

Press release, 30 January 2025

Ull Hohn

Revisions

31 January – 11 May 2025

For Ull Hohn, painting was far more than just an artistic form—it was a space where discourse, techniques, and personal reflections intertwined. At a time when painting was widely seen as an exhausted medium, Hohn sought renewal from within. In his works from the late 1980s and early 1990s, he explored the connections between formal and political approaches to art through several series of paintings. Hohn consistently made himself the starting point of his works, reflecting on his position as an artist shaped by his origins, abilities, body, and sexuality. He experimented with forms of representation that probed the boundaries of mass media appropriation and the tension between virtuosity and amateurism, opening painting up for self-reflection.

A recurring theme in Hohn's work—which spans figurative and abstract compositions—is his critical engagement with traditional painterly tropes, particularly landscape art. Redefining notions of nature and naturalness and consciously tying them to current debates such as the heated discourses of the Culture Wars in New York in the 1990s and the activism surrounding the AIDS epidemic, Hohn explicitly addressed his own homosexuality.

In the final years of his life, Ull Hohn focused on the series *Revisions* (1994–95), which lends its title to this exhibition. Here, he revisited early works from his youth, reinterpreting classical motifs such as interiors, everyday objects, and still lifes from the perspective of a mature artist. This series can be seen as an artistic reflection on his personal development and life as an artist—a biography already overshadowed by illness. Hohn died in 1995 at the age of thirty-five from AIDS-related complications. With this return to his artistic beginnings, he deliberately created a kind of autobiographical narrative, extending his method of stylistic appropriation to his own earlier works.

The exhibition sheds light on the tension between formal dedication and the exploration of current artistic and political discourses. Questions about the relevance of painting and the positioning of an artist, especially in relation to one's identity, shaped Hohn's artistic path and remain central to subsequent generations of artists. In 2023, Haus am Waldsee presented a selection of Ull Hohn's works as part of the exhibition *Bruno Pélassy and the Order of the Starfish*.

Ull Hohn (*1960 in Trier; †1995 in Berlin) studied at the Hochschule der Künste in Berlin from 1980 before continuing his artistic training at the Kunstakademie Düsseldorf in Gerhard Richter's class from 1984. In 1986 he moved to New York, where he took part in the Whitney Independent Study Program. By the 1990s, his work has already been exhibited in major New York galleries such as White Columns, Stux Gallery, and American Fine Arts. His work continued to be shown in renowned galleries and institutions after his death, including Greene Naftali, New York (2023); Kunsthalle Bern (2016); Peephole, Milan (2015); Galerie Neu, Berlin (2015, 2006, and 2000); Albus Greenspon, New York (2010); *Between Bridges*, London (2009), and Künstlerhaus Bethanien, Berlin (1996); as well as in group exhibitions such as at the MACRO Museum of Contemporary Art, Rome (2023); Mumok, Vienna

(2015); Museum Brandhorst, Munich (2015); Walker Art Center, Minneapolis (2015); and the SculptureCenter, New York (2011).

Curated by Anna Gritz

The exhibition will be accompanied by an extensive programme, including a conversation on *Ull Hohn, nature and naturalness* between artists Thomas Eggerer and Nick Mauss, moderated by Anna Gritz, on 1 February, 7 pm; the performance *In response to Ull* by Angharad Williams on 14 March, 7 pm; and a talk with Hannes Loichinger on the subject of *Painting in context - Ull Hohn and the gallery American Fine Arts, Co.* on 5 April, 7 pm.

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Haus am Waldsee
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