

*Press release*

We are extremely pleased to announce Vancouver, BC based artist *Jeff Hallbauer's* solo exhibition *DerDieDas / TheTheThe*, which concludes his 2-month residency at ESSZIMMER.

## DERDIEDAS / THETHE THE

JEFF HALLBAUER (VANCOUVER/BC)

*Residency:* July and August 2022  
*Solo exhibition:* August 25 – September 29 2022

**Open Studio:** Friday, July 29 2022, 18h – 21h and  
Saturday, July 30 2022, 14h – 18h

**Vernissage:** Thursday, August 25 2022, 19h  
in presence of the artist

**Artist Talk:** Friday, August 26 2022, 19h  
Jan Philipp Nühlen, art scholar, Cologne will talk to  
Jeff Hallbauer (in English)

**Lecture Performance:** Thursday, September 1 2022, 19h  
*NaturKunst – KunstNatur?*  
by and with Timo Berndt, actor, Bonn (Voice) und Jens Düppe,  
musician, Cologne (Percussion)

**Opening hours:** Thursday and Friday 15h – 18:30h | Saturday 13h – 17h  
And according to agreement

Thanks to:



Die Beauftragte der Bundesregierung  
für Kultur und Medien



For his 2-month stay in Bonn, Jeff Hallbauer put together an intensive program of visits to exhibitions and museums in the Rhineland and continuously expanded his network in the local and regional art scene. – On the other hand, he used the time in at DAS ESSZIMMER to develop new works that can now be seen at the end of his stay in his solo exhibition *DerDieDas / TheTheThe*.

In his current works, Jeff Hallbauer deals with personal mythologies, using found images that he finds in public image archives such as the Internet, but also in private photo collections. From them he constructs new references and pictorial truths that oscillate between *romance, love, lust, attraction – and the darker side of human existence such as repulsion, violence, envy and addiction*, as Alex Gibson, an artist from Barbados, who lives and works in Vancouver/BC, describes in his text about the exhibition. (full text below)

## DERDIEDAS / THETHETHE

In, *DerDieDas*, Jeff Hallbauer works with personal mythologies through chosen imagery, appropriated from various sources in film, photography, and the internet. Plants and animals are strategically placed alongside the artist's references to construct dynamic collages, through which this inundation of imagery evokes a kind of beautiful violence. Disparate in source, but together the images create poetic pairings of romanticism, love, lust, attraction—and darker sides of human existence such as repulsion, violence, envy, addiction.

The word *DRUGS* is boldly presented to the viewer, a reference to Cookie Mueller and Glenn O'Brien's lost play of the same title. Cookie was an American actress and proudly advocated for heroin use during her time as New York City's it girl in the 1970s. Best known for her roles in John Waters films<sup>1</sup>, Cookie represented a certain spirit of freedom and grit, one that pushed against the grain of conservative culture. Hallbauer reflects on this as a performance of idealized lifestyles—a romanticization of youthful freedoms, unconcerned with biases of morality or behaviors deemed profane. These euphoric suggestions also consider artistic lifestyles, as substances are often a large part of creative output and exploration.

In contrast, Hallbauer also provides the acronym *D.A.R.E.*<sup>2</sup>—a reference to 1990s youth culture. Created as part of America's war on drugs, the program targeted youth and was described as “a drug abuse prevention education program designed to equip elementary school children with skills for resisting peer pressure to experiment with tobacco, drugs, and alcohol”<sup>3</sup>. Yet Hallbauer reveals the hypocrisy of conservative culture with the statuesque Marlboro Man photographed by Norm Clasen. Posing for us as a cowboy, this idealized all-American-boy stoically smokes a cigarette. Hallbauer draws the connection between Norm Clasen and Richard Prince in this reference as well. Prince notoriously stole Clasen's Marlboro Man images, rephotographing the originals and claiming them as his own, for which he garnered vast amounts of wealth and clout. The artist humorously plays with these dichotomies, further emphasizing ideas of appropriation by presenting a punk aesthetic through irony, confictions, and the repurposing of imagery.

---

<sup>1</sup> Most famously for having sex with a chicken on screen in *Pink Flamingos* (1972)

<sup>2</sup> Drug Abuse Resistance Education

<sup>3</sup> “Drug Abuse Resistance Education.” Wikipedia, Wikimedia Foundation, 19 Apr. 2022, [https://en.wikipedia.org/wiki/Drug\\_Abuse\\_Resistance\\_Education](https://en.wikipedia.org/wiki/Drug_Abuse_Resistance_Education).

What compounds the effects of Hallbauer's multi-dimensional and divergent images are the means of production. Through photographic transfer processes, the works in *DerDieDas* are at once painting and drawing, photographic and sculptural. Images are sourced and transferred onto fabric, some by means of vigorous mark making, others by contrast of smoother duplication. We can think of this transfer media as an application of new ways of experiencing. Experimental in touch and sight, the artist's mark is present, embracing imperfections and chaos as a natural indicator of beauty and human existence.

If the word *The* in the English language denotes "persons or things already mentioned, under discussion, implied or otherwise presumed familiar"<sup>4</sup>, then Hallbauer's play on words, *DerDieDas / TheTheThe*, begs the question, what is the *the*? in this instance. What is presumed, implied, or familiar? Hallbauer propositions a new significance and potency to the word. The collages in *DerDieDas* therefore establish an origin – a Garden of Eden, one not bound by petty morality, but one that insists on beauty, freedom, chaos, and the natural indulgences of human existence. The figure of Lilith becomes Hallbauer's protagonist, a modern-day version of the demon ushering in a new beginning, a time of frenzied pleasure.

*Fortunately I am not the first person to tell you that you will never die. You simply lose your body. You will be the same except you won't have to worry about rent or mortgages or fashionable clothes. You will be released from sexual obsessions. You will not have drug addictions. You will not need alcohol. You will not have to worry about cellulite or cigarettes or cancer or AIDS or venereal disease. You will be free.*<sup>5</sup>

Text by Alex Gibson.

---

<sup>4</sup> "The." Wikipedia, Wikimedia Foundation, 10 July 2022, <https://en.wikipedia.org/wiki/The>.

<sup>5</sup> "Cookie Mueller." Visual AIDS, <https://visualaids.org/artists/cookie-mueller>.

## JEFF HALLBAUER

\*1986, Lives and works on the unceded territory of Musqueam, Squamish and Tsleil-Waututh nations also known as Vancouver, Canada

### *Education*

2009 BFA, Emily Carr University of Art and Design

### *Solo shows:*

2022 Upcomming Misquito exhibition, Vancouver, BC  
2022 Upcoming Das Esszimmer exhibition and residency, Bonn Germany  
2021 Weird Kid, Deluge Contemporary Art, Victoria, BC  
2020 Chromatic Feelings, Olympic Village Theatre Center, Vancouver, BC  
2019 Fruits, Chernoff Fine Art, Vancouver, BC  
2017 At the Hour of Closing Summer, Wil Aballe Art Projects, Vancouver, BC  
2010 Maddy, Gam Gallery, Vancouver, BC

### *Group shows:*

2022 Bumblebee and Ducky, duo show with Barry Doupe, WAAP, Vancouver, BC  
2021 Peanuts Group Show, Peanuts Gallery, Vancouver, BC  
2020 What Remains, Epiphany and Apopenia, The Kitchen Aufderhöhe, Basel, Switzerland  
2020 Butterfly Farm, Yard Perdo, San Pedro, CA  
2018 Elastic River, Axis Mundi, curated by Max Galyon, Vancouver, BC  
2018 A Salute of Sorts, Vacation, New York, NY  
2016 Towards a Fictional History of Colour, Burrard Arts Foundation, curated by Elliot Albrecht, Vancouver, BC  
2015 GIF (4th edition), Coaxial Arts Foundation, curated by Gillian Zillion, Los Angeles, CA  
2014 A Spectacle and Nothing Strange, WAAP, Vancouver, BC  
2014 Maiden Mother Crone, The Economy of Women's Bodies, Toast Collective, Curated by Adriana Lademann, Vancouver, BC  
2014 Radical Spirits, Astorinos, Curated by Adriana Lademann, Vancouver, BC  
2014 The Seasons Have Changed but We Have Not, WAAP, Vancouver, BC  
2013 Free Print Show 2, Little Mountain Gallery, Vancouver, BC  
2013 Juror's Choice, Ferry Building Gallery, West Vancouver, BC  
2012 Celebrate, Leo Koo Gallery, Vancouver, BC  
2012 Free Print Show, Little Mountain Gallery, Vancouver, BC  
2010 Blood and Culture, Gropps Gallery, Vancouver, BC  
2008 Paper Works, TheBrow, Vancouver, BC  
2008 Manifesto Show, Concourse Gallery, Vancouver, BC

### *Collaborations, Texts, Workshops, Artist Talks und Links:*

2021 Lauren Fournier, Weird Kid exhibition text  
2021 Pareidolia, Relssue <https://reissue.pub/articles/pareidolia>  
2020 Preforming Negotiations with Dawn Nilo part of the  
2021 Swiss Art Award, Monk Contemporary, Basel Switzerland  
2020 Queer Arts Festival, Flash Collective by Avram Finkelstein with Claire Love Wilson, Tajliya Jamal, Jackson Wai Chung Tse, Shane Sable, Kyla Yin, Chhaya Naran, Alex Gibson and Joshua Lam curated by Jonny Sopotiuk  
2019 RBC Emerging Artist Program with the Audain Art Museum  
2019 Live musical collaboration with Strawberry, Barry Doupe and Dennis Ha, Artspeak Radio Digest

- 2018 Jayne Wilkinson, "A Salve of Sorts," Canadian Art, Fall
- 2017 Art Together, Organized by Simranpreet Anand, Surrey Art Gallery
- 2017 Joseph Rohit, Super Cool Tuesdays, Discorder Magazine. Nov 2017. Alex Bowron, WAAP exhibition text
- 2017 Super Cool Tuesdays, Organized by Adriana Lademann Interurban Gallery, Vancouver BC
- 2015 <http://hyperallergic.com/221901/artrx-la-52/>
- 2015 Nancy Lanthier, Towards a Fictional History of Colour, The Vancouver Sun
- 2014 Canadian Art must see's <http://canadianart.ca/must-sees/noongwa-now-today/>
- 2014 Michael Turner, The Seasons Have Changed But We Have Not, Preview Magazine
- 2014 Marc Lindy, "Make A Better World". CFRO 100.5 FM, Saturday April 26