

		Alison O'Daniel 26.06.21-03.10.21	OSNABRÜCK DIE FRIEDENSTADT
We Cannot Skip This Part 26.06.21-27.02.22		sievertstiftung für wissenschaft & kultur	schweizer kulturstiftung prohelvetia
Sabrina Röthlisberger 26.06.21-03.10.21		Stiftung der Sparkasse Osnabrück	Slavs and Tatars 26.06.21-03.10.21
Stiftung Niedersachsen	Candice Lin 06.11.21-27.02.22	VGH Stiftung	Katrin Mayer 06.11.21-27.02.22
Ausstellungs- und Vermittlungsprogramm/ Exhibition and Art Mediation Programme			

Barrierefreiheit

Katrin Mayer

Flurfunker:innen

November 06, 2021–February 27, 2022

Solo exhibition in the cloister and courtyard of the Kunsthalle

The exhibition and mediation programme Accessibility [Barrierefreiheit] involves exhibitions in the Kunsthalle Osnabrück and in the urban space. Departing from its own past, the Kunsthalle aims to tackle the mechanisms of inclusion and exclusion in both society and art. In order to reflect on the meaning and relevance of the term in cultural production and its social responsibility as a fundamental concept of anti-discrimination in relation to ableism, classism, sexism and racism, accessibility is to be removed from its very bureaucratic character as perceived by the public. The invited artists, cultural producers and activists have been working for a long time to develop additional spaces of cohesive and equal communities. As a cultural institution, we learn from their debates in order to allow for new and complex perspectives in our own structures.

With exhibitons by Alison O'Daniel, Slavs and Tatars, Candice Lin, Die Blaue Distanz and Sabrina Röthlisberger.

Katrin Mayer pursues a very research-intensive artistic practice which manifests itself in installative works that are a mixture of sculptural moments, display structures and instructions. For her site-specific works she always addresses local histories to reflect and question the historicity of a place through architecture, interiors or textures. This results in contentual links that critically comment on the reading of the respective places and open it up to new ideas of an alternative historiography.

When the Kunsthalle Osnabrück was still a Dominican monastery, the inner courtyard was considered an open place towards the city where trade was conducted, laundry was washed in fountains, and horses were watered. Katrin Mayer wants to center in her work the change of the cloister from promenade to exhibition corridor of the Kunsthalle: from a place of procession to the corridor that now connect the institution on the inside. This permeability and reflection of the institution also interests her in relation to the topic of accessibility. Exhibitions exist almost in seclusion because of the corona virus. She asks: How do social spaces, ways of working and communicating change in lockdown?



Katrin Meyer, Flurfunker:innen, installation view Kunsthalle Osnabrück, 2021. Photo: Lucie Marsmann



Katrin Meyer, Flurfunker:innen, installation view Kunsthalle Osnabrück, 2021. Photo: Lucie Marsmann

Katrin Mayer lives and works in Düsseldorf and Berlin. She is currently a fellow of the Berlin funding programme Künstlerische Forschung/gkfd, in the context of which she is working on a feminist history of coding. She has developed works for the following institutions, among others: Kunstsammlung NRW Düsseldorf, Lenbachhaus Munich (both 2020), Biennale Warsaw (2019), Kunstverein für die Rheinlande und Westfalen, Düsseldorf (2017), Kunstverein Hamburg (2017), Kunsthalle Lingen (2016), Ludlow38 MINI/Goethe-Institut New York (2014), Kunsthalle Bielefeld (2014), Kunstmuseum Stuttgart (2013),

Museum Abteiberg Mönchengladbach (2013), and KUB Arena Kunsthaus Bregenz (2011). Katrin Mayer has taught at various universities, including ZHdK Zürich, HfbK Hamburg and the University of Cologne.

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Kunsthalle Osnabrück

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Di-So 11:00-18:00

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