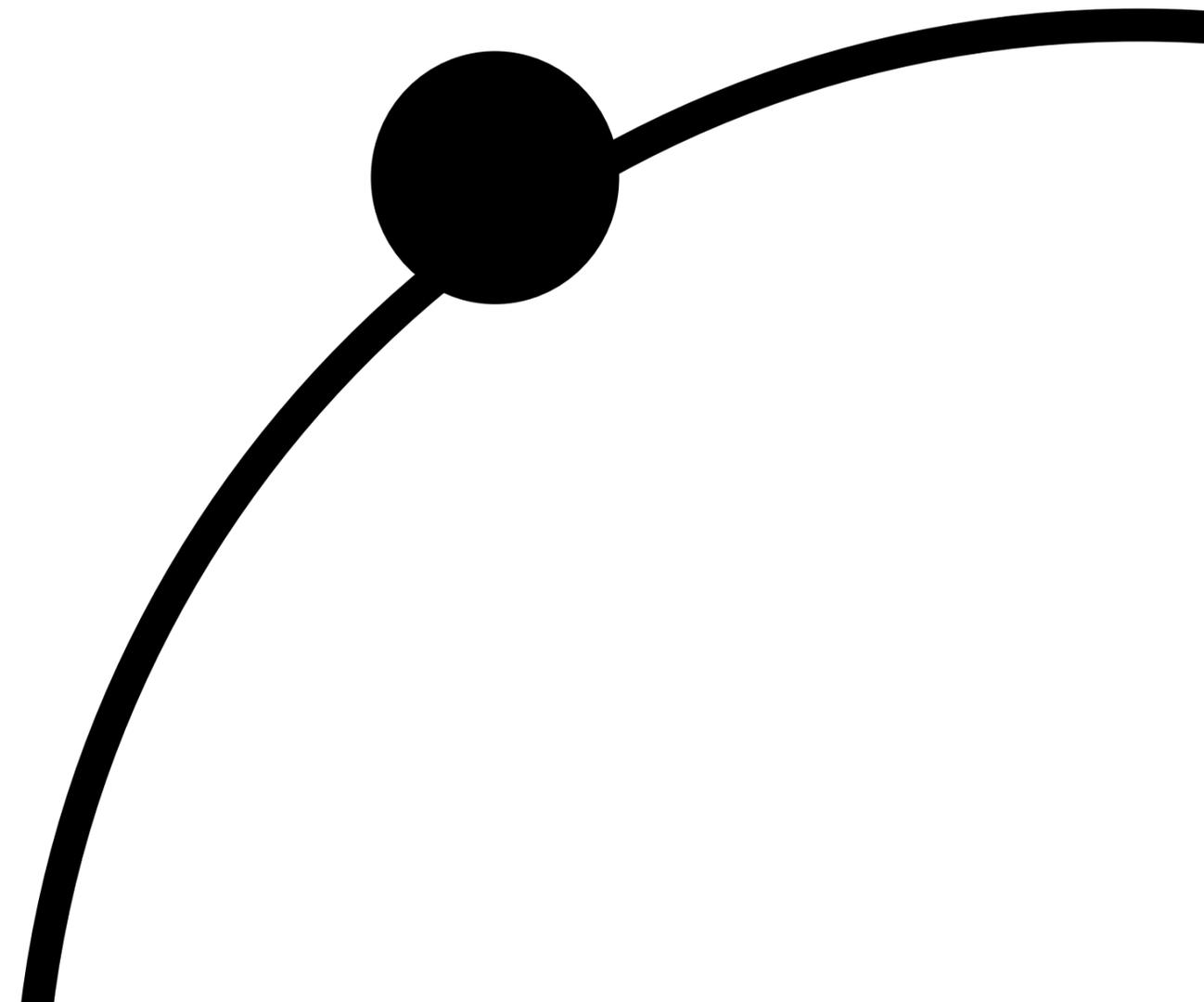


Dominik Halmer

# KONTROLLE

Dominik Halmer

KONTROLLE



Published on the occasion of the exhibition

Dominik Halmer  
KONTROLLE  
February 4 – April 15, 2017

organized by  
Dexter Wimberly  
*Executive Director*  
*Aljira, a Center for Contemporary Art*

Aljira, a Center for Contemporary Art  
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## FOREWORD

Dominik Halmer's practice centers on the question of how our individual image of "reality" is constructed. Coming from an analytical yet sensual approach to painting, Halmer works with the collision of different realities. In his so-called "semi-functional image-objects", we find canvases combined with everyday objects. Based on formal analogies, Halmer creates a subtle coherence between painting and objects and transforms their specific function into a poetic state of being. Halmer uses experimental arrangements to explore the relationship between object and depiction, functionality and art. By confronting the traditional concept of painting with pragmatic values and suggesting a playful usage of the artwork, he also undermines ideas of the untouchable exclusivity of art.

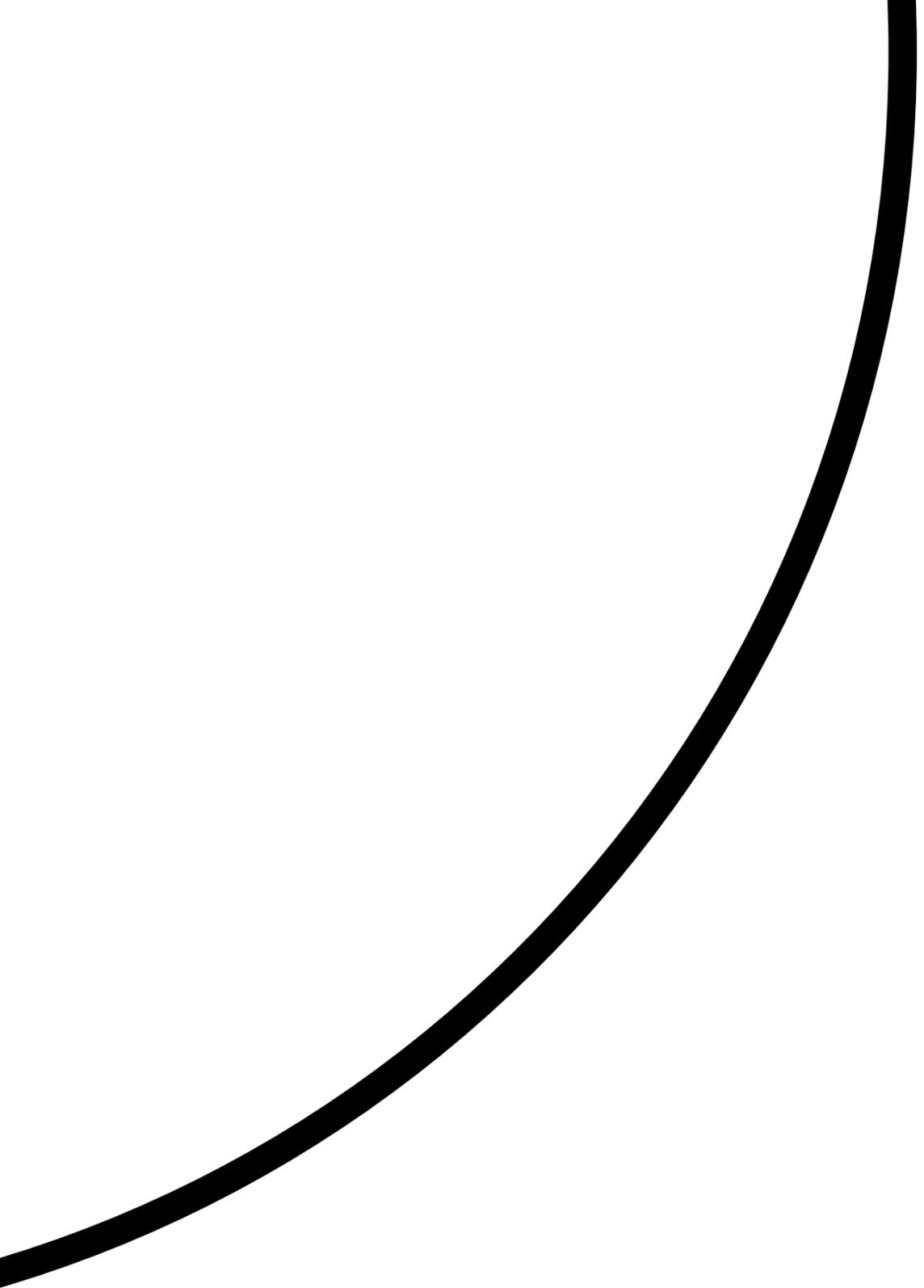
*KONTROLLE* presents a series of works integrating equipment from sports. These items, which are already part of a complex set of imagery and values, address the observer in an immediate way by inviting a reflexive mental reaction. By opening an associative space, they play on a more abstract level with predominant ideas of accomplishment and systems of evaluation within our society. The title of the exhibition, *KONTROLLE*, refers to the human desire to actively design and control the conditions of an increasingly unstable world.

Dexter Wimberly  
*Executive Director*  
*Aljira, a Center for Contemporary Art*





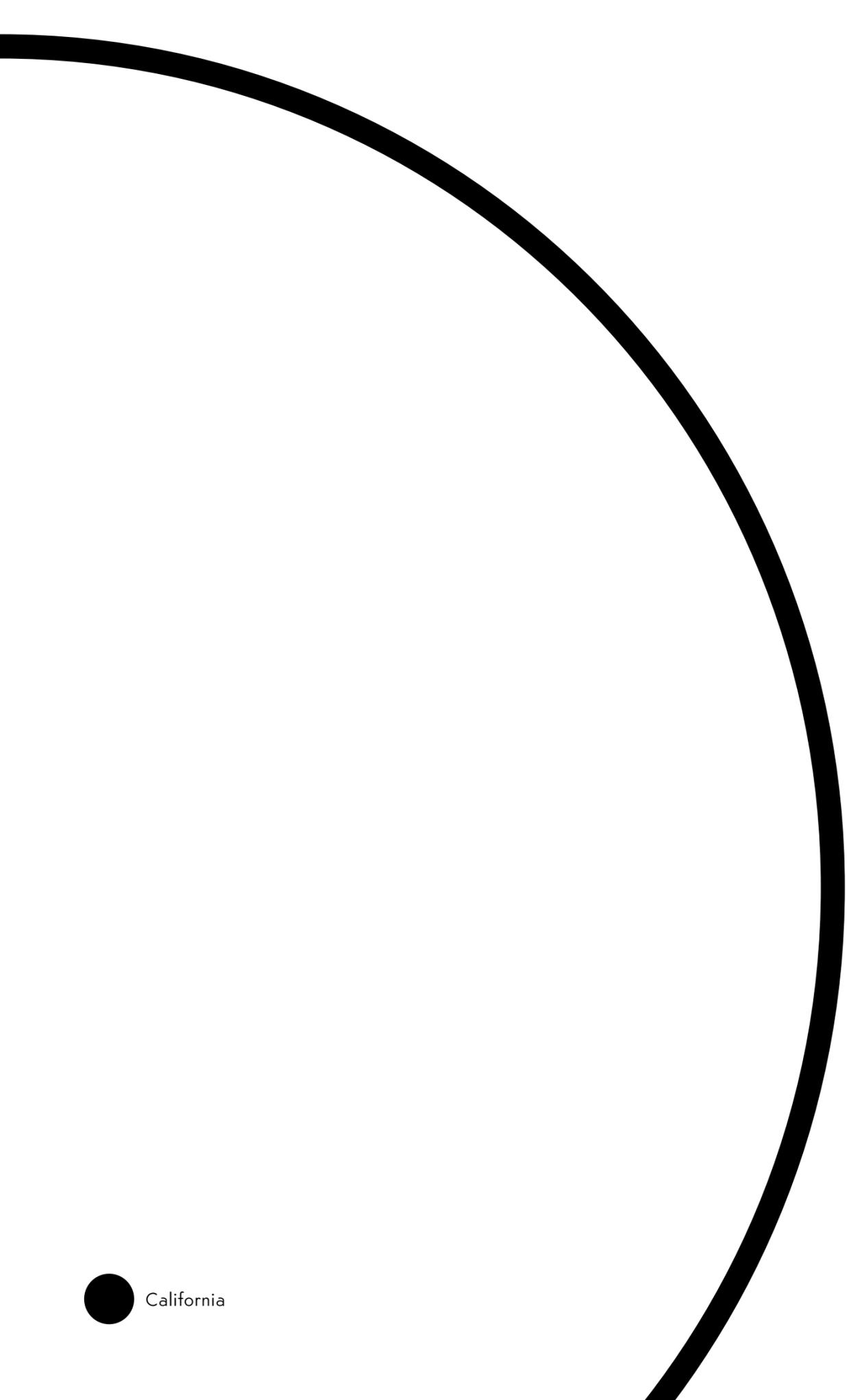




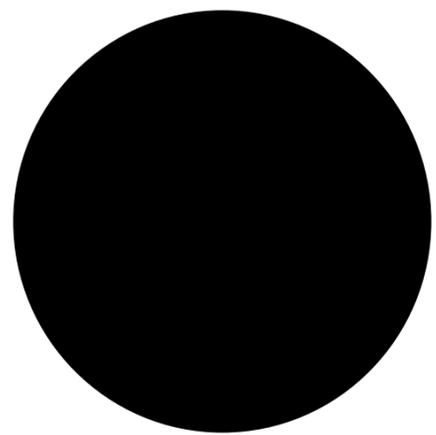
Achievement







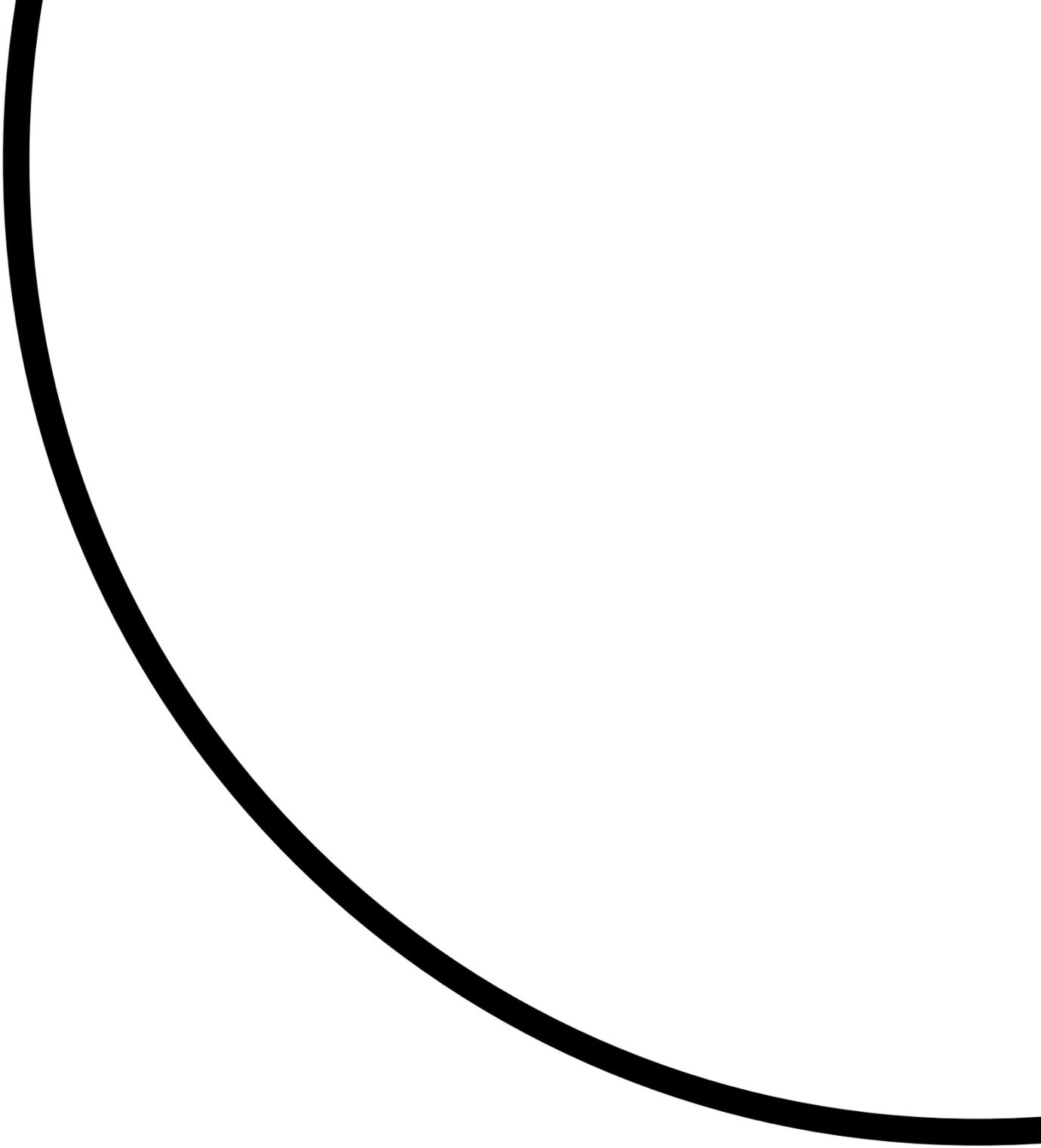




 Kontrolle



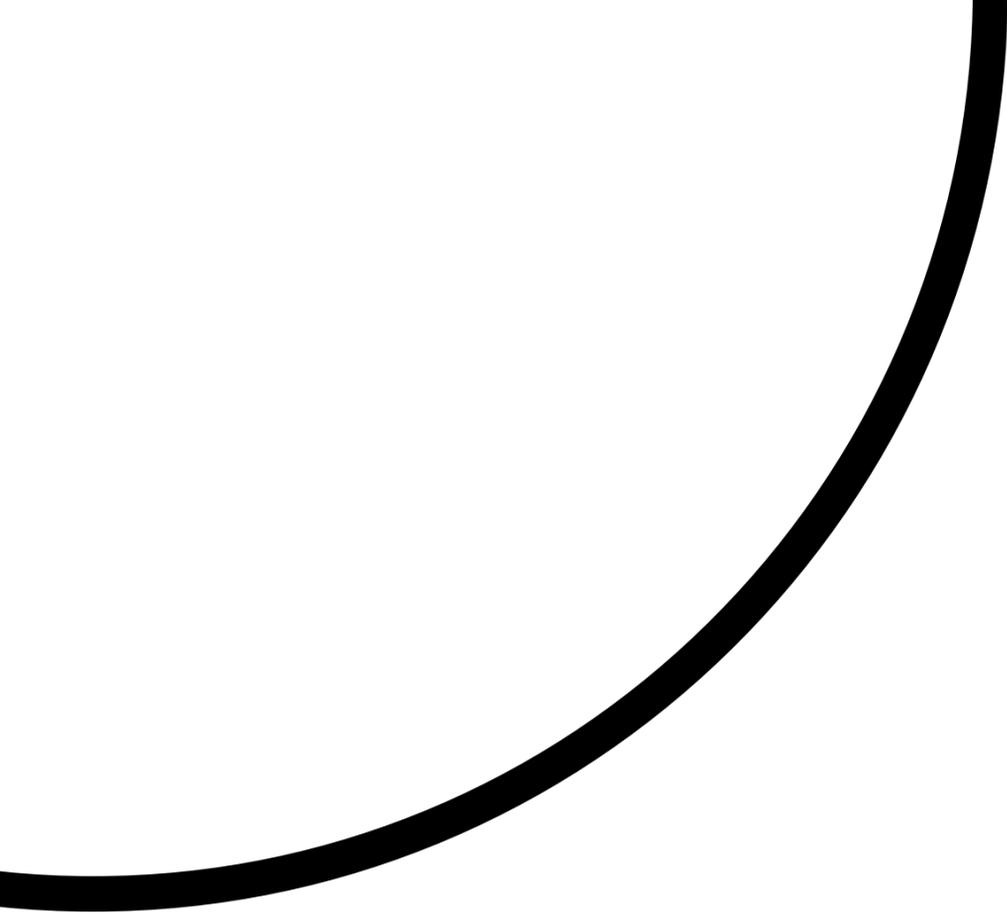




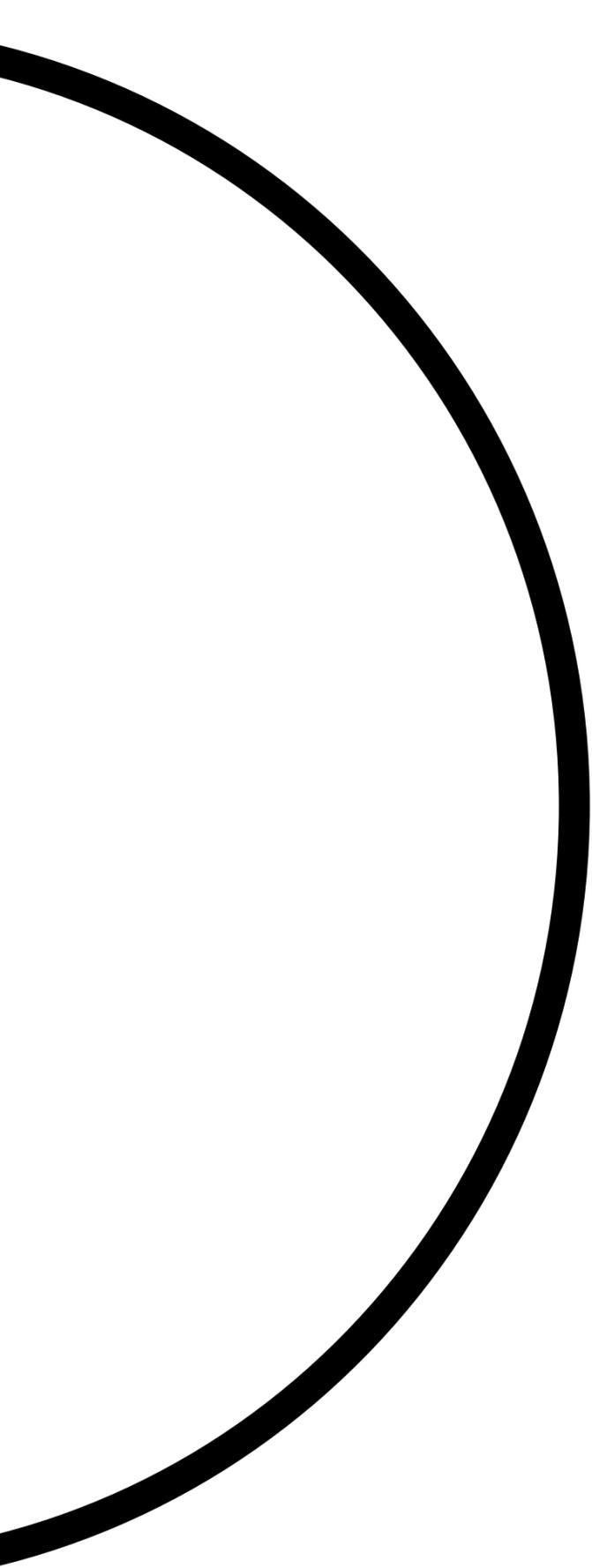
Rome













## NO SPORTS

On the Playful Relationalism  
in Dominik Halmer's Work

by Frank-Thorsten Moll

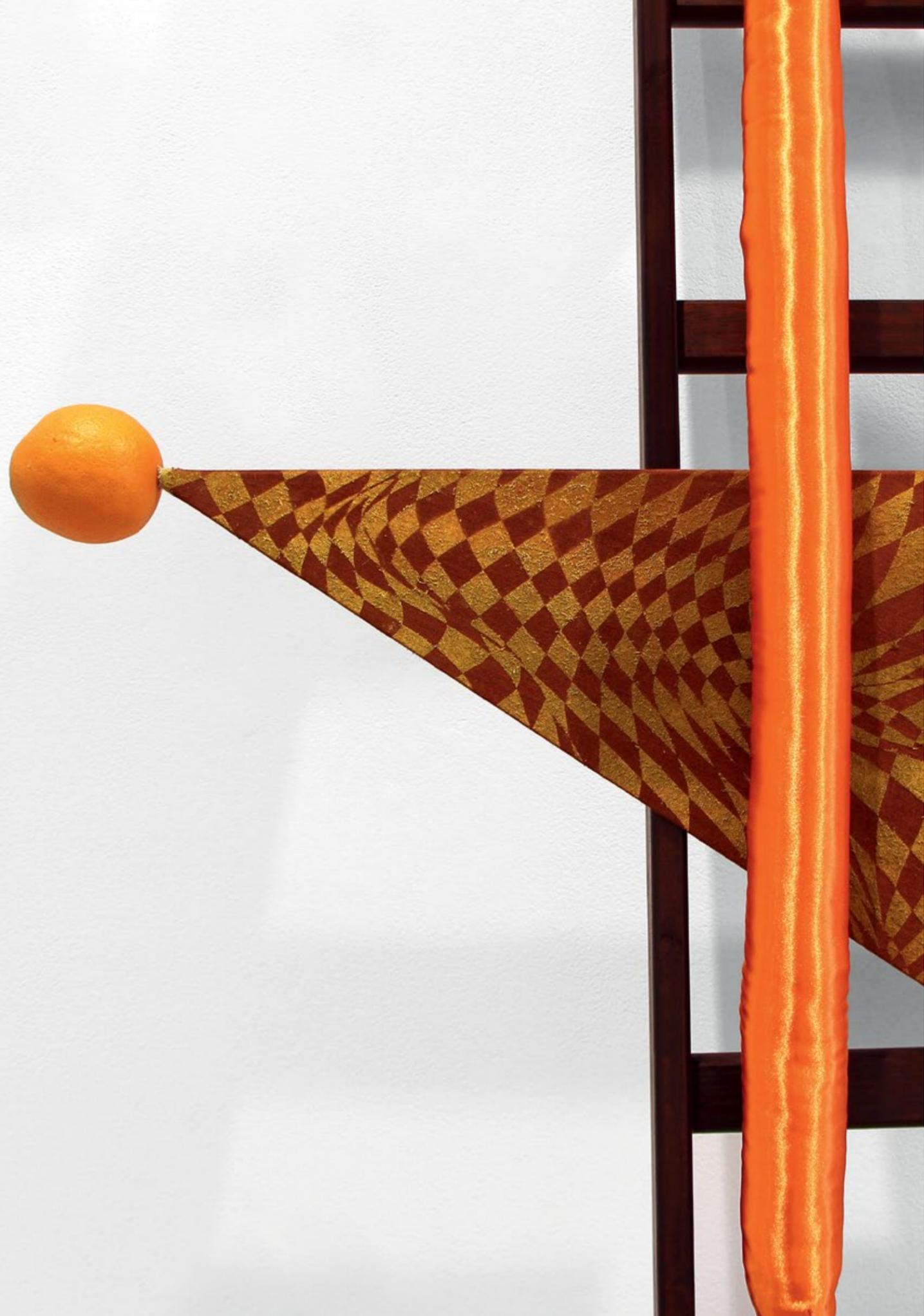
Lilac and sienna brown squares in a checkered pattern begin to morph into rhombuses with different degrees of elongation. Through slight shifts in color, they form a drop that seems three-dimensional, as if extending outward from the picture's surface and tapering off toward the upper right edge. The resulting dynamic optical effect is characterized by a sense of speed that inevitably directs the beholder's gaze in this direction. The painting *California* (2015), which was just described, from Dominik Halmer's exhibition *KONTROLLE* poses an extreme challenge to the beholder's eyes, especially their retinas. On the one hand, the pictorial narrative invites us to follow the dynamic movement and relinquish our control to the velocity of the painting. On the other hand, however, Halmer's optical tricks are so obvious that we want to resist falling for his traps. We would become completely lost on this seesaw between attraction and rejection, which is typical for Halmer's works, if our gaze were not additionally confused by an object at the upper right edge of the painting. The basketball hoop attached to the frame appears as if it could be the ultimate goal of the drop shape's dynamic movement. Not only do our eyes follow the form, which now reminds us of a ball, they also complete the movement in a more or less athletic sinking of the pictorial ball object into the real basket. In this way, the artist cleverly encourages a way of seeing that can be best described as playfully associative. Beholders must be baffled when they realize their perception is playing basketball and the picture is morphing into a visual, familiar sports-watching experience. Almost all works in this exhibition follow this principle, and it can be read like a large game – like a ballet of the most diverse sports. We find boxing gloves stuck on corners of pictures, and gymnastic rings hanging from the bottom of a painting. The paintings sometimes even leave the wall and become attached to racks in the middle of the gallery. Rolls and wheels seem to invite us to push these mobile pictorial units around the room.

Everything screams physical activity – as if the pictures are doing fitness training in the eyes of the beholders.

But that is not all: The exhibition walls are also marked with sweeping black lines, as if the visitor's wandering gaze has left a trace on the walls. This line brings the individual works together in a unified whole – a visual orgy that swallows everything and in which beholders find themselves strangely authorized not only to look at these hybrid pictorial objects, but to actually use them. The questions that Halmer confronts us with in this exhibition are thus exciting and multifaceted. We might be tempted to simply interpret his pictures as paintings extending out into the surrounding space and to regard his approach as ironic. Indeed, the fact that Halmer obviously transforms his picture supports into three-dimensional objects and that he effectively subverts the frontality of painting – something that has been regarded as restrictive and limiting for decades – by separating the painting from the wall supports this interpretation. The works created in this way are certainly just as much illusionistic paintings as they are formed objects. This underlines the idea of a hybridization that could mean the much-heralded departure of painting from the picture – a strategy that refers to certain moments in art history.

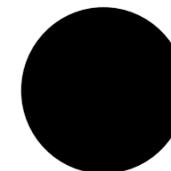
The artist found several of these moments in Op Art, which at the time found a way to counteract the subjectivity of Pop Art (which it regarded as insincere) with a rational, optical game based on geometric forms. Its primary goal was to leave the static, abstract painting behind by simply “destroying” it, to quote Yaacov Agam. Halmer's interest in Op Art is likely more influenced by the approach of its main representative Victor Vasarely, who once said that the most important thing was to catalogue the human retina's reaction to colors and forms. This was more important even than the concrete works he was creating at the time. Halmer juxtaposes Op Art's diligent, and in parts even overachieving, focus on the technical aspect with a playfully experimental arrangement that seems initially to want to achieve this same goal, but in a much subtler way. His thematic engagement with sports and the fact that he holds on to narrative moments within and beyond the picture are proof of a kind of sophistication that may remind some of us of the artist Michel Majerus. Michel Majerus's famous work that he realized at the Kunstverein Cologne in 2000 comes close to Halmer's approach in many ways. Like Halmer, he skillfully used sports motifs to challenge and expand the visual habits of exhibition visitors. He built a 42-meter-long and 10-meter-wide skateboard ramp in the exhibition space and painted its surface with logos, slogans, and motifs.

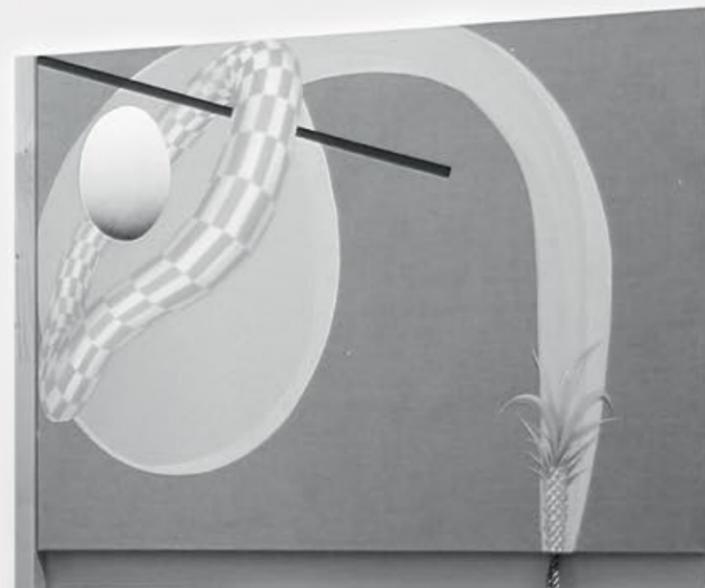
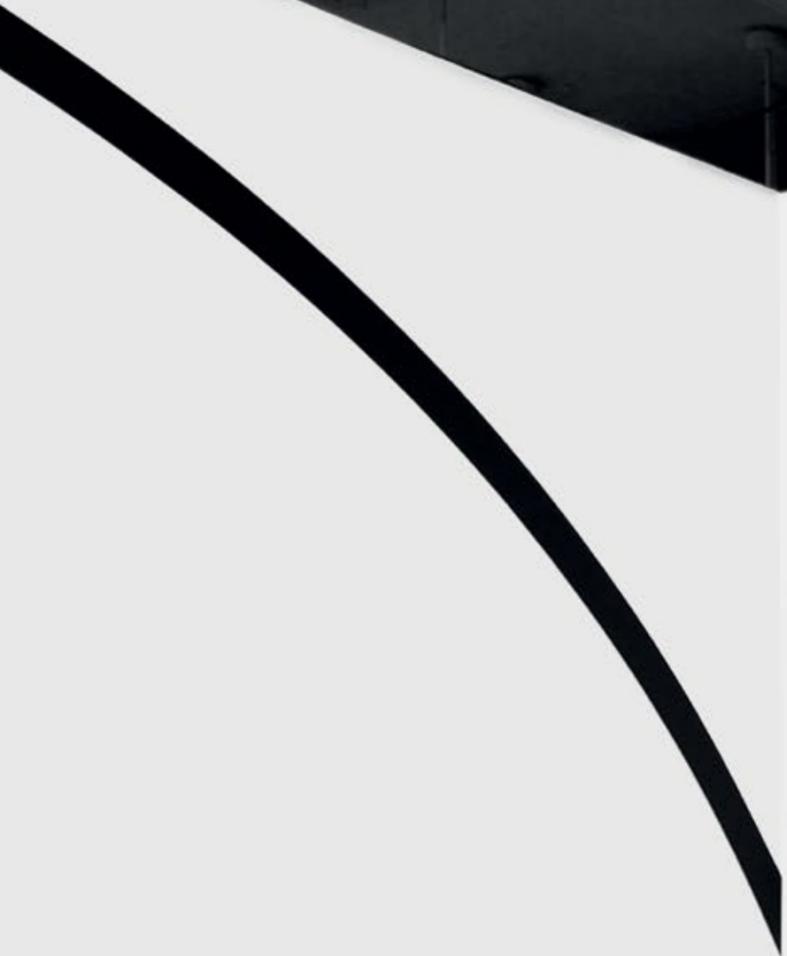


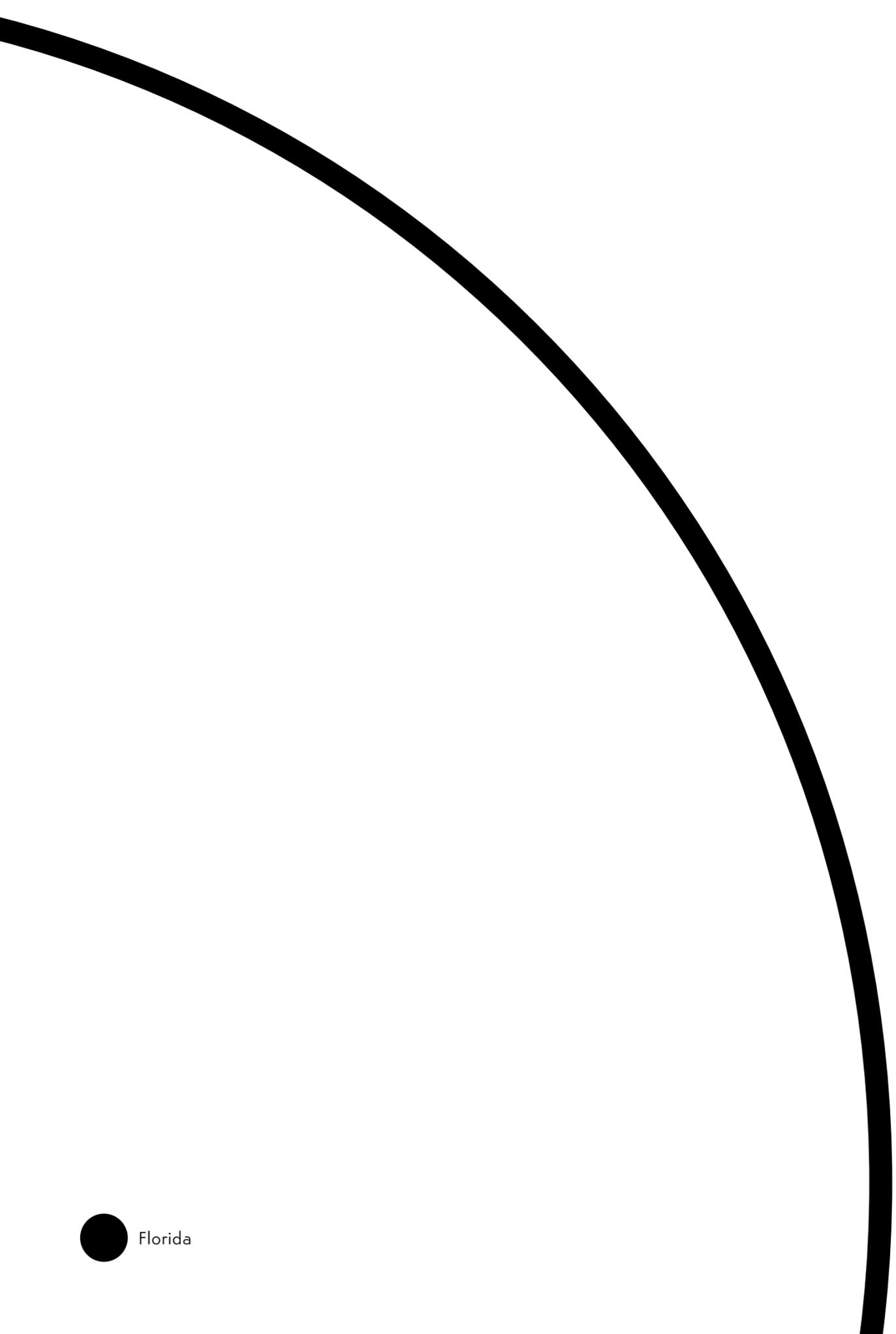


The effect was just as impressive: Because the beholder of the artwork was also a potential user of the ramp, the artwork was transformed into a sports area – in other words, a useable object – that only unfolded its usefulness in the eyes of the beholders and was thus perceived as a picture after all. For Majerus as well as for Halmer, sports is a Trojan horse that pulls the beholder back into the picture. It thus successfully demonstrates what painting is still capable of. In both cases, this intellectual movement only works if we understand painting as not only the object of the canvas and the sum of the colors used, but also – in the spirit of Vasarely – as an abundance of neuronal effects that only become a picture when they are translated in the brain of the beholder. Neither Majerus's nor Halmer's works have anything to do with sports in the strictest sense, although in Halmer's case the inherent idea of performance and competition seems to hover over the exhibition like an ironic cloud.

Instead, both artists follow the theoretical approach of Johan Huizinga, whose book *Homo Ludens* from 1938 lays out a theory of emotions in which he states that playing games is the essence of every culture. He describes the heightened emotional intensity people experience when playing games as "sacred earnestness", which since the game-hating 19th century has become more and more scarce. In addition to religion, Huizinga not surprisingly focused mainly on sports and culture, the two disciplines that Halmer quite naturally relates to each other. Already in the title of the exhibition, the artist refers to an inherent aspect of art as well as sports: the submission of both systems to the rule of consumption – to regulation and thus a form of (self-)control that runs counter to the fundamental drive to play. Halmer's greatest achievement is thus not so much the superficial departure from the picture, but rather the revelation of a relationalism that lies deep within the artwork and that restores the validity of the sacred earnestness of playing as a unifying element of art and sports.



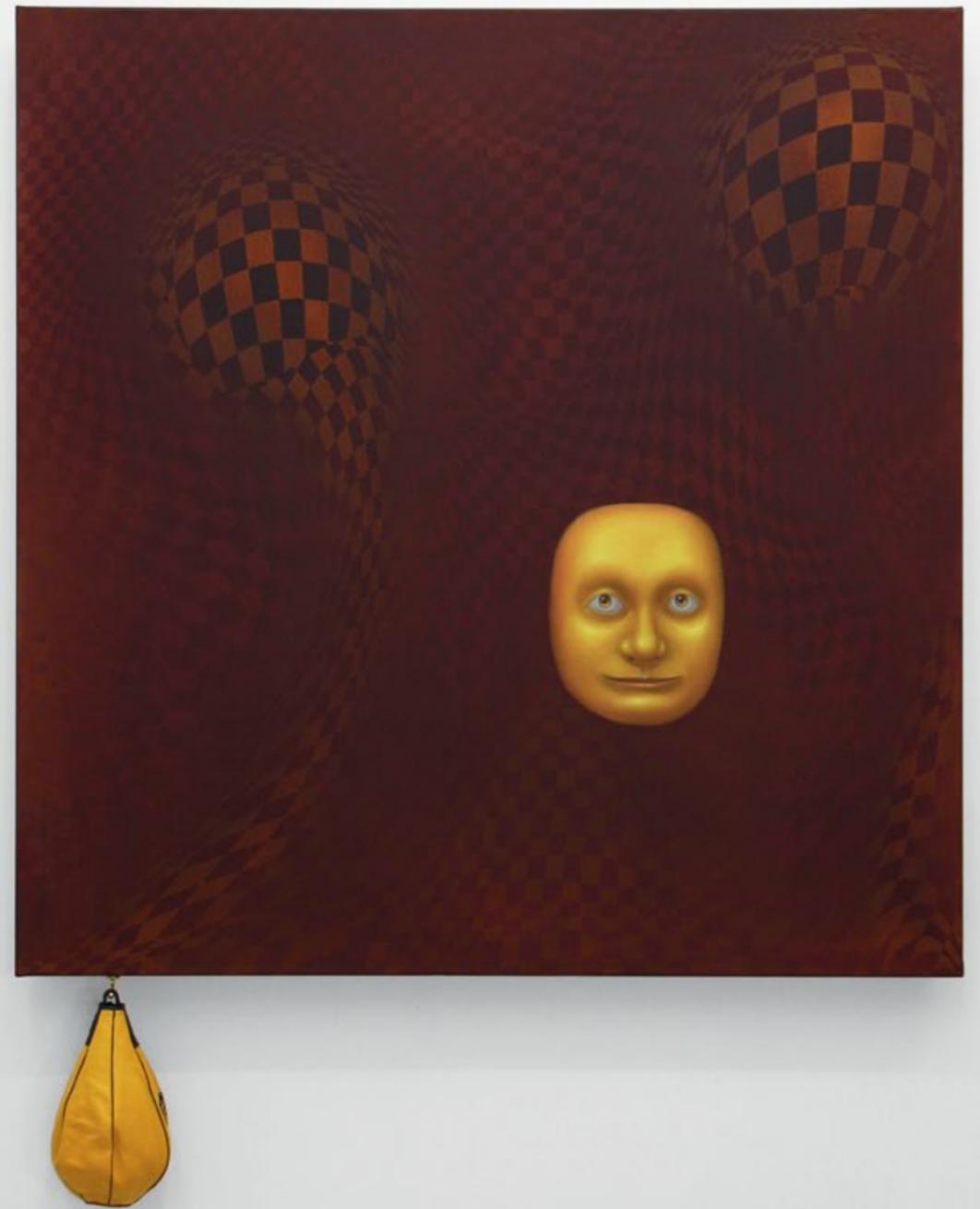
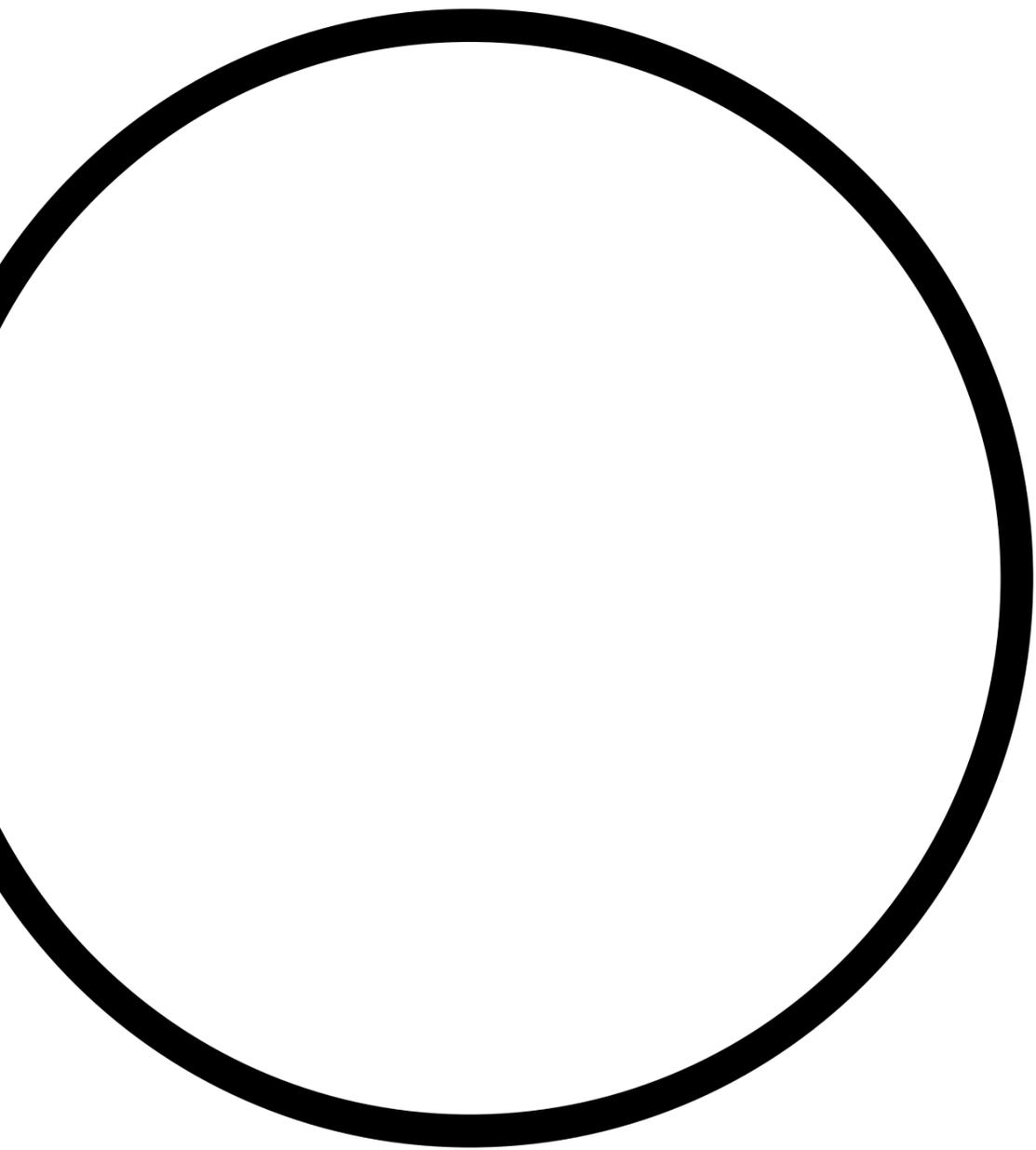




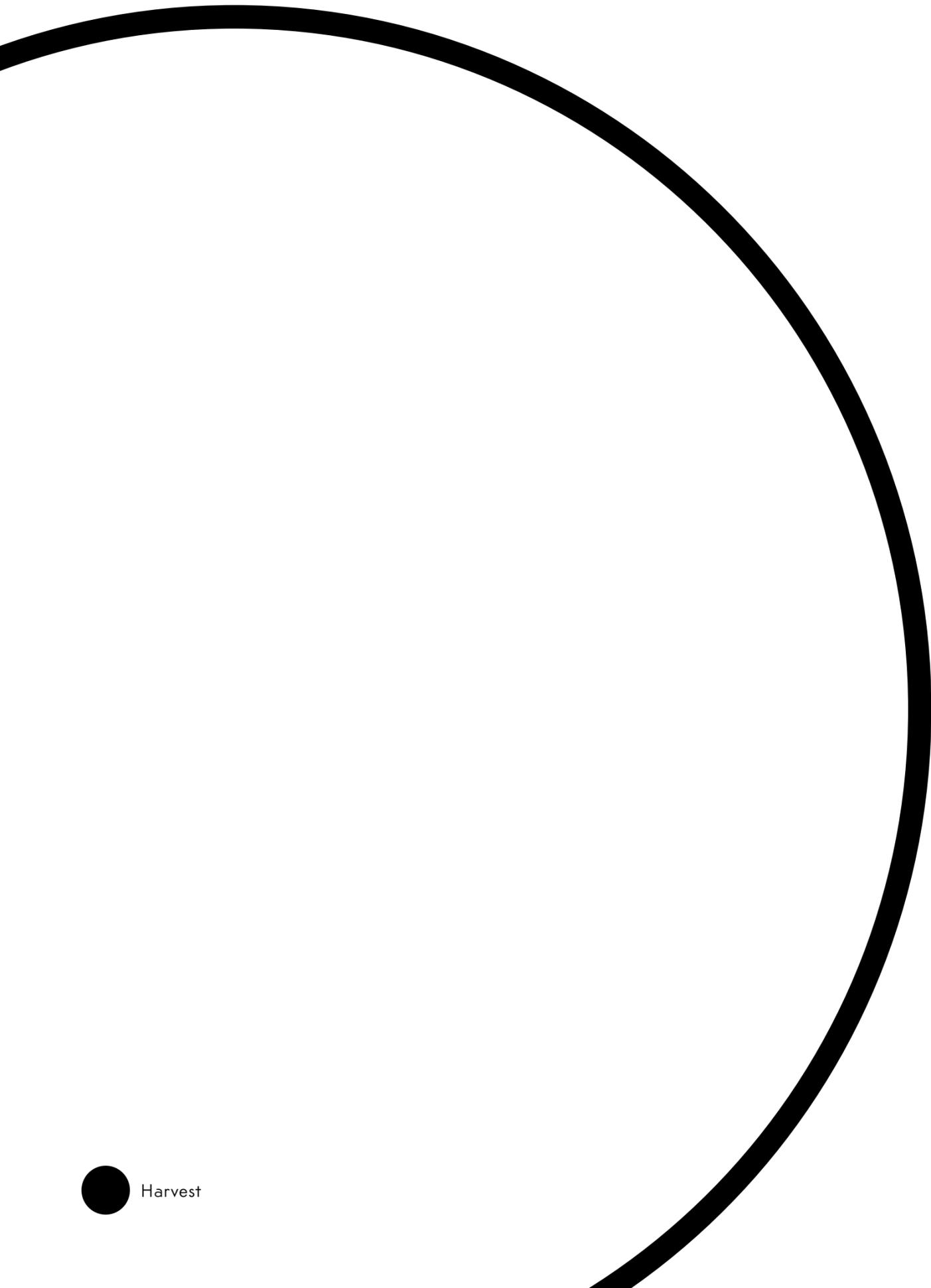
Florida



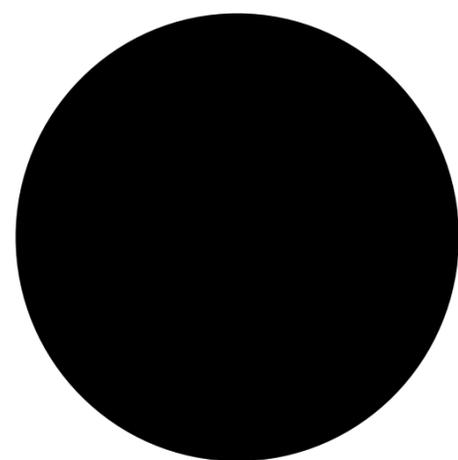












People





## INDEX

### Territory

2016

59 x 30.5 x 3 in  
170 x 100 x 7 cm

lacquer, ink on canvas on hardboard,  
satin fabric

### Achievement

2015

84.7 x 40.5 x 12 in  
215 x 103 x 30 cm

ink, oil on canvas, wood, wheel,  
medicine ball, steel hinges, mirror

### California

2015

56.7 x 63 x 7.5 in  
144 x 160 x 119 cm

oil, lacquer, ink on canvas, wood,  
basketball hoop, parachute cord

### Kontrolle

2017

88.2 x 76.4 x 27.5 in  
224 x 194 x 70 cm

oak wood, gymnastic ball,  
fake leather, concrete

### Rome

2015

82 x 51 x 15 in  
210 x 130 x 140 cm

ink, lacquer on canvas, wood,  
towel rail, satin fabric

### Gymnopaedia

2015

59.8 x 41.7 x 2 in  
162 x 106 x 5 cm

ink, lacquer on canvas, wood,  
rope, gymnastic rings

### Fieldmaster

2015

72.8 x 39.4 x 3.5 in  
185 x 100 x 9 cm

ink, lacquer on canvas, wood, wheel,  
baseball glove, steel hinges

### Florida

2015

90.6 x 48.8 x 2 in  
230 x 124 x 5 cm

acrylic, ink, oil, lacquer on canvas,  
wood, gymnastic ring, cord

### Company

2016

63 x 51.2 x 6 in  
160 x 130 x 15 cm

acrylic, oil on canvas, brass hook,  
leather punching ball

### Harvest

2017

92.1 x 62.2 x 15.4 in  
234 x 158 x 39 cm

wood, ink, lacquer on canvas on  
hardboard, satin fabric, orange replica,  
steel, wheelbarrow wheels

### People

2015

34.4 x 27.6 x 3.9 in  
100 x 70 x 10 cm

lacquer on canvas, boxing glove,  
fiberboard, steel hinges

# ABOUT

## DOMINIK HALMER

Born in 1978 in Munich, Germany, Dominik Halmer studied at the Academy of Fine Arts in Düsseldorf with Albert Oehlen, and later at the Academy of Fine Arts in Vienna with Heimo Zobernig. Halmer has been awarded grants from the German Academic National Foundation and the German Academic Exchange Program, among others. He has exhibited throughout Germany and abroad. Halmer lives and works in Berlin.

## FRANK-THORSTEN MOLL

Since 2016, Frank-Thorsten Moll (b. 1977) has been the director of The ikob - Museum of Contemporary Art in Eupen, Belgium. Previously, he was assistant director at the Haus der Kulturen der Welt, curator at the Kestner Gesellschaft Hannover, and from 2010-2015 he was director of the art department at The Zeppelin Museum Friedrichshafen on Lake Constance in Germany.

## ALJIRA MISSION

Aljira, a Center for Contemporary Art fosters excellence in the visual arts through exhibitions and educational programs that serve as catalysts for inclusiveness and diversity, promote cross-cultural dialogue, and enable us to better understand the time in which we live. Public understanding and support of the visual arts are strengthened through collaboration and community-based educational programming. Aljira seeks out the work of emerging and under-represented artists and brings the work of more established artists to our community. Through the visual arts Aljira bridges racial, cultural and ethnic divides and enriches the lives of individuals.

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Empowering Artists, Engaging Community

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Dexter Wimberly  
Frank-Thorsten Moll

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Dr. Ingo Maerker  
Michelle Miles

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Dominik Halmer

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Dominik Halmer  
Miriam Bauer

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Peter Fischer

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Email: info@aljira.org  
www.aljira.org

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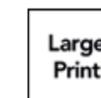
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