figures of the sisters and persist as ghostly traces in the sparse living space. As with the evocation of Molinier's apartment in the exhibition architecture that surrounds the presentation of his works, personal objects and archival materials, a theatrical backdrop emerges as a reference space to a creation of the past.

BIOGRAPHIES

Pierre Molinier (1900, Agen – 1976, Bordeaux, France) was a French painter, photographer and performer, best known for his radically transgressive work in the context of Surrealism. Trained as a master decorator and painter, Molinier initially worked in Bordeaux as a painter of figurative landscapes and portraits, before gradually distancing himself from traditional visual languages from the 1940s onwards. After the Second World War, he turned to esoteric, and later explicitly erotic and performative practices.

His work revolves around themes such as androgyny, fetishism, self-staging, desire, death and the dissolution of stable identities. From the 1950s onwards, Molinier developed an independent visual language combining painting, photography and



photomontage, in which he frequently appeared as a model himself, deliberately subverting gender roles. In 1955, André Breton took notice of him and integrated Molinier into the Surrealist circle. Despite – or precisely because of – numerous scandals, his work remained largely overlooked for a long time. He lived and worked in Bordeaux until his suicide in 1976. The artist is represented by Galerie Christophe Gaillard, Paris.

Fig.: Portrait de Pierre Molinier, Photo: Jean-Philippe Charbonnier.

Angélique Aubrit (*1988, Angoulême) lives and works in Brussels. **Ludovic Beillard** (*1982, Bordeaux) lives and works in Bordeaux. Both first studied at the École des Beaux-Arts in Bordeaux, followed by the École de Recherche Graphique in Brussels. They have been working together as an artist duo since 2021.

Their work has been shown in numerous solo exhibitions, including at Galerie Valeria Cetraro, Paris (2025), Kunstverein Bielefeld (2023), La Centrale, Brussels (2023), Centre d'art La Tôlerie, Clermont-Ferrand (2021), CAC – Centre d'art La Synagogue, Delme (2021), Établissement d'en face, Brussels (2021), and Komplot, Brussels (2019). They have also participated in many international group exhibitions, including at Casino Luxembourg (2025), Steirischer Herbst (2025), Haus Mödrath, Kerpen (2024), Clages Gallery, Cologne (2023), K21, Düsseldorf (2023), Centre Pompidou-Metz (2022), CRAC – Le 19, Montbéliard (2022), CAPC Bordeaux (2021), and FUTURA, Prague (2020). In 2022, the artist duo received the Prix Médiatine in Brussels. Their recent residencies include Triangle – Astérides, Marseille (2023), Centre d'art Les Capucins, Embrun (2022/23), and Centre Pompidou-Metz (2022). Since 2023, their works have been part of the collection of the Centre National des Arts Plastiques (CNAP), Paris. They are represented by Galerie Valeria Cetraro, Paris, and Wouters, Brussels.



Fig.: Ludovic Beillard & Angélique Aubrit, Portrait.

GLOSSARY

Body Art

An art form of the second half of the 20th century in which one's own body (or the body of others) is used as the central artistic material and medium. Body art includes, for example, performances, actions, interventions in the body (e.g. tattoos, piercings, scars, temporary markings), as well as photographic or filmic documentation of these processes. It often deals with themes such as identity, gender, vulnerability, pain, social norms, and the boundaries between art and life.

Boudoir scene

The depiction of an intimate, often private room or bed scene, usually in a room connoted as feminine (boudoir) and frequently with erotic or voyeuristic undertones.

Burlesque

Originally referred to a humorous theatrical form with parodic and grotesque elements. In the 19th century the meaning of the term changed and the first erotic shows emerged.

Chimera

In mythology, a hybrid creature composed of different animals. More generally: a mixture of incompatible elements or an illusory, unrealistic idea.

Commedia dell'arte

A form of improvised theatre that emerged in 16th-century Italy. Typical features are stock characters (e.g. Harlequin, Pantalone), masks, a highly physical acting style, and stereotypical plot structures.

Dystopian

Describes a negative vision of the future or of society, often totalitarian or ruined, in which social, political or ecological developments are exaggerated to a threatening degree.

Oeuvre secret

(French: "secret work")

Refers to the hidden part of an artist's overall body of work, often not published or only published posthumously, especially when it includes content considered controversial, erotic/pornographic, politically sensitive or socially taboo.

Oscillate

Means to "swing" or "waver" between two states, poles or meanings.

Immersive

(technical term for "to immerse"). Immersion describes a psychological effect whereby, with the help of various media, viewers are drawn into an artificial environment so that their perception of the real world partially or completely recedes into the background.

Performance

An artistic presentation in which the process itself (e.g. actions of the body in space, often live and in front of an audience) is central, rather than a finished product such as a picture or a text.

Post-apocalyptic

Describes a time or world "after the apocalypse," that is, after a (real or fictional) catastrophe that has largely destroyed previous civilisation; a common motif in literature and film.

Residencies

An artist residency is a temporary working stay at a specific place (e.g. art institution, studio complex, university or cultural centre) during which artists receive space, time and often financial or professional support to develop or deepen artistic projects.

Sexual Fetish

In psychology and sexology, a fetish denotes an object or a specific feature (e.g. item of clothing, material, body part) that is particularly important or indispensable for sexual arousal.

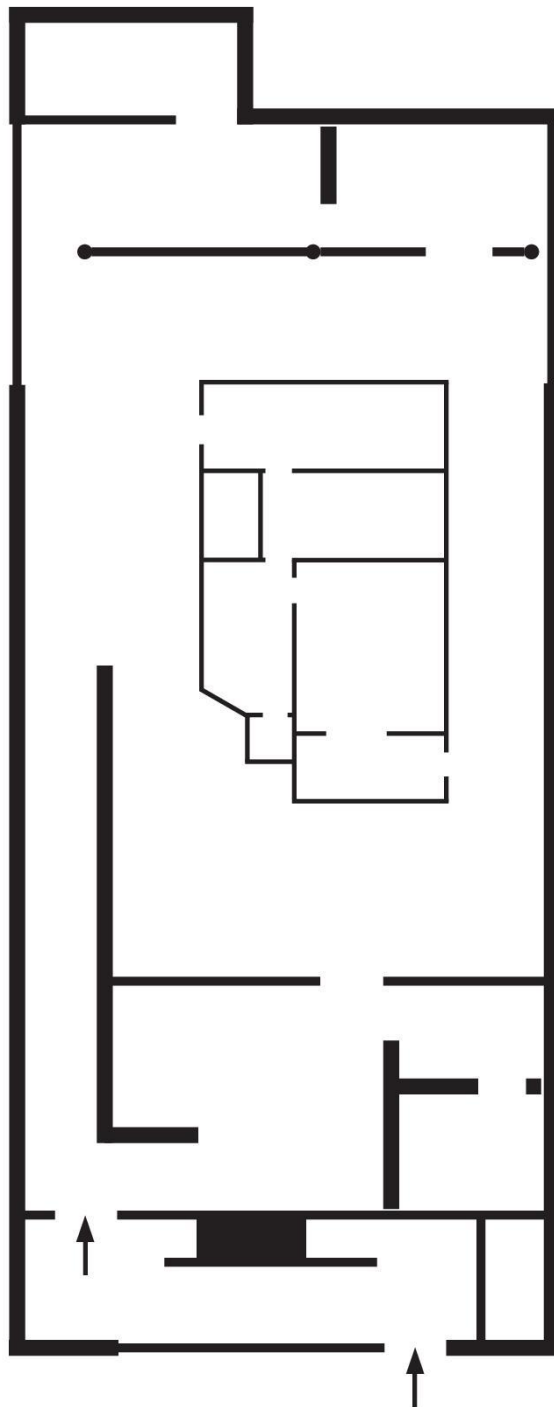
Vita sexualis

Refers, mostly in literary and cultural studies, to the depiction or reflection of a person's sexual life, often in autobiographical or pseudo-autobiographical form.

The expression is strongly shaped by the eponymous novel *Vita sexualis* (1909) by the Japanese writer Mori Ōgai, but is also used more generally for texts or parts of an oeuvre that explicitly address sexuality and its subjective experience.

KUNSTHALLE GIESSEN

FLOOR PLAN



ACCOMPANYING PROGRAMME

Guided tour by the curator Dr. Nadia Ismail (in German)

Sun. 31.05.2026, 3 PM

**Art Buzz – Short Guided Tours & Drinks for
Young Culture Fans (in German & English)**

Thur. 28.05.2026. 6 – 8 PM

Art and Coffee

Wed. 03.06.2026, 2 PM

Registration by 01.06.2026

kunsthalle@giessen.de, +49 641 306 1041

Participation fee 2,50 €

Art Education in Individual Conversation (English on request)

every Sat. 2 – 4 PM

Sunday Guided Tour

Sun. 3 PM

26.04. + 14.06. + 05.07.2026

Further events and information at:

www.kunsthalle-giessen.de

EXHIBITION IMPRINT

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KUNSTHALLE GIESSEN

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