



"A Farewell to the Western World," 2007

By Adrian Ghenie



By Piotr Ukański

"The Nazis," 1998



By Nigel Hall

"Within and Without II," 1999

Hall Art Foundation opens season with three major exhibitions

Saturday, May 9 at 11 a.m. —READING— The Hall Art Foundation will reopen its Vermont campus for the 2026 season with three new exhibitions spanning contemporary painting, photography, video, and installation, all on view through Nov. 29.

Set on a former dairy farm in Reading, the foundation's campus includes multiple converted gallery buildings totaling approximately 6,000 square feet, surrounded by 400 acres of fields, woodland, and outdoor sculpture installations. Works by internationally recognized artists including Olafur Eliasson, Antony Gormley, Richard Long, and Marc Quinn are installed across the landscape, creating a setting where indoor and outdoor exhibitions intersect.

The centerpiece of the season is "A Farewell to the Western World," a group exhibition bringing together roughly 70 works across multiple mediums. Borrowing its title from a 2007 painting by Romanian artist Adrian Ghenie, the exhibition explores

themes of global power shifts, political instability, and the fragility of established systems. Through artists such as Ai Weiwei, Aleksandra Mir, and Philip Guston, the show examines how imagery—from political symbols to media narratives—reflects and challenges assumptions about authority, history, and cultural identity. The exhibition considers enduring questions about the balance between East and West, democracy and authoritarianism, and the role of artists in documenting periods of upheaval.

Also on view is "Christian Marclay: Made To Be Destroyed," a video installation that compiles scenes from nearly a century of film in which artworks are damaged, altered, or destroyed. The Swiss-American artist, known

for his innovative use of sound and film, weaves together fragments from international cinema into a layered exploration of creation and destruction.

The three exhibitions reflect a broader curatorial focus on how art engages with systems of power, representation, and historical narrative.

The work raises questions about artistic value and preservation, while also referencing historical moments when cultural objects have been targeted or erased.

The third exhibition, "Piotr Ukański: The Nazis," presents a large-scale photographic installation that examines how representations of the Third Reich have been shaped by film and popular culture. The work assembles 164 images of actors portraying Nazi figures across decades of cinema, highlighting what the artist describes as a sustained cultural fascination with the imagery of fascism. Through its dense visual archive, the installation invites viewers

to consider how media influences collective memory and perception of historical events.

Together, the three exhibitions reflect a broader curatorial focus on how art engages with systems of power, representation, and historical narrative. From painterly interpretations of political change to cinematic explorations of destruction and media-driven imagery, the season's programming emphasizes the ways artists respond to—and reinterpret—the forces shaping society.

The Hall Art Foundation will offer self-guided visits on Saturdays and Sundays with timed entry at 11 a.m., noon, 1 p.m., 2 p.m., and 3 p.m., with the campus closing at 4 p.m. Admission is \$15 for adults and \$5 for children 12 and under, with a 50 percent discount available for Reading residents. Docent-led tours highlighting the exhibitions are also offered on weekends from 10 to 11 a.m. for \$18 per person, with advance reservations recommended.

For more info, visit: hallartfoundation.org.