



KUNSTPREIS
HANNES MALTE
MAHLER
2024 it is art®

CALL FOR SUBMISSIONS

from 1 April to 30 September 2023

www.feinkunst.org/en/kunstpreis

Hannes Malte Mahler Award 2024 – it is art®

Hannes Malte Mahler (1968–2016) was an artist who lived and worked in Hanover. He graduated from the Braunschweig University of Art as master student of Marina Abramović. His oeuvre includes drawings, paintings, illustrations, sculptures, installations, performances and photography. As a workaholic bon vivant, he merged art and life into an indivisible unit.

Mahler's backyard studio was a meeting point and flourishing asset for Hanover's art scene. Like the chameleon he chose as logo for his clothes label Mahlerwear, he remained adaptable in art as in life, filling diverse roles in a masterly way in various networks, closely binding people to himself and connecting them with one another.

While continuously transcending the classical boundaries between genres of art, drawing remained his constant. He said about himself: "This Mahler is a combination of three spheres: art, design and marketing. These worlds are connected by drawing. Drawing is constant. Relentless. Drawing is for fun, to gather my thoughts, and occasionally, to earn a little money."

The HANNES MALTE MAHLER art award was founded by the non-profit association feinkunst e.V. and will be awarded every four years. The aim of the prize is to enable its winner to present their artistic position with a generous budget as well as to give an extraordinary impetus to Hanover's cultural scene, which was so close to Mahler's heart.

Entries are invited from professional artists, who should submit an outline for an artistic project. Any medium may be used: From drawing, painting, sculpture, photography, film and video up to performance.

Any combination of genres is also feasible. The proposal should in some way reflect Hannes Malte Mahler's expansive and genre-spanning concept of art (see below for a characterisation of his oeuvre).

From the submitted entries, a jury of experts will select a winning project which will be realised with the prize budget and will be shown in Hanover in 2026. The presentation could be an exhibition in the Sprengel Museum Hanover or an intervention in public space, in cooperation with the City of Hanover. Initially the jury will choose a shortlist of six to eight submissions. These will be displayed at the exhibition space of feinkunst e.V. for the duration of four weeks, during which the project proposals will be viewed by the jury as well as the public. The chosen artists will be notified about having been included in the shortlist by 15 January 2024 so that they have sufficient time to prepare their presentation on one to three A0-sized posters. Additionally, a video clip of up to three minutes may be shown. Participants in this shortlist exhibition receive an allowance for their expenses of € 500. Attending the opening of the exhibition in person will be welcomed but it is not a necessity. If needed, remote participation via video link can be arranged. The jury will reach its final decision on the premises of feinkunst e.V. on 29 February. The award winner will be notified immediately afterwards and their name will be publicly announced.

Time Schedule

- » 1 April to 30 September 2023: Submissions of project proposals
- » From October 2023: Jury views the submissions
- » By 15 January 2024: Selection of a shortlist of six to eight submissions
- » 28 February 2024: Opening of the exhibition of shortlisted project proposals
(last day of the exhibition: 28 March 2024)
- » 29 February 2024: Prize winner will be announced by the jury
- » 2026: Official award ceremony, followed by the start of the project
(The exact date will be agreed on by everyone involved in the project.)

The Jury

- » Konstanze Beckedorf (Director of Culture of the City of Hanover)
- » Professor Dr Stephan Berg (Kunstmuseum Bonn)
- » Professor emerita Dr Anne-Marie Bonnet (Bonn University)
- » Professor Wolfgang Ellenrieder (Braunschweig University of Art)
- » Dr Reinhard Spieler (Sprengel Museum Hannover)
- » Paula Schwerdtfeger (Hannover)
- » Simon Pfeffel (International performance-artist and award winner 2020, Pforzheim)

The Award

Applicants should be graduates in Fine Arts or hold a commensurate degree qualification from an art college or specialist university department, or they should have a documented longstanding professional career as an artist (solo exhibitions, catalogues, publications).

Applicants should develop an outline for an artistic project which – following Mahler's stance – transcends the classical boundaries between different genres of art. Hence, any medium or genre may be used, including drawing, painting, sculpture, photography, video installation, performance or indeed any combination thereof. The winning project could be presented within a traditional museal exhibition, but

it could, for instance, be an intervention in public space.

The prize consists of a cash award of € 15,000 and a production budget of up to € 105,000 available for implementing the proposed project.

The successful applicant will present the winning project in Hanover, either at the Sprengel Museum Hannover, the exhibition rooms at feinkunst e.V. or possibly in public space in the City of Hanover.

How to Apply

Formal Requirements

Basically, there are no restrictions. However, the project may not exceed the financial framework of the project budget. The proposal's technical and financial feasibility will be taken into account in the jury's decision.

Submissions

Entries can be submitted online from 1 April 2023 at www.feinkunst.org/en/kunstpreis.

Applicants have to register on the application portal, fill in a brief application form and upload the necessary documents in one pdf file (one single file of max. 20 MB).

The participants' personal data will only be used for the purpose of participation in the award procedure. As soon as this data is no longer required for the procedure, it will be destroyed or deleted immediately. Any queries regarding the procedure must be sent solely in writing to info@feinkunst.org. The languages for the competition are English and German. All correspondence must be solely in English or German. All submissions must also be made in English or German.

The deadline for submissions is midnight, 30 September 2023. Up until this deadline, applicants may change and update their proposals.

Required Documents

The following documents have to be submitted online via the application portal as one single PDF file (max. 20 MB, all pages are A4 format).

- » Evidence of a completed course of training in the Fine Arts or of a longstanding professional career as an artist (1-2 pages)
- » Short CV including a selection of exhibitions, awards and scholarships (1 page)
- » Description of the applicant's own concept of art (1 page) with up to seven examples of the applicant's previous works of art (1 page or link to a website showing examples)
- » Outline of the proposed project (not more than 3 pages)
- » Rough estimate of costs for implementing the project (1 page)

Exhibition/Presentation

The winning entry can be presented as an exhibition at the Sprengel Museum Hannover, within the exhibition space of feinkunst e.V. or if necessary and possible in public space in Hanover.

The Sprengel Museum Hannover and feinkunst e.V. will support the artist in curating and realising the presentation. In the event of differences, the final decision lies with feinkunst e.V. and the Sprengel Museum.

The presentation of the shortlisted proposals will take place at feinkunst e.V. within a four-week exhibition as described above.

Financing

The costs for implementing the winning project, transport, insurance, catalogue printing, advertising, public relations, travel expenses and accommodation costs, etc. will be covered by the production fund of €105,000 when sufficient evidence is provided (cost estimates, receipts).

The award winner will be supported by feinkunst e.V. in calculating the costs.

The personal cash award will be paid out on the date of the project opening.

Legal Stipulations

By submitting the application documents, the applicant declares that they agree to the conditions. By submitting the application documents, the applicant agrees to the terms and conditions stated here. He/she also agrees that the project designs selected for the shortlist may be presented at the above-mentioned exhibition from 28 February until 28 March 2024 at feinkunst e.V. and may be used in this connection for the purposes of press, social media and public relations work as well as for documentation. Applications that do not meet the above requirements and specifications will not be submitted to the jury.

The decision of the jury is final. It is not subject to legal recourse.

The above-mentioned dates for exhibitions and the award ceremony reflect the current state of planning and may be subject to change.

This is an English translation. The German-language version is considered the reference version in the event of any dispute or translation error.

Contact

Please contact us if you have any further questions:

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Characterisation of Hannes Malte Mahler's Oeuvre

How does one track down someone who has left so many tracks that initially it seems just a multitudinous tangle? Perhaps only by first acknowledging that this polyphony cannot actually be condensed into a single core. Hannes Malte Mahler, who once began his career as a master student with Marina Abramović at the HBK Braunschweig, was highly expansive in his entire artistic work. He, the draughtsman, performer, painter, installation artist and inventor of ideas, was always more than the sum of all these parts, and he was fundamentally limitless in his quest to transform his entire world into a Mahler universe.

One axis of this universe was his conviction that art was far too important to be practised solely in the narrow field of pure art. Shortly before his untimely and tragic death, he formulated his credo as follows: „This Mahler essentially consists of three parts: Art, design and marketing. These worlds are connected by drawing“. The ease with which HM Mahler changed the boundaries between these spheres was breath-taking.

With similar ease, he created 'Mahlerwear', his own fashion line, as well as offering himself as a commissioned draughtsman with his private domain performance, ironically questioning the hierarchies between client and author. In the same breath, he organised his annual glitter ball shootings. The performance event is not just about shooting at the baubles on a Christmas tree with an air rifle, but it rather scrutinises whether our faith in Christmas has degenerated into nothing but a formal ritual.

Dazzling and ambivalent, appealing and ambiguous, this is how Hannes Malte Mahler's work could be characterised. The themes of his works revolve around being human in today's world and what an artist can or should contribute to it. The cosmos of his visual world can be described as a contemporary 'comédie humaine' and indeed Hannes Malte Mahler had something of a contemporary Balzac. He was a bon vivant who knew how to enjoy life and a keen observer of the actions of his fellow human beings. He wasn't just concerned with extending art into life, but also and more importantly, he was interested in creating a brand, in 'mahlerising' the world with all means available and with an acute sense for the necessary pinch of self-irony such a project needs to avoid ending up as plain hubris.

He himself recognised that his sharpest sword was drawing, which could be comic, laconic, melancholic, screamingly loud and squeakily colourful, and then again of extreme delicacy and devotion. He could caricature what he saw with a deadly pen, but he could also trace it with great tenderness and sympathy. His continuous drawing grasped the world around him and brought it to Mahler's contour, as well as holding up a compassionate mirror to the world: a mirror in which everything appeared distant, but thereby became closer and more precise.

Hannes Malte Mahler seduced us into a re-vision of our expectations and ideas of what drawing, painting and art should be, as well as what to expect from the world. With his work, however, he also gives us the impulse not only to expect something but also to think about what we – following his dazzling example – can contribute to the world.

written by Prof. Dr Stephan Berg / Prof. Dr Anne-Marie Bonnet