





HANNAH BOHNEN
CUTE AGGRESSION



TOM REICHSTEIN
c o n t e m p o r a r y

3. SEP - 29. OKT 2022



In Between the Lines

Hannah Bohnen's oeuvre brims over with marshmallows, soap bubbles and rainbow-coloured spiral toys; violinists; butterfly stroke swimmers and rolled towels; old floor-long curtains with unusual pleating patterns and the long-rusted springs of grandma's old sofa; ringlets and buttery lipstick from Hermès. Some of these details are unmistakable, while others hide skilfully behind Hannah Bohnen's delicate and meditative formal language.

Bohnen, a sculptor and visual artist, practices what Stéphane Mallarmé called the *écriture corporelle*: the physical act of writing or involuntary choreography. Influenced by rehearsed movement patterns and balletic gestures borrowed from dance, she now devotes herself to the muscle memory of everyday life. These are casual, invisible moments of fleeting movements, such as a new pen being used for the first time with circular movements, or the (imaginary/ invisible) tyre tracks on the street. Bohnen approaches these traces and gestures with a photographic sensibility. She documents them — not with an iPhone or camera — but through drawings, paintings, performances, or sculptures.

A swirl or curling line is a recurring motif in Bohnen's oeuvre. With its serpentine lines, it is reminiscent of the incisive moment of testing pens before signing a document, or the many spontaneous telephone scribbles. Bohnen uses a clear and direct form of expression; she focuses on the essential pattern of movement, the circular motion, like the twisted (and now historic) telephone cords in the large-scale, monochrome *Tendril Perversions* (2020) on lacquered wooden panels. Elsewhere, in *Loops* (2019), the swirl resembles a congealed steel spring, while in *heavy knot* (2017) it hangs columnar from the banister. Here, the one-dimensional line has transformed into a three-dimensional knot.

Elsewhere, the artist breaks these circular routines with mistakes. She understands these slips or mistakes as opportunities. Produced together with Paul Rutrecht, Bohnen's offset printing experiments from the DIE DRIFT (2017) to the COLOR/MAN/MACHINE/FRAGMENT (2018) exemplify a playful approach to misbehaviour in print. This also fits thematically, as the newspaper copies address questions about memory, movement, and similar phenomena. Meanwhile, Bohnen's soft sculptures, such as the Folds (2022), the Twist (2021), the Bude (2018) and LIFT (2018), constitute the third group of works in Cute Aggression. Initially, Bohnen arranged the foam sheets into soft, hand-rolled towels and curtains with challenging fold patterns, before using plaster to hold them in place tactilely. Visually, these soft sculptures also remind the gooey marshmallows one'd like to bite into. This is also alludes to cute aggression, the phenomenon that inspired the exhibition title: it suggests a physical urge to touch, squeeze or even bite cute things. This behavioural pattern results from a synaptic overload, as a form of physical safeguarding, and does not represent an actual violent behaviour in those affected.

Bohnen's artistic interventions are timeless. They oscillate between past and present, fantasy and nostalgia, and unite historical-archaeological excavations with forensic tracking. These fluid transitions are reminiscent of Roland Barthes's caption from *The Empire of Signs* (1983):

Where does the writing begin?

Where does the painting begin?

Maximiliane Leuschner



HANNAH BOHNEN
*1989 in Duisburg

EDUCATION

| | |
|------------|--|
| since 2020 | Master student, Kunsthochschule Berlin Weissensee, with Prof. Friederike Feldmann |
| 2020 | Master of Fine Arts, Muthesius Kunsthochschule Kiel, with Prof. Elisabeth Wagner |
| 2019 | Erasmus in Sculpture Department, Academy of Fine Arts, Helsinki |
| 2017 | Bachelor of Fine Arts, Muthesius Kunsthochschule Kiel, with Prof. Elisabeth Wagner and Prof. Michael Beutler |
| 2010-2012 | Art history and Musicology, Heinrich Heine Universität, Düsseldorf |
| 1998-2004 | Classical dance training at the deutsche Oper am Reihn, Düsseldorf |

PRIZES AND SCHOLARSHIPS

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| since 2017 | Stipendium der Studienstiftung des deutschen Volkes |
| 2021 | Kunst am Bau Wettbewerb, 1st prize, (liquid lines) Kiel |
| 2019 | Gottfried Brockmann Preis, Kiel |
| 2019 | Auslandsförderung der Studienstiftung des deutschen Volkes |
| 2018 | Kunstförderpreis, Muthesius Preis, Kiel |
| 2014 | Kunst am Bau Wettbewerb, 1. Preis, (Zwölf), Kiel |

EXHIBITIONS (selection)

| | |
|------|---|
| 2022 | Off Water II, Sainte Anne Gallery, Paris (FR) |
| 2022 | Twenty Minute Dream, Projektraum 145, Berlin |
| 2022 | B_a_i_t_b_a_l_l, Palazzo San Giuseppe, Bari (IT) |
| 2022 | danger lurks in every cut, Kunstverein Schwerin |
| 2021 | Off Water, Gr_und, Berlin |
| 2021 | Unreal Habitat, Gallery Cube Plus, Kiel |
| 2021 | love your surface, Automat Space, Saarbrücken |
| 2021 | POSITIONS, Flughafen Tempelhof, Berlin |
| 2021 | If I no longer Exist, KUCOFL, Flensburg |
| 2021 | IPSO FACTO, Kühlhaus, Berlin |
| 2021 | Interfaces or those who caress the surface, Interface, Berlin |
| 2021 | Salangen Bienale, Salangen (NOR) |
| 2021 | Nackt im Baumarkt, Tom Reichstein Contemporary, Hamburg |
| 2021 | Spechte am Meisenknödel, Ernst Barlach Haus, Hamburg |

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|---------|---|
| 2020 | Bunch of Kunst in Quarantine // Paradox Paradise, online |
| 2020 | Life is Boring, Galerie Pleiku, Berlin |
| 2019/20 | Gottfried Brockmann Preis 2019, Stadtgalerie Kiel |
| 2019 | Catch me if you can, Schloss Eutin |
| 2019 | Dimensions Tomorrow, Exhibition Laboratory, Helsinki (FIN) |
| 2019 | Fantome/Aave, Galerie Au Medicis, Paris (FR) |
| 2019 | How to survive Kaamos, Vapaan Taiten Tila, Helsinki (FIN) |
| 2018 | KI_L_MUC_SA_R, Galerie der Künstler und Maximiliansforum, München |
| 2018 | Muthesius Preis 2018, Kunsthalle zu Kiel |
| 2018 | Hot Spots - Heiße Flecken, Kiel |
| 2018 | zehn, Kösk Galerie, München |
| 2017 | Kiel Holen, Kunstverein Marburg |
| 2017 | Gottfried Brockmann Preis 2017, Stadtgalerie |



INSTALLATION VIEW „CUTE AGGRESSION“, 2022. PHOTO © EDWARD GREINER



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HANNAH BOHNEN. BACKDROP, 2022. PLASTER AND FOAM. 230 X 80 X 80 CM. PHOTO © EDWARD GREINER



INSTALLATION VIEW „CUTE AGGRESSION“, 2022. PHOTO © EDWARD GREINER



INSTALLATION VIEW „CUTE AGGRESSION“, 2022. PHOTO © EDWARD GREINER





HANNAH BOHNEN. TERROR LINE 2, 2022. GLASS. 70 X 140 X 9 CM. PHOTO © EDWARD GREINER



INSTALLATION VIEW „CUTE AGGRESSION“, 2022. PHOTO © EDWARD GREINER





love

flee

yes



INSTALLATION VIEW „CUTE AGGRESSION“, 2022. PHOTO © EDWARD GREINER

TOM REICHSTEIN CONTEMPORARY

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