

To mark the occasion of the 300th anniversary of the personal union of Great Britain and Hanover, the kestnergesellschaft is showing contemporary art from London. In five interlocking solo presentations the group exhibition »pool« presents works by Aaron Angell, Alice Channer, Nicolas Deshayes, Magali Reus and Cally Spooner. The exhibition allows a comprehensive insight into the work of these five London-based artists of international origin for the first time in Germany, and introduces a generation that directs its attention to the various features of our digitalized present. This »pool« of artistic positions has many overlaps, both in terms of content and the use of materials, although the techniques applied range from the manual to highly technological production methods. Angell, for example, uses a form of reverse glass painting or draws on the technique of ceramics. Deshayes, Reus and Channer employ traditional sculptural procedures and combine them with specialized production processes, while Spooner primarily works with language and performance. Even if these artistic inquiries do not take place in digital media, they reflect the influence of digitalization on contemporary life. They react to a rapidly changing world in which virtual and real space increasingly intertwine, in which our public activity, our means of communication and our desires are becoming important economic resources. Against this background the presented works renegotiate typical sculptural questions about the relationship between body, depiction, material and space. How do we relate to the things that surround us? What forms our environment? Where are our bodies? Where are our possibilities for action and expression?

The artists' material language is characterized by a fascination for the mutable and ephemeral, for multipart transformation processes and changing states of matter. Recurring motifs of liquidity and water reflect a reality in which things are in a permanent state of flux and dissolution, in which clear boundaries blur and the relationship between human beings and the environment, private and public spheres, subject and object continually need to be redefined. What seems pure and transparent is contrasted in the exhibition with the impure and opaque. Objects, surfaces and materials are contrarily charged, seem seductive and repellent, organic and synthetic, flat and corporeal. Experiences of an increasing abstraction and alienation, which at the same time nurture the desire for the tranquil and controllable, become manifest. Some of the groups of works and installations, which were specially created for »pool«, take into account the exhibition situation of the kestnergesellschaft in the former Goseriende swimming pool. The presentation opens with Aaron Angell's Gallery Peacetime: an aquarium occupied by three axolotls in which the artist will curate his own exhibition with London-based artists. In four solo shows, Gallery Peacetime presents works by Isabel Mallet (*1989), Allison Katz (*1980), Esme Toler (*1989) and Aaron Angell himself.