

Anette C. Halm

48°43'19.7"N 9°16'18.5"E

KUNST

48°37'52.5"N 9°19'55.8"E

48°45'20.3"N 8°14'20.9"E

AM

48°48'20.6"N 9°10'21.5"E

51°15'23.8"N 6°44'39.7"E

WEGESRAND

48°50'47.9"N 2°20'10.3"E



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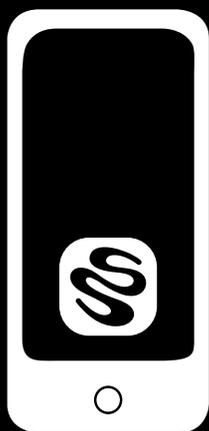
Anette C. Halm

KUNST

AM

WEGESRAND

Go to your App or Google Play Store to download the „Kunst am Wegesrand“-App. In order to play excerpts from the videos simply aim your mobile phone camera at the images with the smartphone pictogram icon next to them.



[vice versa]

Anette C. Halm's performances, videos, and paintings are mutually dependent. Whereas for other artists, works in different artistic media appear as more or less autonomous groups – independent of one another – in Halm's case, close causal connections clearly reveal the inner relationships between pieces, both in terms of content and form. Instead of following a script that has been formulated down to the last detail or working with a polished storyboard, Anette C. Halm develops her performances in the process of creating her large-format canvases – out of the symptomatic action of making each painting. By the same token, the artist's current paintings do not start from sketches or small-scale studies on paper, but are generated, to a certain extent, from what Halm has directly seen and experienced in her filmic work elsewhere. Given this complex transmedial approach – between moving and seemingly static images – it is only fitting that in the exhibition context, selected video stills by the artist can stand for the entire set of a performance and can thus be brought together as a whole in an edition of photographs.

To date, Anette C. Halm has created a comprehensive performance project titled *Kunst am Wegesrand* (Art by the Wayside) in several German cities, including Nürtingen and Ostfildern. Other iterations – also beyond the region of southwestern Germany – are presently in the planning stage. Working together with nationally and internationally active performance artists, she examines the individual life stories and impact of prominent, predominantly female figures from the region's history during various cultural epochs, using actual historical sites as a backdrop. The audience can experience the elaborately staged actions live on-site during each performance or access them afterward in public locations via a specially developed smartphone app of the same name, *Kunst am Wegesrand*. In this way, parts of cultural heritage that are all too often forgotten are preserved in popular consciousness right up to the present and are made easily accessible to a young audience that may not have a particular affinity for art.

While earlier bodies of work by Anette C. Halm focused primarily on autobiographical experiences (for example, *12 Ways To Leave Your Lover*, 2015; *My Daughter Looking At Me*, *Looking At Eva Ionesco*, 2018, among others), *Kunst am Wegesrand* expands the view beyond the individual and across time. The impulse, which reaches the limits of the self-destructive private in the present, is brought into relation with past female role models and clichés imposed by society and culture in all facets of life. Through the participation of numerous artists invited to show their work at completely different locations, the project is now effectively linked across regional borders.

In a similar way, Anette C. Halm applies this supra-individual immediacy to the medium of painting. *Thinking About Video Art*, a series of large-format paintings created since 2008, is characterized by an intensely colorful, non-objective, non-figurative approach. Nevertheless, these paintings express physical perceptions that are determined by the painter's physical radius of activity, thus defining her own "space of action." Not unlike the basic conditions in film, the staging of color is carried out in serial phases to investigate the emotional supremacy of a single hue (a mood significant for the scene in question), the choreography of lighting, the concretization of form, and, conversely, its fading into the indeterminate and diffuse.

Given Anette C. Halm's merging of painterly and cinematic techniques, the steps she has taken since 2022 seem quite logical. Following her intuition, she breaks down a number of these large-format paintings into smaller segments of "cuts" (each approximately 30 by 30 centimeters). In this process, a singular experience is considered and critically examined multiple times over. The individual excerpted images are edited into an almost cinematic sequence and synchronized to form a plausible continuum. In freely combinable sequences, the presentation of these series results in a new, inherently dynamic dramaturgy of form and color. Simultaneously, the artist

has also recently begun to create painted *Mind Samples* as "test shots" in small format on paper, allowing her to experiment with the colors in question and with new compositional approaches and found painterly structures before working within the considerably larger space of the canvas.

The term "mind sample" is particularly apt to describe the conceptual approach and effect of Anette C. Halm's work. The boundaries between the seemingly static and moving image – here of painting and performance, there of photography and video; of once firmly frozen memories on the one hand and the imaginative memory of something that was very much alive on the other – are easily transcended and rendered visible and intelligible in various artistic media. One thing is unthinkable without the other.

Clemens Ottnad

>
 Placing a plaque on
 Place of performance in Nürtingen

Kunst am Wegesrand, 2021
 Performance and App



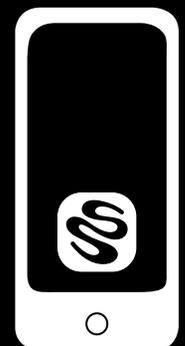
Each artistic performance is a unique moment and is recorded via video in a digital app and processed for walks through public space.

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<https://kunst-am-wegesrand.eu>
<https://kunst-am-wegesrand.eu/pressestimmen/>



During the Second World War, the committed Stuttgart democrat and pacifist Anna Haag (1888–1982) kept a secret diary critical of the regime, which she kept hidden in a coal cellar for years and later buried in her garden.

A memorial sign for Anna Haag has been installed at the Mörike Kindergarten.

“Dig where you stand” – Anette C. Halm takes this rallying cry by author Sven Lindqvist from 1978 very literally. Lindqvist sees historiography as the task of each and every individual to explore the history of their everyday world.

Anette C. Halm



**Verborgener Schatz –
Aufklärung im Erdgrab, 2021**
Video: 08' 00"

Performer
Anette C. Halm
Speaker
Barbara Stoll
Camera
Klara Maria Sahner
Text
Holle Nann



Elisabetha Brenner, the beautiful 19-year-old daughter of the hospital master of Nürtingen, was kidnapped by a Croatian soldier during the Thirty Years' War. They were married and later returned to the region, where they were among the most influential citizens in the Duchy of Württemberg. A performance under the archway of the Kroatenhof brings this connection back to life in the form of a dance with a cravat (a term referring to Croatian soldiers).

Anette C. Halm



**Stockholm-Syndrom 1637,
2021**
Video: 04' 20"

Performer
Sissi-Madelaine Schöllhuber &
Phil Bühler
Camera
Klara Maria Sahner
Piano
Götz Payer
Text
Holle Nann















The painter and sculptor Fritz Ruoff and his wife Hildegard, who was also an artist, shaped the art scene in Nürtingen for decades. After the death of her husband in 1986, Hildegard established a foundation, which she oversaw until her death. In 2020 she died at the age of one hundred.

With the use of a video by Dominik Stauch

Stand-by (Requiem) by Dominik Stauch

Diary-like thoughts of general insecurity brought about by an epidemic. Conspiracy theories vs. facts – inner images of a changing society. The aura of extinguished sounds. Random overlays of a 6-part sound and color composition composed with a die.

Thanks to „Dr. Andrea Domesle, Public Art Project Videocity“

Anette C. Halm



Stand-by (Requiem), 2021
Video: 04' 10"

Performer
Sissi-Madelaine Schöllhuber
Speaker
Audience
Camera
Anette C. Halm
Text
Holle Nann



Born in Munich in 1492, Duchess Sabina of Bavaria and Württemberg was known to be religious, pious, and self-confident. These qualities gave the wife of Duke Ulrich of Württemberg, who was also known to be quarrelsome and quick-tempered, a great deal of trouble. The marriage lasted only four years and would have provided enough material for a ducal soap opera. Sabina voiced her support for the Reformation and was active in charitable work until her death in Nürtingen, where she had her widow's residence. A tribute to this emancipated woman in the form of a performance.

Anette C. Halm



Eine Seifenblasenoper, 2021
Video: 02' 30"

Performer
Anette C. Halm
Speaker
Barbara Stoll
Camera
Klara Maria Sahner
Piano
Götz Payer
Text
Holle Nann



In 1663, at the age of 57, Anna Maria Pöler was accused of witchcraft in Nürtingen. Although she was tortured, she insisted on her innocence and survived. Eventually, she was acquitted through a verdict of the Tübingen Faculty of Law. In memoriam, the artist Andrea Isa has a bone to pick in the truest sense of the word.

Andrea Isa



Signum, 2021
Video: 05' 38"

Performer
Andrea Isa
Camera
Anette C. Halm
Piano
Götz Payer
Text
Holle Nann



Water is a symbol and source of life. Justyna Koeke arranges bouquets in plastic buckets and containers that are attached to or suspended from the Neckar Bridge. The work creates an aesthetic image that sensitizes the viewer to the beauty of nature while at the same time thematizing the pollution of bodies of water by garbage and plastic waste.

Justyna Koeke



Quell des Lebens, 2021
Video: 14' 05"

Performerin
Justyna Koeke
Camera
Anette C. Halm
Piano
Götz Payer
Text
Holle Nann



Left to right:

The Cut #15, 2022
Oil on canvas
30 cm x 30 cm

Chim Chim Cher-ee – Untreue, 2021
Oil on canvas
200 cm x 200 cm

Schattenspiel – Waldhaar, 2021
Oil on canvas
200 cm x 200 cm

Videoinstallation:
Wo*man Work, 2021

Videoinstallation:
Stand-by (Requiem), 2021

The Cut #85, 2022
Oil on canvas
30 cm x 30 cm

Anna Haag, 2021
Oil on canvas
110 cm x 110 cm

Mit einem Schritt, 2021
Oil on canvas
170 cm x 170 cm

VR-Glasses:
Mit einem Schritt, 2021



Simon Pfeffel, Mit einem Schritt, 2021
Performance (VR-Glasses)



Edition, Anette C. Halm,
Kunst am Wegesrand - Nürtingen, 2021
Inkjet Prints, 17 cm x 30 cm (Edition)



Kunst am Wegesrand – Nürtingen
Exhibition views

For 55 years, Sister Friederike Stock helped the so-called “fallen girls” through her work as an educator and the long-time director of the refuge house – later called Friederikenheim and today the seat of the Samaritan Foundation. At that time, there was no birth control pill and no option of abortion. Especially in the lower classes, girls were a kind of “fair game” whose need for warmth and love was often exploited. Once a man had achieved his goal, the girl was ostracized, scorned, and labeled as “fallen.” Friederike Stock took in such girls, gave them shelter and a home, educated them, and provided comfort and distraction through activities like games and song.



Sissi-Madelaine Schöllhuber

Gefallen, 2021
Video: 05' 30"

Performer
Sissi-Madelaine Schöllhuber &
Thalia T. Bühler
Camera
Anette C. Halm
Piano
Götz Payer
Text
Holle Nann



A tribute to Theodor Eisenlohr: a vocal performance intended as a thank-you for supporting artists.

The “Money-Musen-Song” (Money Muse Song) aims to put art on the proverbial pedestal as a common good, as a special quality of life and enrichment, and as a basic human need. In these times when “system relevance” has become a central issue, it is particularly important to recognize art and artists and to offer them thanks.

Sissi-Madelaine Schöllhuber



Money-Musen-Song, 2021
Video: 02' 19"

Performer
Sissi-Madelaine Schöllhuber
Camera
Anette C. Halm
Text
Holle Nann



Born in 1928, K.H. Türk and his wife Ilse were active in Nürtingen-Hardt starting in 1957. They founded the Freie Kunstschule (School of Fine Arts) and established the Hochschule für Kunsttherapie (College of Art Therapy) – two institutions that continue to be respected well beyond Nürtingen 20 years after Türk's death.

Andreas Mayer-Brennenstuhl



DAS VERSCHWUNDENE E,
2021

Video: 21' 50"



Performer
Andreas Mayer-Brennenstuhl
Speaker
Thomas Oser
Musician
Hans Peter Ruck
Camera
Sissi-Madelaine Schöllhuber &
Anette C. Halm
Text
Holle Nann



A tribute to Erika Härtling, the mother of the writer Peter Härtling, who, together with her children, was "thrown ashore" in Nürtingen as a refugee. It is only through references in her son's works that Erika Härtling is given a face – thus revealing the drama of losing one's homeland and being unable to fully arrive. The life of Peter Härtling's mother ended early and tragically; this is an attempt to come to terms with it.

Britta M. Ischka



An Land geworfen, 2021

Video: 08' 20"



Performer
Britta M. Ischka
Speaker
Barbara Stoll
Camera
Anette C. Halm
Text
Holle Nann







The life of Carl Gustav Schmid, the founder of the seagrass spinning mill, is brought out of the darkness of the Tiefenbach tunnel and into the light. In a poetic way, the seagrass and the hair of the narrator are spun together and interwoven

Babette Dieterich



Waldhaar, 2021
Video: 05' 00"

Performer
Babette Dieterich
Camera
Anette C. Halm
Text
Holle Nann



For centuries, the Devil's Bridge served as a link between the Fildern and Nürtingen. Of architectural interest, the ancient stones are rich with life and are even mentioned in Hölderlin's texts. They form the starting point for Angelika Eggert's work with frottage and watercolor. The texture of the stones provides the basis for the frottage, which is then combined with extensive watercolor to record the vegetation and surrounding environment. In this way, the tension between human construction and nature becomes manifest and tangible in the artwork.

Angelika Eggert



Fugen_Vegetation_Teufelsbrücke, 2021
Video: 14' 17"

Performer
Angelika Eggert
Camera
Anette C. Halm
Text
Holle Nann



A musical homage presented in the form of an ode to the city of Nürtingen.

James Lost & Jacques Cognac



Daheim in Nürtingen, 2021
Video: 04' 11"

Performer
James Lost & Jacques Cognac
Camera
Anette C. Halm
Text
Holle Nann



A major task of the Regionalgruppe Nürtingen is the research of the villa rustica "In den Seelen," a Roman estate with Roman baths in Friedrich-Glück-Straße.

Posing as a model is one of the oldest performances in the world. In the setting of the villa rustica, with the model in the pose of the 1808 painting "The Bather of Valpinçon" by Jean-Auguste-Dominique Ingres, the painter shares moments of the model with the audience.

Angela Vanini & Sissi-Madelaine Schöllhuber



Die Badende, 2021
Video: 04' 28"

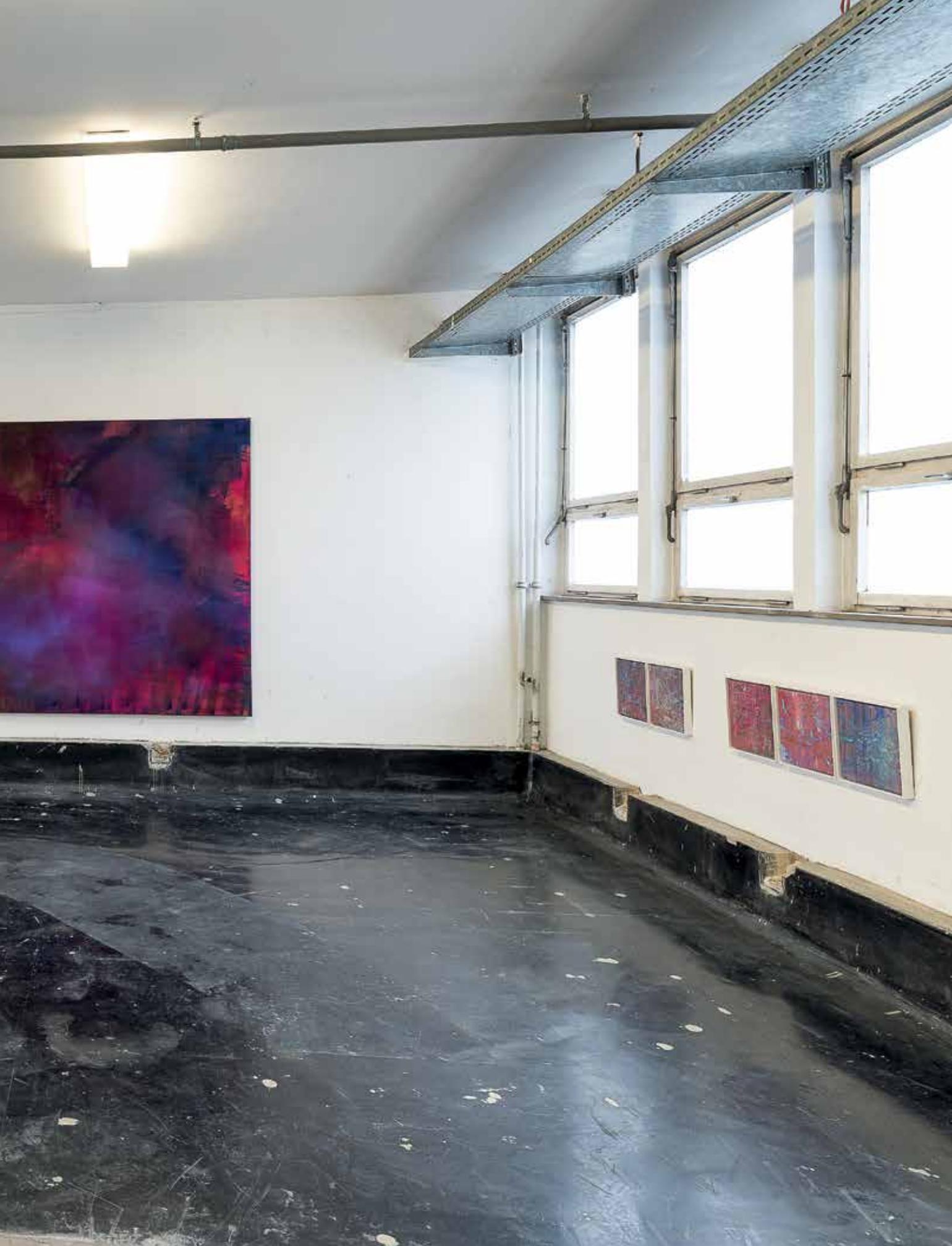
Model
Sissi-Madelaine Schöllhuber
Painter
Angela Vanini
Camera
Anette C. Halm
Piano
Götz Payer
Text
Holle Nann









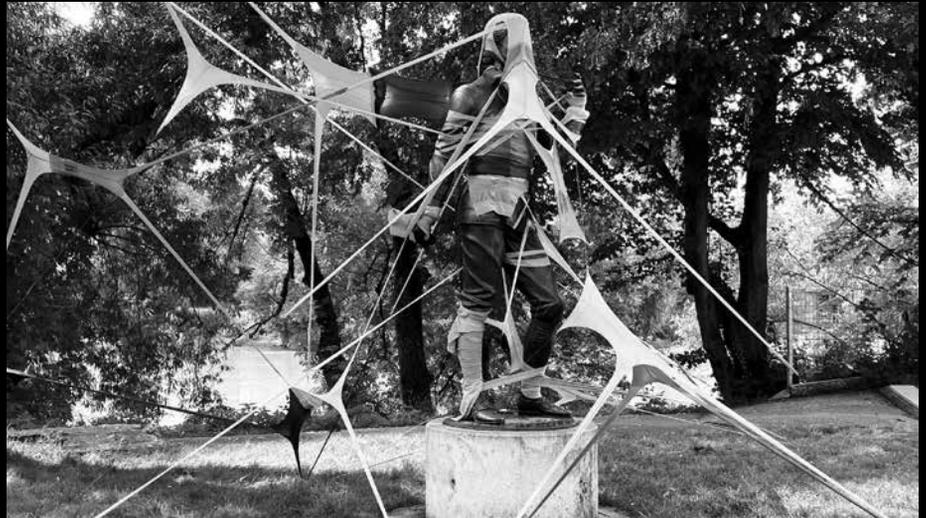






Hölderlin's relation to women can be traced to one person: Susette Gontard, the wife of a Frankfurt banker whose son he tutored. She was his lover, a key figure in his life and poetry, his Diotima, his muse.

Kirsten Hohaus



Diotima, 2021
Video: 04' 20"

Performer
Kirsten Hohaus
Camera
Anette C. Halm
Piano
Götz Payer
Text
Holle Nann



A tribute to Greta Domnick: Because everything we know and recognize about the Domnicks was not the work of one man, but the work of a man and a woman (wo*man's work).

Ottomar Domnick's name, his clinic, and his collection are familiar to everyone in Nürtingen. The background to his success as a psychiatrist and filmmaker, however, is not. "One-man's work" mutates into "wo*man's work." The performance reveals how closely he collaborated with his wife Greta in all areas, and that it was only from this symbiosis that his great work could emerge.

Anette C. Halm



Wo*man Work, 2021
Video: 07' 14"

Performer
Sissi-Madelaine Schöllhuber
Speaker
Barbara Stoll & Cornelius Hauptmann
Camera
Klara Maria Sahner & Anette C. Halm
Piano
Götz Payer
Text
Holle Nann



Water is life. The Neckar, an important lifeline in Baden-Württemberg, has always provided space for people whose livelihoods are linked to the river. An exploration with and against the current.

Linda Weiß,
Jochen Wagner



floss, 2021
Video: 03' 38"

Performer
Linda Weiss &
Jochen Wagner
Camera
Linda Weiss &
Jochen Wagner
Text
Holle Nann



The poem "In einem kühlen Grunde" by Joseph von Eichendorff was set to music by Friedrich Glück in 1814.

It became better known through Friedrich Silcher under the title "Untreue" (Infidelity). Friedrich Glück undoubtedly often found himself caught in a struggle between his spiritual calling and his vocation as a poet and composer.

Götz Payer, a descendant of Silcher, plays the grand piano while the performer clearly struggles with herself. Her performance thus recalls the musician Friedrich Glück, who for a time was also a pastor in Aichtal-Neuenhaus.

Anette C. Halm



Untreue, 2021
Video: 03' 47"

Performer
Anette C. Halm
Camera
Klara Maria Sahrner
Piano
Götz Payer
Text
Holle Nann



Walking through a space always means measuring it with your steps and thus relating its dimensions to the size of your body. The act of measuring is the "daily bread" of astronomers and mathematicians like Wilhelm Schickard, who worked as a deacon in Nürtingen in 1614 at the age of 22. A lunar crater has even been named after him. What happens, however, when the size of a person's body is set in a disproportionate relationship to a specific location, thus making the length of a space absurd? In this context, Simon Pfeffel measures the entire length of the square around Nürtingen's Ochsenbrunnen with just a single step.

Simon Pfeffel



Mit einem Schritt, 2021
Video: 00' 26 «06

Performer
Simon Pfeffel
Camera
Samuel Hohaus
Text
Holle Nann









> Placing a plaque on
Place of performance in Ostfildern



Kunst am Wegesrand, 2021
Performance and App

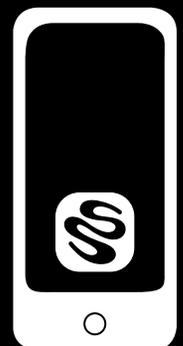
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It is known that the Benedictines drank 3.5 liters of strong beer per day, even during Lent. Not surprisingly, some of them experienced apparitions. Andrea Isa goes in search of clues in the labyrinth in Nellingen and traces the ancient monastic rule "ora et labora." The labyrinth does not lead one astray but rather serves as a holistic symbol of self-discovery. In the labyrinth you don't get lost; in the labyrinth you encounter yourself.

Andrea Isa



Ora et labiera, 2021
Video: 11' 47"

Performer
Andrea Isa
Camera
Anette C. Halm
Text
Holle Nann



Scharnhäuser Park is the youngest of Ostfildern's six recently developed districts. The Stadthaus, conceived as a community center – an open meeting place – acts to create identity. For this reason, Sissi-Madelaine Schöllhuber has chosen the square in front of the Stadthaus as the site for her vocal performance. She aims to bring people together through song to promote their communication and connectedness.

Sissi-Madelaine Schöllhuber



Denn vergesst nicht, ihr liebt sie, 2021
Video: 03' 11"

Performer
Sissi-Madelaine Schöllhuber
Camera
Anette C. Halm
Text
Holle Nann







For thousands of years, horseback riding was a symbol of dominance and a demonstration of superiority and power. Riders towered over foot soldiers and were nimble and fast. Women on horseback set out on the road to emancipation in the saddle.

The performance "Sattelzeit" (Saddle Time) by Nadine Bracht aims to invite the viewer to question this cultural practice in relation to history and the current social context.

Nadine Bracht



Sattelzeit, 2021
Video: 18' 45"

Performer
Nadine Bracht
Camera
Andreas Bulling
Text
Holle Nann



A „Hohlweg“ (hollow way) is time made visible – a path that has cut deeply into the surrounding terrain through centuries of use by carts and cattle as well as run-off rainwater.

A red carpet is rolled out for visitors to the performance along the entire length of the hollow way in Ostfildern. Normally, the art lover is not supposed to touch anything; he or she is expected to remain reverently silent and passively receptive. On the red carpet of the hollow way, however, viewers are transformed from followers into welcome actors.

Jaewon Park



Unverhohlen, 2021
Video: 03' 44"

Performer
Walker
Camera
Anette C. Halm
Piano
Götz Payer
Text
Holle Nann



The soothing shade of a tree-lined avenue provides the inspiration and prelude for a musical and poetic performance. Leaning against a chestnut tree, the singer and performer Babette Dieterich begins with an aria in praise of the shadow. This is followed by a search for shadows through word-play, spatial games, and thought experiments. The audience is invited to participate, for example by "jumping over their shadow."

Babette Dieterich



Schattenspiel, 2021
Video: 11' 08"

Performer
Babette Dieterich
Camera
Anette C. Halm
Text
Holle Nann



In front of the Amor Temple in Ostfildern – the former love nest of the Duke of Württemberg, Charles Eugene – the painter Angela Vanini copies the painting "Amor Vincit Omnia" ("Cupid as Victor") by the Baroque painter Caravaggio in oil on canvas.

With the start of the MeToo movement, a great debate broke out around the painting and there were even efforts to remove it from public view. This was, however, dismissed as absurd on the grounds of "artistic freedom."

In the context of pedophilia, child pornography, abuse, and sexual violence, this discussion has become more relevant than ever.

Angela Vanini



Amor als Sieger mit Badehose, 2021
Video: 05' 09"

Performer
Juri Donn &
Angela Vanini
Camera
Samuel Hohaus
Piano
Götz Payer
Text
Holle Nann



Left to right:

Amor ist Sieger mit Badehose, 2021

Oil on canvas
200 cm x 200 cm

Boden verlieren, 2021

Oil on canvas
200 cm x 200 cm

Ora et labiera – Signum, 2021

Oil on canvas
200 cm x 200 cm

Schattenspiel – Waldhaar, 2021

Oil on canvas
200 cm x 200 cm

Unverhohlen, 2021

Oil on canvas
200 cm x 200 cm

Chim Chim Cher-ee – Untreue, 2021

Oil on canvas
200 cm x 200 cm

Chim Chim Cher-ee, 2021

Oil on canvas
200 cm x 200 cm

Videoinstallation:

Performance Andrea Isa:

Ora et labiera



Simon Pfeffel, Boden verlieren, 2021
Performance (VR-Glasses)



Edition, Anette C. Halm,
Kunst am Wegesrand - Ostfildern, 2021
Inkjet Prints, 30 cm x 45 cm (Edition)



Kunst am Wegesrand – Ostfildern
Exhibition views

There are countless volcanoes and tuff-filled vents in the Swabian Alb. The Scharnhausen Volcano is said to be the northernmost volcano in Swabia. This is the only spectacular thing about it, because not much of it is left. The idea of what happens inside has always been uncanny, almost infernal. Many myths have sprung up around the vent; when it erupts, the wrath of the gods is said to be unleashed. Anette C. Halm reverses the omens and allows good fortune to rise through the vent. The chimney sweep, the symbol of luck par excellence, plays the leading role in this performance.

Anette C. Halm



Chim Chim Cher-ee, 2021
Video: 03' 36"

Chimney sweep
Björn Böttger
Camera
Andreas Bulling & Anette C. Halm
Text
Holle Nann



Myths have always surrounded vanished cities: where have they gone and why have they disappeared? Britta M. Ischka's curiosity leads her to pursue this question. In a first step – or first cut – she uncovers the presumed location in order to get a little closer to the mystery while at the same time leaving room for the imagination.

Britta M. Ischka

Wörnitzhausen reloaded, 2021
Video: 14' 02"

Performer
Schneider der Stadt Ostfildern
Camera
Andreas Bulling
Piano
Götz Payer
Text
Holle Nann



The landscape steps in the recently developed district of Ostfildern: a grand architectural gesture. Like the baselines or visual axes between great castles, this green path and design element runs through the rows of buildings in Scharnhauser Park, which was built on the site of a former barracks.

What is it like to live in a place that is shaped by history and simultaneously exists in a field of tension between cosmopolitanism and localism? Is man the measure of all things in this place?

Simon Pfeffel measures the landscape steps with the help of his own body. At the same time, he invites passers-by to do the same. Step by step, he thus places the human body in relationship to the abstract distance of the stairway.

Simon Pfeffel



Boden verlieren, 2021
Video: 08' 46''

Performer
Simon Pfeffel
Camera
Samuel Hohaus & Anette C. Halm
Text
Holle Nann











Mind Sample

In addition to the large-format canvases and the “cuts” that are sometimes generated from them, “Mind Samples” are created as test recordings in a small format on paper, so to speak. In the run-up to the much larger canvas areas, Anette C. Halm examines the validity of color combinations, current compositional approaches and painterly structures in the middle of the working process. The boundaries of the supposedly frozen image and the moving image, of painting and performance, of photo and video are once again crossed and their synchronicity is made visible in the various artistic media of expression.



Mind Sample #52, 2022
Oil on paper
30 cm x 30 cm

Mind Sample #49, 2022
Oil on paper
30 cm x 30 cm

Mind Sample #50, 2022
Oil on paper
30 cm x 30 cm

Mind Sample #51, 2022
Oil on paper
30 cm x 30 cm

Mind Sample #52, 2022
Oil on paper
30 cm x 30 cm

Mind Sample #53, 2022
Oil on paper
30 cm x 30 cm

Mind Sample #54, 2022
Oil on paper
30 cm x 30 cm

Mind Sample #55, 2022
Oil on paper
30 cm x 30 cm

Mind Sample #56, 2022
Oil on paper
30 cm x 30 cm

Mind Sample #57, 2022
Oil on paper
30 cm x 30 cm





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Editor

Kunstverein Nürtingen e.V.
www.kunstverein-nuertingen.de

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on the occasion of the exhibition

Kunst am Wegesrand

24. November 2022 – 22. Januar 2023
Kunstverein Nürtingen

With the kind support of the City of Nürtingen.

App

GOGU Digital
www.gogu.com

Exhibition views

Jürgen Bubeck
www.juergenbubeck.de

Thinking About Video Art, Kunst am Wegesrand
Kunstverein Nürtingen, Galgenbergstraße 9, 72622 Nürtingen
(Seite 10/15, 18/19, 22/23, 26/31, 34/35)

Thinking About Video Art, Kunst am Wegesrand – Ostfildern
Städtische Galerie Ostfildern, Gerhard-Koch-Straße 1, 73760 Ostfildern
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Dimitri Reimer
www.reimer-photograph.com
MENSCH, MONTAG, 2021
Portrait | Anette C. Halm [#24]
View of the studio at the FKN: Freien Kunstakademie Nürtingen (Seite 36/37)

Photo backside: Ralph Kayser

Design Advice

Marc Engenhardt
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Text

Holle Nann
Clemens Ottnad

Correction

Gerd Heybach
Clemens Ottnad

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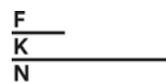
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Anette C. Halm

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www.kunst-am-wegesrand.eu

Anette C. Halm is a conceptual artist using performance, film, painting and photography in her works. She graduated in Fine Arts from the State Academy of Fine Arts in Stuttgart under Professor Christian Jankowski, Professor Dr. Felix Ensslin and Mike Bouchet. She also studied New Media Arts at the Kyushu Sangyo University in Japan during a semester abroad.

2006–2010 Academy, FKN Nürtingen

2011–2018 Diploma Art, State Academy of Fine Arts in Stuttgart

Prof. Christian Jankowski, Felix Ensslin und Mike Bouchet

2020–2021 Weissenhof-Programm, State Academy of Fine Arts in Stuttgart

2021–heute Teaching, State Academy of Fine Arts in Stuttgart

Prize and Scholarship

2022 Cité Internationale des Arts, Paris (Frankreich)

2021 Corona-Scholarship Ministerium für Wissenschaft, Forschung und Kunst Baden-Württemberg

2021 Corona-Scholarship Ministerium für Wissenschaft, Forschung und Kunst Baden-Württemberg

2021 Scholarship City of Nürtingen

2020 Suggested for the Lingener Kunstpreis

2018 Scholarship Karin Abt-Straubinger Stiftung

2017 Kunsthallen-Scholarship City of Kempten (Allgäu)

2017 Fukuoka-Scholarship (Japan)

2012 Klett-Passagen-Prize

2011 Scholarship Karin Abt-Straubinger Stiftung

2009 Scholarship Foundation „Kunst und Kunsttherapie“ Nürtingen

Solo Shows

2022 „Kunst am Wegesrand“, Kunstverein Nürtingen

2022 „The Cut“, Villa Merkel, Bahnwärterhaus, Esslingen

2022 „Kunst am Wegesrand – Ostfildern“, Städtische Galerie Ostfildern

2021 „It finally takes place“, ABTART Studio 57, Stuttgart

2021 „Die Malerin als Medium“, Galerie Strzelski, Stuttgart

2020 „BAROCKOKO“, SAGA-Gallery, Radolfzell

2019 „Selbstbewusstseinsmodelle“, produzentengalerie plan.d., Düsseldorf

2019 „Trau Dich“, Klostervilla, Adelberg

2017 „When madness is a Luxury“, Kunsthalle Kempten (Allgäu)

2017 „The forgotten artwork in the public space“, Fukuoka, Japan

2013 „Thinking about Video Art“, Kurz Pfitzer Wolf & Partner, Stuttgart

Collections

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Collection of the Staatlichen Akademie der Bildenden Künste Stuttgart

Collection Reydan Weiss

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