

y Futuras líneas de investigación, donde exponemos cuales son nuestros siguientes objetivos para ampliar este estudio u otros relacionados.

Continuamos con Anexos, un capítulo que viene a completar gráfica y documentalmente, detalles necesarios, inéditos o poco conocidos del tema de estudio. Está constituido por tres apartados: Tablas filmográficas (Tabla I: Relaciones del equipo de dirección artística, Tabla II: Organización de un equipo de dirección artística, Tabla III: Filmografía completa de Antxón Gómez, Tabla IV: Filmografía completa de Antxón Gómez con Pedro Almodóvar, Tabla V: Reconocimientos cinematográficos más relevantes de Antxón Gómez, Tabla VI: Películas ganadoras a Mejor Dirección artística de 1987-2023), Entrevistas y conversaciones (Antxón Gómez, Daniel Benmayor, Clara Notari, Montse Abbad, Manu Gómez) y Varia gráfico y documental (Póster original de la película *Tres por cuatro* y extractos del guion de *Hable con ella*, entre otros).

Por último, esta tesis incluye una Bibliografía de carácter multidisciplinar general y específica, que consta de tres apartados: Bibliografía, Webgrafía y Filmografía.

Finalmente, hemos podido llegar a unas conclusiones que confirman y amplían nuestras hipótesis de partida. Con todo ello, esperamos seguir contribuyendo a la ampliación del conocimiento sobre la dirección artística cinematográfica, el arte invisible.

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## **KUNSTHALLEN AS CONTEMPORARY ART VENUES: A REVIEW OF THEIR DEVELOPMENT IN THE EUROPEAN PUBLIC SPHERE**

Mayo de 2024 [Director: Dr. Jesús Pedro Lorente Lorente  
(Universidad de Zaragoza)]

*Miembros del tribunal:*

Presidente: Dr. Javier Gómez Martínez (Universidad de Cantabria)

Secretaria: Dra. Natalia Juan García (Universidad de Zaragoza)

Vocal: Dra. Silva Kalcic (Universidad de Split)

Kunsthallen, or art halls, have been important in shaping the contemporary art scene, emphasizing temporary exhibitions and progressive trends rather than maintaining permanent collections. Established in the late 19th century by Kunstvereine, these institutions democratized art, making it accessible beyond elite circles and fostering innovation and

dialogue. In German-speaking regions, Kunstvereine such as the Kunstverein Nürnberg-Albrecht-Dürer-Gesellschaft (1792) and others in Karlsruhe (1818), Hamburg (1817), and Bremen (1823) created a new cultural phenomenon, parallel to museums. By 1840, most German cultural cities had a Kunstverein, with membership reaching thousands by the mid-19th century. These associations significantly influenced art patronage, exhibitions, and art consumption in a burgeoning capitalist market, expanding access to cultural heritage beyond noble and state institutions.

### *Historical Context and sociological Origins and Evolution*

The development of Kunsthallen was deeply intertwined with the rise of Kunstvereine, which laid the groundwork for democratizing art and fostering cultural participation in German-speaking regions. While Kunstvereine created opportunities for broader engagement with art through exhibitions and raffles, the emergence of Kunsthallen marked a significant evolution in response to the shifting needs of the art world. The origins of Kunsthallen reflect this transition, as the art landscape moved toward contemporary expression and experimentation, requiring new spaces that could break away from the more traditional and preservation-focused roles of museums. Traditional museums, with their focus on preserving artworks and conservative curatorial practices, were ill-suited to the experimental nature of contemporary art. In response, Kunsthallen emerged as flexible spaces for temporary exhibitions, fostering innovation and public engagement. Markus Walz, in the *Dictionary of Museology* by ICOM, defines Kunsthallen as institutions or exhibition halls for fine arts, particularly contemporary art. The term «Kunsthalle» originated in the mid-19th century, gaining popularity as a venue for artists to freely showcase their work.

Typically founded by Kunstvereine, these associations sought to democratize art, making it accessible beyond the influence of nobility and the church. Emerging from the late 18th-century civic engagement movements described by Jürgen Habermas as the «public sphere», Kunstvereine empowered the middle class to promote art, paving the way for modern democratic society. Kunstvereine, such as Kunstverein Bremen, pioneered new models of art consumption, raffling purchased works among members and hosting public exhibitions. These events combined democratic governance with commercial opportunities, shaping an early art market independent of aristocratic patronage. Kunsthallen played a key role in this evolution, supporting contemporary art and fostering an educated citizenry while bridging high art and broader cultural participation.

*Modern paradigms of the Kunsthallen*

As Kunsthallen evolved to meet the needs of contemporary art, they distinguished themselves from traditional museums by embracing modernist ideals and fostering environments conducive to innovation and experimentation. While their origins were rooted in the democratizing efforts of Kunstvereine, Kunsthallen quickly expanded their scope, becoming dynamic spaces that challenged conventional aesthetics and prioritized avant-garde movements, showcasing experimental and cutting-edge works that defied conventional aesthetics. Their flexible curatorial practices fostered intellectual exchange and artistic experimentation, promoting movements like Impressionism, Expressionism, and Surrealism. Kunsthallen initially operated in rented spaces, later building permanent venues with local authority support. They focused on local and contemporary art, democratizing access and bridging the gap between art and society. Kunsthallen's adaptability allowed them to respond quickly to artistic developments, influencing both the public sphere and the art market. Collaborative networks, such as the Rheinischer Kunstverein and traveling exhibitions among German Kunsthallen, expanded their reach. In the 20th century, partnerships with public and private sectors helped sustain them during economic crises, exemplified by Bern's Kunsthalle (1918) and Helsinki's Kunsthalle (1928). Kunsthallen's mission aligned with modernist philosophy, emphasizing art as a transformative event rather than a historical artifact. They challenged the exclusivity of institutions like the Salon, offering platforms for diverse artistic voices and shaping the evolution of contemporary art within a capitalist framework.

*Post-WWII Developments*

The flourishing of Kunsthallen in the late 19th and early 20th centuries established them as vital spaces for contemporary art and modernist experimentation. However, the mid-20th century brought unprecedented challenges that tested their resilience. The devastation of the two world wars not only disrupted the art world but also led to the collapse of many Kunstvereine. In this turbulent period, the survival of Kunsthallen often depended on public support and their ability to adapt to a drastically altered cultural and political landscape. As Europe sought to rebuild, the influence of displaced avant-garde artists on the global art scene became evident, particularly in the rise of Abstract Expressionism in the United States. During and after World War II, European avant-garde artists emigrated to the U.S., influencing Abstract Expressionism and the rise of modern art museums like New York's MoMA. Inspired by German art

institutions he visited in the 1920s and 1930s, Alfred H. Barr Jr. shaped MoMA's minimalist «white cube» museographic approach, which became the global standard for modern art exhibitions. Postwar, while North America saw a surge in modern art museums, surviving and newly built Kunsthallen in Central Europe, such as Kunsthalle Recklinghausen (1950) and Lunds Konsthall (1957), adapted their focus to contemporary art.

### *The Crisis of Modernity and New Spaces*

The postwar period marked a pivotal moment for Kunsthallen as they navigated a rapidly changing art world shaped by new global influences and cultural shifts. While institutions like MoMA in the United States set a global standard with their minimalist and modernist approaches, Kunsthallen in Europe began to redefine themselves to meet the demands of a recovering society. This era saw the rise of experimental and alternative art spaces, challenging established paradigms and expanding the definition of contemporary art. Kunsthallen not only adapted to these changes but also inspired institutions like Boston's Institute of Contemporary Art (1948) and London's contemporary art center, which emphasized the immediacy of «contemporary» art. In Germany, postwar cultural renewal and identity debates further spurred innovation, exemplified by Düsseldorf's Kunsthalle (1967) and its «Prospect» series influenced by Joseph Beuys. Rostock's Kunsthalle opened in 1969 as a center for Eastern European contemporary art. Similarly, new Kunsthallen in Nuremberg (1967) and Tübingen (1971, funded by the Bosch family) expanded their focus to include both modern and contemporary art, ensuring their ongoing relevance in an evolving art world. This momentum laid the groundwork for the mid-20th-century shift toward experimental spaces aligned with postmodern principles, ensuring Kunsthallen remained central to an evolving and increasingly pluralistic art world.

### *Postmodernism and Kunsthallen*

Postmodernism, emerging in the mid-20th century as a reaction to modernism, brought greater flexibility and inclusivity to Kunsthallen. These institutions embraced diverse artistic practices, including performance art, installations, and multimedia works, aligning with postmodernism's pluralistic and eclectic nature. Kunsthallen also adopted new technologies and media, engaging broader audiences and reflecting postmodernism's emphasis on democratizing art. By embracing deconstruction, context, and the intersection of art forms, Kunsthallen pushed the boundaries of contemporary art and remained dynamic and relevant.

*Impact on Art Production*

Kunsthallen have been influential in shaping contemporary art by providing artists the freedom to create without traditional patronage. This support fostered new artistic styles and movements, including Abstract Expressionism and Conceptual Art, emphasizing innovation and experimentation. Amid post-1968 countercultural movements and the rise of conceptual art and new media, Kunsthallen aligned with transient and critical trends. Under Harald Szeemann's leadership at Kunsthalle Bern (1961-1969), they became hubs of contemporary art innovation. This approach paralleled New York's anti-museum art spaces in repurposed factories and lofts. Despite predictions of the museum's decline, a global museum boom followed, blending spaces with or without permanent collections, ensuring contemporary art's continued evolution.

*Interrelationship between art and institutions*

The relationship between art and institutions is crucial to understanding the development of Kunsthallen. Artistic movements have often challenged traditional institutions, prompting the emergence of Kunsthallen as spaces for contemporary and experimental art. Modernism encouraged their creation, while avant-garde movements like Dadaism and Surrealism found support in their open, adaptable environments. Postmodernism further transformed Kunsthallen, introducing diverse media such as performance, video installations, and digital art. Conversely, Kunsthallen have shaped contemporary art by fostering emerging artists and supporting experimental works. Their flexibility encourages innovation, while curated exhibitions, catalogs, and public programs have professionalized contemporary art, elevating its status and reaching wider audiences.

*Current Trends in Kunsthallen*

At the turn of the millennium, Kunsthallen experienced a resurgence, with the term becoming synonymous in English-speaking countries with alternative contemporary art spaces. This trend reflects their adaptation to modern urban and cultural contexts. Examples include Kunsthalle Arbon (1993) in repurposed metallurgical halls, Kunsthalle Luzern (1996) in the Panorama Bourbaki building, and Kunsthalle Krems in a 19th-century tobacco factory. These revitalized spaces highlight the role of art in architectural renewal and urban regeneration, such as Vienna's Kunsthalle in the Museumsquartier (2001). Cultural clustering has also proven effective, as seen in Frankfurt's Museumsufer, including the Schirn Kunsthalle

(1986), and Rotterdam Kunsthal (1992), which paired blockbuster exhibitions with corporate sponsorship for sustainability. Financial backing remains crucial, with Kunsthallen relying on diverse revenue streams like admissions, sponsorships, and private donations. Examples include the Kunsthalle Emden (1987), funded by Henri Nannen, and the Kunsthalle Vogelmann in Heilbronn (2010), supported by businessman Ernst Franz Vogelmann. Corporate and foundation-backed Kunsthallen, such as Prague's Pudil Family Foundation (2015), Sparkasse Leipzig (2001), Würth Kunsthalle (2001), and Bonniers Konsthall in Stockholm (2006), illustrate their evolving funding models. Today, Kunsthallen integrate contemporary art with global issues, new technologies, and community engagement through educational programs and public events. This shift reflects broader trends toward inclusivity and participatory practices. By blending architectural revitalization, urban development, and cultural engagement, Kunsthallen remain vital, dynamic institutions that promote artistic innovation and democratize access to art.

### *Contemporary Relevance and Future Directions*

Kunsthallen have embraced digital platforms and new media, enhancing accessibility and offering innovative ways to present and engage with contemporary art. Future research could examine how these technologies are transforming exhibitions and audience interactions. However, Kunsthallen face challenges such as securing funding, competing with larger institutions, and staying relevant in a rapidly changing art world. To overcome these, they must attract private sponsorships while preserving artistic integrity and independence. By leveraging digital tools, embracing emerging artistic trends, and fostering community engagement, Kunsthallen can navigate these challenges and maintain their influence. Their continued evolution underscores their enduring role in promoting innovation and expanding access to contemporary art.

### *Conclusions*

In conclusion, Kunsthallen have played a vital role in democratizing art, fostering innovation, and shaping the art market. Their adaptability and focus on contemporary art ensure their continued relevance. Unlike traditional museums, Kunsthallen prioritize exhibiting contemporary works without building permanent collections, emphasizing immediacy and experimentation over historical continuity.

Initially funded by the bourgeoisie and managed by Kunstvereine, Kunsthallen prioritized autonomy over hierarchical structures. Over time,

economic challenges and cultural shifts have blurred the lines between Kunsthallen and museums. Both now incorporate collaborative governance, community engagement, and financial strategies like sponsorships, memberships, and retail services to ensure sustainability.

Kunsthallen reflect the evolving cultural sector, balancing artistic innovation with business realities and public engagement. By embracing this dual role, they remain central to the dynamic landscape of contemporary art.