

KUNSTMUSEUM SCHLOSS DERNEBURG

HARD EDGE(D)

Kunstmuseum Schloss Derneburg

Opening 13 June 2026

Kunstmuseum Schloss Derneburg is pleased to announce the group exhibition, *HARD EDGE(D)* opening on 13 June 2026. The term “hard edge” was first coined in 1959 by American art critic Jules Langsner to describe a style of geometric abstraction exemplified by clearly defined fields of color along a flattened plane. Adopted by new generations of artists, this style went on to flourish in Europe and other parts of the world, eventually expanding to conceptualism and a return to representation. Installed within Kunstmuseum Schloss Derneburg’s historic Haupteingang and Rittersaal, this show explores the evolution of “hard edge” over the last six decades while contemporizing the castle’s grand and decorative spaces in new and surprising ways.

During the 1960s and in response to the performative gestures of Abstract Expressionism, American artist **Kenneth Noland** pioneered a new geometric abstraction that prioritized the relationship between colors. *Across Center* (1965) is a 6-meter-long painting comprised of four distinct bands in complimentary tones of red, pink, mustard, and green which extend the full length of the canvas. Cuban-born artist **Carmen Herrera** began employing a pure and minimalist approach to painting following a period in Paris in the 1940s. Herrera’s diptych, *Portal* (2014) is comprised of a crowned blackened space surrounded by a yellow field, suggestive of a symmetrically-mirrored entryway. Hungarian artist **Dóra Maurer** uses color to dictate margins and illusionistic volume. Mounted on wood, *Quod Libet 39* (1999) resembles a malleable cloth, flag or map bent over itself.

The French artist **Daniel Buren** introduces geometric patterns into environments both institutional and public. Buren’s sculpture, *UNE ENVELOPPE PEUT EN CACHER UNE AUTRE, NO. VI* (1989) resembles a shelter comprised of striped panels with stretcher-like configurations that reference both the backside of paintings and architectural structures. In the 1970s, New York artist **Ted Stamm** similarly looked to his lived environment for inspiration, incorporating into his work the form of low rider vehicles that populated downtown Manhattan. Stamm’s two-part painting *LMX-2 (Low Wooster)* (1979-90) suggests the forward movement of a car and is installed low to the ground to emulate the urban environment in which it was made.

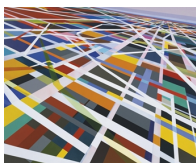
The rise of Pop art in Britain and America expanded geometric painting to incorporate aspects of mainstream advertising, signage, and graphic arts. The Irish artist **Michael Craig-Martin** works in painting and sculpture to make everyday objects fantastic through unusual color schemes and scale. In *Wrench* (2002), a common tool is elongated to colossal proportions and made whimsical through Craig-Martin’s choice of bright pink and blue pastels. In the monumental painting *Circling Overland* (2002), German artist **Torben Giehler** transforms a gridded landscape with an overhead view of diagonal bands and aligned color blocks, which recede towards a far horizon. The work of New York based artist **KAWS**, whose entry to fine art began with graffiti and public collage, isolates elements of popular cartoons. In *SCORE YEARS* (2019), rounded forms intersect with flattened lines and their shadows, creating a web of hard-edged shapes.

HARD EDGE(D) includes work by Math Bass, Daniel Buren, Michael Craig-Martin, Allan D’Arcangelo, Torben Giehler, Marcia Hafif, Peter Halley, Carmen Herrera, Robert Indiana, KAWS, Imi Knoebel, Nicholas Krushenick, Dóra Maurer, Kenneth Noland, and Ted Stamm.

Please visit our website for further details and tickets, sdmuseum.de.

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Image Selection



Details and Credit Line

Kenneth Noland
Across Center, 1965
Acrylic on canvas
44 x 237 in. (112 x 603 cm)
Hall Art Foundation. Courtesy Hall Art Foundation
© Kenneth Noland / VG Bild-Kunst, Bonn

Carmen Herrera
Portal, 2014
Acrylic on canvas, in two parts
84 x 56 in. (213.5 x 142 cm)
Hall Collection. Courtesy Hall Art Foundation
© The estate of the artist

Dóra Maurer
Quod Libet 39, 1999
Acrylic on canvas and wood
94-1/2 x 182 in. (240 x 462 cm)
Hall Collection. Courtesy Hall Art Foundation
© The artist

Daniel Buren
UNE ENVELOPPE PEUT EN CACHER UNE AUTRE, NO. VI, 1989
Wood, white synthetic printed fabric, every 8.7cm with same size black lines, glue, cotton white canvas
106-1/2 x 106-1/2 x 106-1/2 in. (270 x 270 x 270 cm)
Hall Collection. Courtesy Hall Art Foundation
© Daniel Buren / VG Bild-Kunst, Bonn

Ted Stamm
LMX-2 (Low Wooster), 1979-1980
Oil on canvas, in two parts
48 x 168 in. (122 x 426.5 cm)
Hall Collection. Courtesy Hall Art Foundation
© The estate of the artist

Michael Craig-Martin
Wrench, 2002
Acrylic on canvas
114 x 32 in. (289 x 81 cm)
Hall Art Foundation. Courtesy Hall Art Foundation.
© The artist

Torben Giehler
Circling Overland, 2002
Acrylic on canvas
96 x 102 in. (244 x 305 cm)
Hall Collection. Courtesy Hall Art Foundation
© Torben Giehler / VG Bild-Kunst, Bonn

KAWS
SCORE YEARS, 2019
Acrylic on canvas
90 x 72 in. (229 x 183 cm)
Hall Collection. Courtesy Hall Art Foundation
© The artist