

WAAP

WIL ABALLE ART PROJECTS

1129 EAST HASTINGS
VANCOUVER, BC CANADA
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+ 1 (778) 229 3458
WWW.WAAPART.COM

JEFF HALLBAUER

Art Cologne 2024

Nov 7 – 10, 2024

Messepl. 1, 50679 Köln, Germany

Hall 11.2 Aisle N #017

PREVIEW (for invited guests only):

Thursday, 7 November 2024:

12:00 p.m. – 08:00 p.m.

VERNISSAGE:

Thursday, 7 November 2024:

04:00 p.m. – 08:00 p.m.

OPENING HOURS

Friday, 8 November 2024:

11:00 a.m. – 07:00 p.m.

Saturday, 9 November 2024:

10:00 a.m. (for invited guests) /

11:00 – 07:00 p.m.

Sunday, 10 November 2024:

11:00 a.m. – 06:00 p.m.

Image:

Jeff Hallbauer

Black and Blue, 2024

Detail





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JEFF HALLBAUER

Jeff Hallbauer is a painter based in Vancouver, Canada, where he lives and works on the unceded territories of the Musqueam, Squamish and Tsleil-Watuth Nations. He graduated from Emily Carr University in 2009. Exhibitions include *Fruits* at Chernoff Fine Art, *Towards a Fictional History of Colour* at the Burrard Arts Foundation, Vancouver, *DerDieDas* at Das Esszimmer in Bonn, Germany. In 2020, he participated in the Queer Arts Festival, Vancouver, as part of an Avram Finkelstein flash collective experiment in political art-making, which was showcased at the Grunt Gallery. He also collaborated with Swiss artist Dawn Nilo's performance *Performing Negotiations* as part of the 2020 Swiss Art Awards. Hallbauer participated in the Kölnischer Kunstverein studio program for six months in 2023, as well as the Similkameen artist residency hosted by Griffin Art Projects; he has an upcoming exhibition in Calgary, Canada.

ABOUT THE GALLERY

Wil Aballe Art Projects | WAAP was founded in 2013 to support the practices of the emerging generation of artists in Vancouver. The West Coast of Canada is artistically most known for the Vancouver photo-conceptualists, also known as the Vancouver School, which includes artists such as Jeff Wall, Ian Wallace, Rodney Graham, Christos Dikeakos (who exhibits with the gallery) and Ken Lum. WAAP showcases the practices of the new conceptually-driven generation in Vancouver, highlighting and making space for queer, black, Indigenous and feminist voices, as well as innovative approaches to art making.

ABOUT OUR PRESENTATION

Wil Aballe Art Projects | WAAP is delighted to announce its first participation at Art Cologne with a solo exhibition by Vancouver-based artist, Jeff Hallbauer (1986, Dawson Creek, BC). Hallbauer presents a never-before exhibited body of work that was initially developed during his residency at the Kölnischer Kunstverein in 2023.

Psyche is an intriguing work. It contains a multitude of images of beauties, both human and object, animate and inanimate, that look to have been scraped and damaged through the process of acetone image transfers, a Rauschenbergian approach that results in registering Hallbauer's gesture within each lens-based image. The painting's composition has an overall-ness that registers as fragmented, perhaps reflecting a contemporary collective feeling of anxiety and uncertainty about our own continuity into the future, in a moment when individual freedoms feel under threat from many sides.

In *Sebastian*, Hallbauer employs an approach to image making that many may read as Warholian, but owes as much influence from Ian Wallace's early 1970s photo-based serial and socially-conscious silkscreens, such as *Poverty*. Sebastian's image of a "penetrated" male martyr has been a preoccupation of queer artists for generations. The imagery does not read nostalgic, but rather personal. Hallbauer revisits it from the lens of someone who grew up in the last generation of queer men prior to the widespread dissemination of life-saving drugs, when the spectre of AIDS still loomed threateningly large after it ravaged society for two decades. Hallbauer might provoke viewers to wonder how different contemporary art discourse might have turned out if the bright, young emerging male artists of the 1980s were allowed to live and fulfil the full promises of their artistic practices. As such, Hallbauer's most recent paintings exude a vitality that feels important to assess and revisit at this particular contemporary moment.

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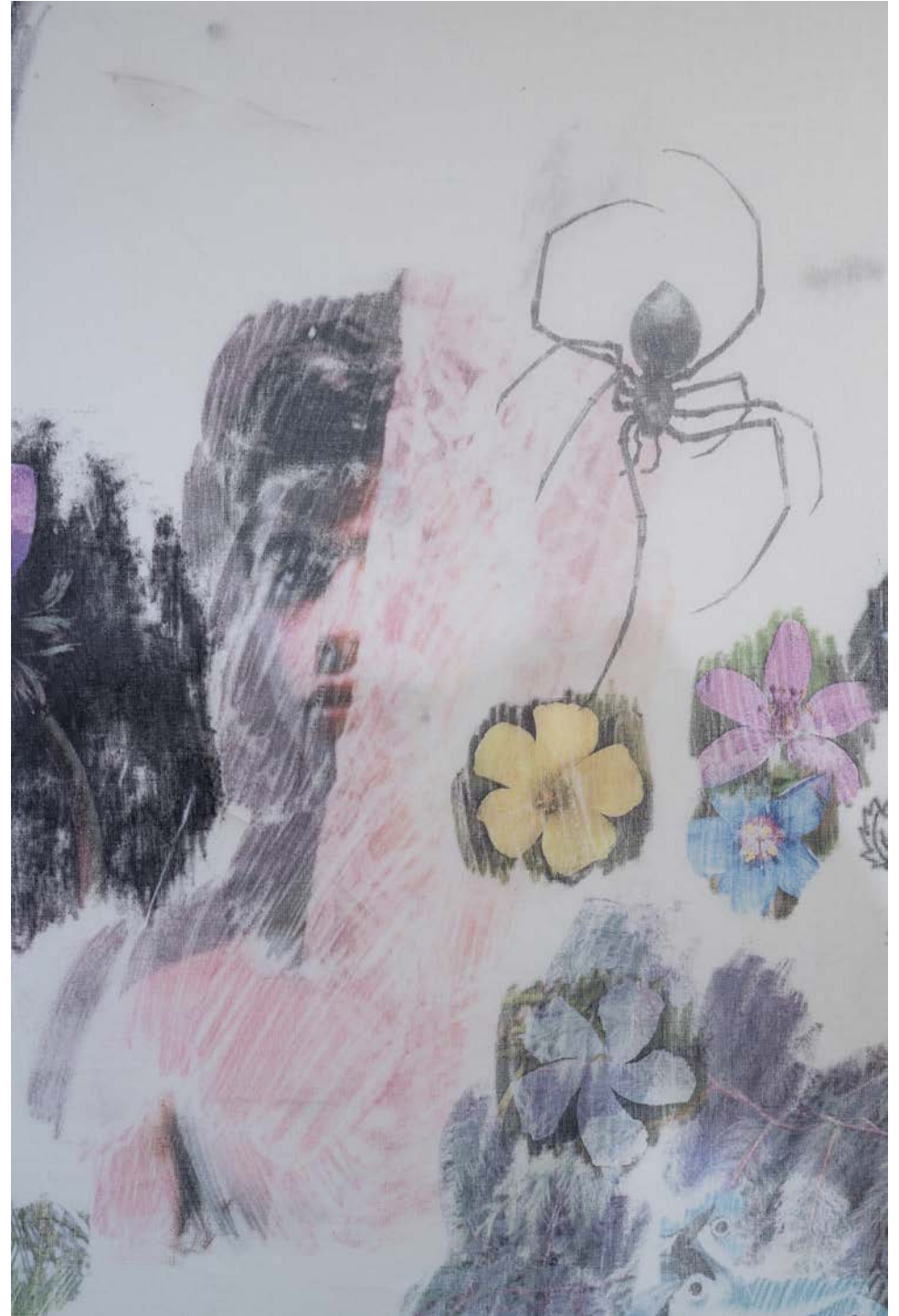
Jeff Hallbauer
Psyche, 2023
Laser Image Transfer on Cotton
190 x 130 cm



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Jeff Hallbauer
Psyche, 2023
Detail



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Jeff Hallbauer
Psyche, 2023
Detail



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Jeff Hallbauer
Sleight of Hand, 2023
Laser Image Transfer on Cotton
200 x 130 cm



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Jeff Hallbauer
Black and Blue, 2024
Silkscreen on Cotton
130 x 130 cm

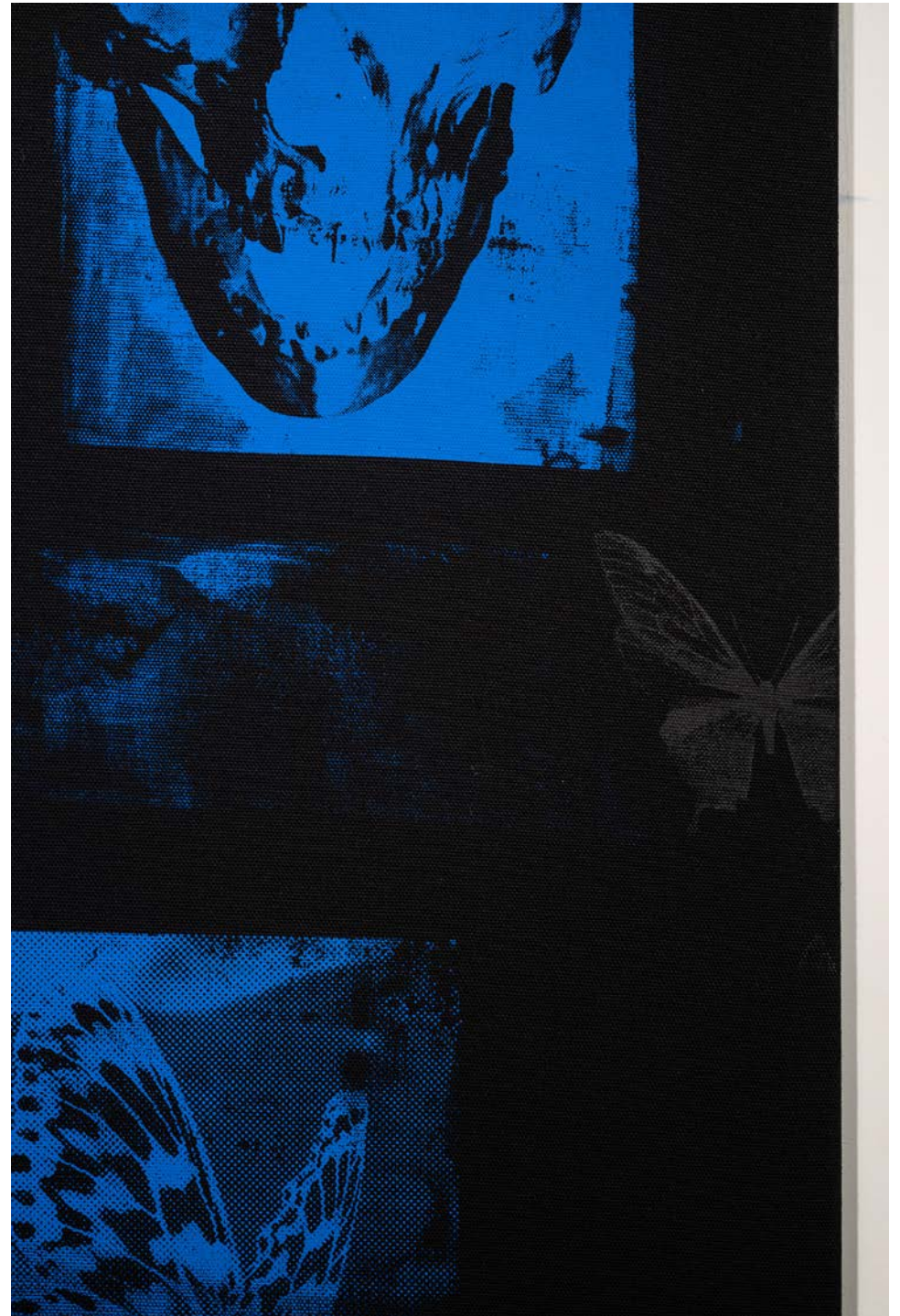


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Jeff Hallbauer
Black and Blue, 2024
Detail



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Jeff Hallbauer
Black and Blue, 2024
Detail



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Jeff Hallbauer
Sebastian, 2024
Silkscreen on Cotton and Silk
50.8 x 142.2 cm



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Jeff Hallbauer
Sebastian, 2024
Detail





Jeff Hallbauer
Köln Pictures, 2024
Silkscreen on Cotton
27.9 x 165.1 cm

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Jeff Hallbauer

Brat, 2023

Laser Image Transfer on Arches Paper

61 x 45.7 cm





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When teletubbies are sorcerers. Queer joy and indexicality in the work of Jeff Hallbauer.

Text by Krzysztof Honowski

Wil Aballe Art Projects | WAAP is delighted to announce its first participation at Art Cologne with a solo exhibition by Vancouver-based artist, Jeff Hallbauer (1986, Dawson Creek, BC). Hallbauer presents a never-before exhibited body of work that was initially developed during his residency at the Kölnischer Kunstverein in 2023.

To encounter Jeff Hallbauer's work for the first time, is to encounter a queer spirit at play with freedom and joy. The pieces radiate a curiosity and a lightness, a familiarity with codes and currents both within art and society at large.

Hallbauer's image transfers and silkscreens are roughly hewn. This roughness synthesizes Hallbauer's approach to indexicality and the resulting tension when that is interpreted through painterly technique. The images are smudged after being handled by multitudes, dimmed stars glimmering through the haze of overshare. Appropriation becomes here a reclamation of mental space.

Sleight of Hand and *Psyche* - both 2023 - present resonant fields of images that have found the artist, as much as he has found them. This reflects a specifically Canadian queer lineage in Hallbauer's work. Hallbauer is greatly influenced by the Vancouver conceptual artists of the 1970s.

Psyche reads like a rumination on (un)natural states of repose. The purple Teletubby, Tinky Winky, surveys an environment patrolled by spiders and fairies, while at the work's centre a diagrammatic image of a daffodil in bloom is haunted by the spectre of the rose from Depeche Mode's *Violator*. In *Psyche*'s field of unexpected juxtapositions, one cannot help but recall Joe Brainard's *Pansies*, themselves talismans against a homophobic society psychedelically enchanted into acceptance by pop, fashion, and the silver screen.

In *Sleight of Hand*, the kitsch and perverse delight in one another. The index is here a vortex, the painterly contour becomes a whirlpool, or a galactic black hole summoned by a conjuror. Or perhaps it is the conjuror's rabbit doing the summoning? Eighties nostalgia is always around the corner, and so too is the eighties horror of AIDS.

Richard Prince famously enchanted art with his appropriations of the Marlboro Man, and cowboys ride here too, but Jeff Hallbauer comes from a generation whose imagination has already been appropriated. The imaginary is real estate, ready to be foreclosed. Despite its foreboding title, *Black and Blue* (2024) shimmers with nighttime desires. The macabre blue skull and quoted Saint Sebastian attract excited moths even ones that you can barely see against the dim background. The insects drawn to the almost supernatural illumination of burning desire.

Hallbauer revisits the queer Saint Sebastian in the most explicitly serial of the works in this presentation. Sebastian's martyrdom for truth and desire has been a preoccupation of queer artists for generations. Derek Jarman somehow managed to make an explicitly gay film of the saint's life in 1970s Britain. While under Jarman's influence John Balance and Peter Christopherson re-interpreted the penetrated male at the height of the AIDS crisis as visited by aliens in a field of magic mushrooms. Martyrdom is a form of deliverance from the oppressive heterosexuality of everyday life. Now, when Andy Warhol's sexuality is finally being rediscovered in major survey exhibitions, it is only appropriate that Hallbauer looks back at this quintessentially queer image. Instructively, if *Sebastian* (2024) is read from right to



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left, the series begins where its sexuality is licentious and forbidden, and ends with today's polymorphous plurality.

In 2024's *Köln Pictures*, Hallbauer uses seriality to pay tribute to Cologne's unique queer history. Here images already seen in *Black and Blue* or *Psyche* are laid out in a timeline, ending at a punk collage reminiscent of Rosemarie Trockel's approach to screenprinting. Here, uniquely, Hallbauer includes a small self-portrait, the conviviality of the motto bisecting the panel of the work where it is placed - 'Girl Gang' - reminds us that community and freedom are things that we need to strive for and can never take for granted.

Hallbauer's queer magic relies on convivial context. In *Köln Pictures* he interprets a General Idea offset poster entitled *The 1971 Miss General Idea Pageant*. In the poster, a group of beaming women, sit together on bleachers ahead of an event. Over four images the number of women sitting together is reduced, until the implied winner of the pageant sits alone, and seemingly lonely. With *Girl Gang*, Hallbauer posits within this complexity a non-standard proposition for community. Imaginary role models and pet friends can be just as much a chosen family as your living breathing creative heroes. The red thread, however, is one of ineffable, creative kinship.

Of the works in this presentation, the one most buoyant with queer joy is the piece recently renamed after the dance pop record of the summer. Although completed last year, the piece titled *Brat*, reflects on the inescapable associations of the green tone and its juxtaposition with pop stardom. Although in this instance Hallbauer has chosen to portray Cher, the canonical queer ally and pioneer of auto-tune, rather than brat-in-chief Charli XCX. Hallbauer also softens Charli's acid green, in a turn that is almost pastoral, with a tree frog and a canary as talismans of the type of solidarity that one can find on the dance floors that these icons call us to.

Wenn Teletubbies Zauberer sind. Queer Joy und Indexikalität im Werk von Jeff Hallbauer.

Text von Krzysztof Honowski

Wil Aballe Art Projects | WAAP freut sich, seine erste Teilnahme an der Art Cologne mit einer Einzelausstellung des in Vancouver lebenden Künstlers Jeff Hallbauer (1986, Dawson Creek, BC) anzukündigen. Hallbauer präsentiert ein noch nie ausgestelltes Werk, das während seines Aufenthalts im Kölnischen Kunstverein im Jahr 2023 entstand.

Die Begegnung mit Jeff Hallbauers Arbeit ist die Begegnung mit einem queeren Geist, in der spielerischen Auseinandersetzung mit Freiheit und Freude. Die Arbeiten strahlen eine Neugier und Leichtigkeit aus, und vermitteln dabei eine Vertrautheit und Verbindlichkeit mit Codes und Strömungen, die sich sowohl in der Kunst als auch in der Gesellschaft finden.

Hallbauers Bildtransfers und Siebdrucke sind ungehörige Oberfläche. Diese Rauheit synthetisiert Hallbauers Ansatz der Indexikalität und die daraus resultierende Spannung, wenn sie durch malerische Technik interpretiert wird. Die Bilder scheinen dabei eine schimmernde sternengleiche Patina durch den Dunst der Überbeanspruchung zu haben, als wären sie bereits durch unzählige Hände gegangen. Aneignung wird hier zum Rückgewinn des geistigen Selbst.

„Sleight of Hand“ und „Psyche“ - beide 2023 - präsentieren resonante Bildfelder, die den Künstler ebenso gefunden haben, wie er sie gefunden hat. Dies spiegelt eine spezifisch kanadische queere Linie in Hallbauers Werk wider. Hallbauer ist stark von den Konzeptkünstlern aus Vancouver in den 1970er Jahren beeinflusst.

„Psyche“ liest sich wie eine Reflexion über (un)natürliche Zustände der Ruhe. Der lilafarbene Teletubby Tinky Winky überblickt eine Umgebung, die von Spinnen und Feen bewacht wird, während in der Mitte des Werks ein schematisches Bild einer blühenden Narzisse von dem Gespenst der Rose aus Depeche Modes „Violator“ heimgesucht wird. In „Psyche“'s Feld unerwarteter Gegenüberstellungen kann man nicht umhin, sich an Joe Brainard's „Pansies“ zu erinnern, die ihrerseits Talismane gegen eine homophobe Gesellschaft waren, die durch Pop, Mode und die Leinwand psychedelisch zur Akzeptanz verzaubert wurde.

In „Sleight of Hand“ erfreuen sich Kitsch und Perversität aneinander. Der Index ist hier ein Wirbel, die malerische Kontur wird zum Sternenstrudel oder zu einem galaktischen schwarzen Loch, das ein Zauberer herbeiruft. Oder ist es vielleicht das Kaninchen aus dem Zauberhut, das die Beschwörung vornimmt? Die Nostalgie der achtziger Jahre spielt auch mit, ebenso wie die achtziger Jahre und der Horror der beginnenden AIDS- Epidemie.

Richard Prince hat die Kunst mit seinen Aneignungen des Marlboro Man verzaubert, und auch hier reiten ein paar Cowboys, aber Jeff Hallbauer stammt aus einer Generation, deren Vorstellungskraft bereits angeeignet wurde. Das Imaginäre ist eine Immobilie, die zur Zwangsversteigerung bereitsteht. Trotz des ahnungsvollen Titels schimmert „Black and Blue“ (2024) vor nächtlichen Sehnsüchten. Der makabre blaue Totenkopf und der zitierte Heilige Sebastian locken aufgeregte Motten an, selbst solche, die man vor dem schummrigen Hintergrund kaum erkennen kann. Die Insekten werden von der fast übernatürlichen Illumination des brennenden Verlangens angezogen.

Im explizit seriellen Werk dieser Präsentation greift Hallbauer den Heiligen Sebastian wieder auf. Sebastians Märtyrertum für die Wahrheit und das Verlangen ist seit Generationen ein Thema für queere Künstler. Derek Jarman hat es geschafft, einen explizit schwulen Film über das Leben des Heiligen im Großbritannien der 1970er Jahre zu drehen. Unter Jarmans Einfluss und auf dem Höhepunkt der AIDS-Krise interpretierten John Balance und Peter Christopherson den penetrierten

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Mann in einem Feld voller magic mushrooms, der Besuch von Außerirdischen erhält. Das Martyrium ist eine Form der Befreiung von der unterdrückenden Heterosexualität des Alltags. Jetzt, wo Andy Warhols Sexualität endlich in großen umfassenden Ausstellungen wiederentdeckt wird, ist es naheliegend, dass Hallbauer auf dieses durch und durch queere Bild zurückblickt. Wenn man „Sebastian“ (2024) von rechts nach links liest, beginnt die Serie dort, wo die Sexualität zügellos und verboten ist, und endet mit der heutigen polymorphen Pluralität.

In den „Köln Pictures“ von 2024 nutzt Hallbauer die Serialität als Hommage an die einzigartige queere Geschichte Kölns. Hier werden Bilder, die bereits in „Black and Blue“ oder „Psyche“ zu sehen waren, in einer Zeitleiste angeordnet und enden in einer Punk-Collage, die an Rosemarie Trockels Ansatz des Siebdrucks erinnert. „Girl Gang“, das gesellig- fröhliche Motto, auf der letzten Leinwand der Arbeit, erinnert uns daran, dass Gemeinschaft und Freiheit Dinge sind, die wir anstreben müssen und niemals als selbstverständlich ansehen dürfen.

Hallbauers „queer magic“, nach A.A. Bronson, beruht auf einem gesellig- fröhlichen Kontext. In „Köln Pictures“ interpretiert er ein Offset-Plakat von General Idea mit dem Titel „The 1971 Miss General Idea Pageant“ neu. Auf dem Plakat sitzt eine Gruppe strahlender Frauen auf einer Tribüne zusammen. Über vier Bilder hinweg reduziert sich die Zahl der zusammensitzenden Frauen, bis die angedeutete Gewinnerin der Misswahl allein und scheinbar einsam übrig bleibt. Mit „Girl Gang“ stellt Hallbauer innerhalb dieser Komplexität einen nicht standardisierten Vorschlag für eine Gemeinschaft vor. Imaginäre Vorbilder und Haustierfreunde können ebenso eine auserwählte Familie sein wie die lebenden, atmenden kreativen Helden, doch der rote Faden ist der einer unaussprechlichen, kreativen Verwandtschaft.

Von den hier ausgestellten Werken ist die Arbeit, die nach der Dance-Pop-Platte des Sommers benannt wurde, diejenige, die am meisten vor queer joy strotzt. Das im vergangenen Jahr fertiggestellte Stück mit dem Titel „Brat“ reflektiert die unausweichlichen Assoziationen des grünen Farbtons und seine Gegenüberstellung mit dem Pop-Stardom. Allerdings hat sich Hallbauer in diesem Fall dafür entschieden, Cher zu porträtieren, die kanonische Verbündete der Queers und Pionierin des Auto-Tune, und nicht die Ober-Brat-Chefin Charli XCX. Hallbauer mildert auch Charlis saures Grün in einer fast pastoralen Wendung mit einem Laubfrosch und einem Kanarienvogel als Talismane für die Art von Solidarität, die man auf den Tanzflächen finden kann, zu denen diese Ikonen uns aufrufen.



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JEFF HALLBAUER

CV

Born 1986 Dawson Creek, BC Canada

Lives and works on unceded territory of Musqueam, Squamish, and Tsleil-Waututh nations Vancouver BC Canada

Education

2009. BFA, Emily Carr University of Art and Design

Solo Exhibitions

- 2025. Upcoming, Mosquito, Calgary, AB, Canada
- 2024. Upcoming, Art Cologne with Wil Aballe Art Projects, Cologne, Germany
- 2024. "One Day", Bentall Centre, Vancouver, BC, Canada
- 2022. "DerDieDas", Das Essimmer, Bonn, Germany
- 2021. "Weird Kid", Deluge Contemporary Art, Victoria, BC, Canada
- 2020. "Chromatic Feelings", Olympic Village Theatre Center, Vancouver, BC, Canada
- 2019. "Fruits", Chernoff Fine Art, Vancouver, BC, Canada
- 2017. "At the Hour of Closing Summer", Wil Aballe Art Projects, Vancouver, BC, Canada
- 2010. "Maddy", Gam Gallery, Vancouver, BC, Canada

Group Exhibitions

- 2022. "Like a Child", New Art Dealers Association, online exhibition, curated by Daonne Huff
- 2022. "Bumblebee and Ducky", duo show with Barry Doupe, WAAP, Vancouver, BC, Canada
- 2022. "Chromatic Feelings", BMO Theatre Center, Vancouver, BC, Canada
- 2021. "Peanuts", Peanuts Gallery, Vancouver, BC, Canada
- 2020. "What Remains, Epiphany and Apophenia", The Kitchen Aufderhöhe, Basel, Switzerland
- 2020. "Butterfly Farm", Yard Perdo, San Pedro, CA, United States
- 2018. "Elastic River", Axis Mundi, curated by Max Galyon, Vancouver, BC, Canada
- 2018. "A Salve of Sorts", Vacation, New York, NY, United States
- 2016. "Towards a Fictional History of Colour", Burrard Arts Foundation, curated by Elliat Albrecht, Vancouver, BC, Canada
- 2015. ".GIF (4th edition)", Coaxial Arts Foundation, curated by Gillian Zillion, Los Angeles, CA, United States
- 2014. "A Spectacle and Nothing Strange", WAAP, Vancouver, BC, Canada
- 2014. "Maiden Mother Crone, The Economy of Women's Bodies", Toast Collective, curated by Adriana Lademann, Vancouver, BC, Canada
- 2014. "Radical Spirits", Astorinos, curated by Adriana Lademann, Vancouver, BC, Canada
- 2014. "The Seasons Have Changed but We Have Not", WAAP, Vancouver, BC, Canada
- 2013. "Free Print Show 2", Little Mountain Gallery, Vancouver, BC, Canada
- 2013. "Juror's Choice", Ferry Building Gallery, West Vancouver, BC, Canada
- 2012. "Free Print Show", Little Mountain Gallery, Vancouver, BC, Canada



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Residencies

- 2023. Similkameen Artist Residency, Keremeos BC Canada
- 2023. Kölnischer Kunstverein studio program, Köln Germany
- 2022. Das Esszimmer, Bonn Germany

Press, Collaborations, Writing, Workshops, Talks and Links

- 2022. DerDieDas, Das Esszimmer exhibition publication,
- 2022. KubaParis, <https://kubaparis.com/submission/240484>
- 2022. Talk with Jan Phillip Nuehlen, Das Esszimmer
- 2022. Alex Gibson, DerDieDas exhibition text
- 2022. Art Viewer, Bumblebee and Ducky <https://artviewer.org/barry-doupe-and-jeff-hallbauer-at-wil-aballe-art-projects-waap/>
- 2021. Lauren Fournier, Weird Kid exhibition text
- 2021. Pareidolia, Relssue <https://reissue.pub/articles/pareidolia>
- 2020. Performing Negotiations with Dawn Nilo part of the 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 Sopotiuik
- 2019. RBC Emerging Artist Program with the Audain Art Museum
- 2019. Live musical collaboration with Strawberry, Barry Doupe and Dennis Ha, Artspeak RadioDigest
- 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 Canada
- 2015. <http://hyperallergic.com/221901/artx-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,

Fundraisers, Donations, Collections

- 2024. Splash, Arts Umbrella Auction, Vancouver, BC, Canada
- 2023. Art with Heart, Casey House, Toronto, ON, Canada
- 2023. Minnie Park Projects, ACLU exhibition and Fundraiser, New York, NY, United States
- 2022. Art for Life, Dr. Peter Centre, Vancouver, BC, Canada
- 2020. 10500km to Beirut, Vancouver, BC, Canada
- 2019. New Forms Festival Auction, Vancouver, BC, Canada
- 2019. Casey House 26th annual Art with Heart, Toronto, ON, Canada
- 2016. Contemporary Art Gallery 28th Annual Gala & Auction, Rosewood Hotel Georgia, Vancouver, BC, Canada
- 2015. A Vibrant Assemblage: Access' Annual Auction, Access Gallery, Vancouver, BC, Canada

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2014. Contemporary Art Gallery 26th Annual Gala & Auction, Rosewood Hotel Georgia, Vancouver, BC, Canada

2014. Change Her World, Freedom Gallery, North Vancouver, BC, Canada

2014. Vancouver General Hospital

Private collections Canada, USA, Europe, VGH, Royal Bank of Canada Collection