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## 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 Joannou 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