

HANNA BARBARA HÖLLING

Curriculum Vitae

CURRENT APPOINTMENT

ANDREW W. MELLON VISITING PROFESSOR

Bard Graduate Center: Decorative Arts, Design History, Material Culture, New York
2013, August 1-2015, June 30

AREAS OF SPECIALIZATION

In conservation	traditional and contemporary media, collection care (miscellaneous collections, contemporary art and media, design, installation art, interactive and unstable objects, perishable materials), preventive and remedial conservation
In museology	collecting; archiving; history, theory and philosophy of conservation
In art	art histories and theories of the 20 th and 21 st centuries

PROFESSIONAL ACADEMIC APPOINTMENTS

2013-2015	Bard Graduate Center: Decorative Arts, Design History, Material Culture, New York <i>Andrew W. Mellon Visiting Professor, Cultures of Conservation</i>
2009-2013	University of Amsterdam <i>Dutch Scientific Organisation (NWO) Research Fellow, New Strategies in the Conservation of Contemporary Art</i> (Prof. René van de Vall) in cooperation with Maastricht University, Cultural Heritage Agency of the Netherlands; <i>Teaching Fellow</i> at the University of Amsterdam

RESEARCH PROJECTS

2015 10-11	Max Planck Institute for the History of Science, Berlin Externally founded research project <i>Conservation and Contingency</i> , Research group <i>Art and Knowledge</i> (Prof. Sven Dupré)
2014-2015	Research project <i>Fluxus Matters</i> , partially in cooperation with The Museum of Modern Art, New York, The Gilbert and Lila Silverman Collection Archive
2010-2011	Netherlands Media Art Institute (NIMk) Amsterdam <i>Researcher</i> on the project <i>Obsolete Equipment</i> by PACKED in cooperation with MuHKA, S.M.A.K., Kröller-Müller Museum and Stedelijk Museum
2009-2011	Courtauld Institute of Art London <i>Research Forum Participant</i> on the project <i>The Material Life of Things</i>
1999	Cologne University of Applied Sciences, German Foreign Ministry <i>Researcher</i> on the German Apsara Conservation Project GACP in Cambodia (Prof. Dr. Hans Leisen)

APPOINTMENTS: CONSERVATION AND COLLECTION MANAGEMENT/CARE

- 2007-2009 Center for Art and Media Karlsruhe ZKM, head of conservation
- 2006-2007 Center for Art and Media Karlsruhe ZKM, assistant conservator
- 2006 Conservation Center of the City Düsseldorf / Restaurierungszentrum der Landeshauptstadt Düsseldorf, conservator.
Included collection care and maintenance of objects in the Stadtmuseum Düsseldorf and Museum Kunstpalast, among others.
- 2005 Museum Folkwang Essen, assistant conservator, conservator (freelance)
- 2004-2007 Museum Ludwig Cologne, conservator (freelance)
- 2000-2009 Collection consultant and conservator in own practice
Commissions included: Museum Ludwig in Cologne, Museum Folkwang Essen, Collection Harald Falckenberg, Phoenixhallen Hamburg, Collection Ivor Aizenberg London, Westfälisches Denkmalpflegeamt in Münster, Rheinisches Denkmalpflegeamt in Brauweiler, Universitätsmuseum Münster, Bergbau Museum Bochum, Diözesanmuseum Essen, Stadt Bochum, Stadt Hattingen, Schloss Borbeck Essen, Schloss Augustusburg Brühl

EDUCATION

- 2009-2013 Ph.D.
Institute of Art History and Cultural Studies, University of Amsterdam
Dutch Scientific Organisation Doctoral Dissertation Grant (four-year)
Oral public defense: September 20, 2013, Oude Lutherse Kerk, Amsterdam
Dissertation title: "Re: Paik; On Time, Changeability and Identity in the Conservation of Nam June Paik's Multimedia Installations."
Supervisors: Prof. Deborah Cherry, London College of Communication, Prof. Glenn Wharton, New York University
- 1998-2000 Cologne University of Applied Sciences, Faculty of Conservation
Erasmus exchange student
- 2000 Istituto Superiore per la Conservazione ed il Restauro Rome
exchange student
- 1993-2000 M.A.
Academy of Fine Arts in Warsaw, Faculty of Conservation of Easel Paintings, Sculptures and Polychrome Objects

FELLOWSHIPS AND AWARDS

- 2015 10-11 Max Planck Institute for the History of Science, Berlin, externally founded visiting scholarship
- 2013-2015 Bard Graduate Center Decorative Arts, Design History, Material Culture, New York, Andrew W. Mellon visiting professorship
- 2009-2013 Dutch Organization for Scientific Research, University of Amsterdam, doctoral dissertation grant (four-year)
- 2000 Istituto Superiore per la Conservazione ed il Restauro, Rome, fellowship

- 1999 German-Polish Association DPG e.V, Cologne University of Applied Sciences, Academy of Fine Arts in Warsaw, fellowship
- 1998 Association for the Promotion of Foreign Students in Germany GFPS e.V. Cologne University of Applied Sciences, fellowship

LANGUAGES

Polish	Native proficiency
English	Full professional proficiency
German	Full professional proficiency
Italian	Professional working proficiency
Russian	Elementary proficiency
Dutch	Elementary proficiency
French	Elementary proficiency

COMPUTER SKILLS

Proficiency in all standard computer applications (word, Excel, Power Point)
 Proficiency in File Maker Pro, good knowledge of TMS Gallery System

TEACHING EXPERIENCE: COURSES

- Spring 2015 Revisions: Art, Materiality, and Continuity in Fluxus
 Mellon Curriculum, *Cultures of Conservation*
 Bard Graduate Center, New York (elective graduate course, 12 weeks)
- Fall 2014 Cultures of Conservation II: Between Object and Subject—On Sites Rites and Paradigms
 Mellon Curriculum, *Cultures of Conservation*
 Bard Graduate Center, New York (elective graduate course, 12 weeks)
- Spring 2014 Beyond the Object Principle: Object, Event, Performance, Process
 Mellon Curriculum, *Cultures of Conservation, Focus Gallery Project*
 Bard Graduate Center, New York (elective graduate course, 12 weeks)
- Fall 2013 Cultures of Conservation I: Between Object and Subject—On Sites Rites and Paradigms
 Mellon Curriculum, *Cultures of Conservation*
 Bard Graduate Center, New York (elective graduate course, 12 weeks)

INVITED SEMINARS, SESSIONS AND WORKSHOPS

- 2014 What is Conservation?
 Invited seminar in Prof Pamela Smith's "Craft and Science: Objects and Their Making in the Early Modern World"
 Columbia University, New York (September 30)
- 2014 Approaches to Objects: Conservation
 Invited graduate seminar in Prof Ivan Gaskell's and Prof Catherine Whalen's "Approaches to the Object"
 Bard Graduate Center, New York (September 24)

- 2014 Time, Archive, Identity: Aspects of Conservation and Curation of Multimedia Works of Art
Invited graduate seminar in Dr. Noémie Etienne’s “Artworks in Progress”
Institute of Fine Arts, New York University, New York (April 28)
- 2013 Object—Performance—Process
Invited seminar and discussion in Prof Michael Century’s graduate course
Rensselaer Institute, Department of the Arts, Troy, New York (November)
- 2013 Changes and Challenges: Identity and Materiality in Theoretical and Practical Approaches to the Conservation of Multimedia
University of Glasgow, Technical Art History: Making and Meaning (all-day seminar, March)
- 2012 Cultures of Conservation: Between Contemporary Art and Ethnographic Objects
Royal Danish Academy of Fine Arts, Copenhagen (all-day seminar, November)
- 2011 Media Art Histories: An Introduction
University of Amsterdam, Faculty of Humanities/Media Studies
Preservation and Presentation of the Moving Image (seminar, November)
- 2012 The Phenomena of Materiality in Contemporary Art: Ephemerality, Changeability, and Transitoriness
University of Amsterdam, Faculty of Humanities
Material Art History (multiple seminars, March and November)
- 2012 Conservation Theories and Ethics: An Introduction
Reinwardt Academy Amsterdam
Museology: Collection Management (seminar, April)
- 2010-2014 Conservation Theories and Ethics Adapted to Technology-based Art
University of Amsterdam, Faculty of Humanities/Media Studies
Preservation and Presentation of the Moving Image (multiple seminars, 2010/03, 2011/03+05, 2012/03, 2013/05, 2014/01)
- 2008, 2009 The Ethics of Conservation and Restoration in Contemporary Art and Electronic Media
Stuttgart Academy for Art and Design
Conservation of New Media and Digital Information (multiple workshops, 2008/12, 2009/12)

EXHIBITIONS CURATED

- 2015-2016 *Revisions—Zen for Film*, Focus Gallery Exhibition, Bard Graduate Center, New York; forthcoming September 17, 2015–January 10, 2016
- 2014 *Kunstsalon #6: Videosalon*, Bard Hall, New York, March 12 2014

PROFESSIONAL SERVICE

- 2013-2015 Member, Mellon Steering Committee, *Cultures of Conservation*, Bard Graduate Center, New York
- 2013-2015 Member, Graduate Committee, Bard Graduate Center

2014-2015	Member, Faculty Curatorial Advisory Board, Bard Graduate Center, New York
2014-2015	Doctoral examination <i>Cultures of Conservation</i> : guidance in its establishment, examination, reading course and student supervision, Bard Graduate Center, New York
2014-2015	Master thesis supervision (first supervisor, second reader); independent study supervision, reading course supervision, Bard Graduate Center, New York
Since 2014	Peer reviewer, professional journals and books (e.g. <i>Revista de Historia da Arte</i> , University of Lisbon, <i>Authenticity in Transition</i> , Glasgow University conference proceedings)

PROFESSIONAL AFFILIATIONS

2014-	College Art Association, member
2013-	International Institute for Conservation for Historic and Artistic Works, member
2012-	International Network for the Conservation of Contemporary Art (INCCA), member
2012	American Institute for Conservation (AIC), member
2006-2009	International Council of Museums: Committee for Conservation, member
1998-	Verband Deutscher Restauratoren (VDR, German Conservation Association), member

PUBLICATIONS: BOOKS/SINGLE AUTHOR

2016	<i>Paik's Virtual Archive: Time, Change, and Materiality in Media Art</i> , Berkley, Los Angeles, London: University of California Press (contracted, forthcoming 2016).
2015	<i>Revisions—Zen for Film</i> . Catalogue publication accompanying Focus Gallery Exhibition at the Bard Graduate Center (September 2015-January 2016). New York and Chicago: Bard Graduate Center, The University of Chicago Press. Forthcoming September 2015.
2013	<i>Re:PAIK. On Time, Changeability and Identity in the Conservation of Nam June Paik's Multimedia Installations</i> , Ph.D dissertation, University of Amsterdam, 's-Hertogenbosch: Uitgeverij BOXPress, 2013.

PUBLICATIONS: CHAPTERS, ARTICLES

2015	"The Aesthetics of Change: On the <i>Relative Durations of the Impermanent</i> ," in <i>Authenticity in Transition</i> , edited by Erma Hermens. London: Archetype Publications in process.
2015	"The 'Virtual Body of Art: Reflections on the Impossibility of Material Continuation," book review <i>Wirtualne Ciało Sztuki</i> by Elżbieta Wysocka

(Warszawa: Narodowe Centrum Kultury, 2013), *Zeitschrift für Kunsttechnologie und Konservierung: Deutscher Restauratoren Verband*, Heft 1 (2015), in process.

- 2015 “Archival Turn,” in *Acoustic Space: Archiving—Media Art Histories*, vol. 13, edited by Rasa Smite, Armin Medosch and Raitis Smits. Riga: RIXC and Liepaja's University Art Research Lab, in process.
- 2015 “Beyond the *Object Principle*: A Short Introduction to the Theory of the Continuation of Changeable Artworks,” in *Encuentro de Estrategias de Conservación en Arte Contemporáneo*. México, D.F.: Instituto Nacional de Antropología e Historia, Universidad Nacional Autónoma de México, in process.
- 2015 „Die Wandelbarkeit von Objekten und Konzepten: Zur Erhaltung von computerbasierten Medien am Beispiel von *I/Eye*,” in *Die Vergänglichkeit des Materials*, edited by Simone Heuken, 135–155. Verband Deutscher Restauratoren VDR, Cologne, 2015.
- 2014 “The Explicit Material: On the Intersections of Conservation, Art History and Human Sciences,” *Simulacrum*, Stichting Simulacrum, Kunsthistorisch Instituut, University of Amsterdam, 23/1 (2014).
- 2014 “From Social to Technological Interactivity: Delegating the Act, Translating the Object,” in *Hannes Schmid: Momentous II*, edited by Kornelia Imesch-Ochslin. Beijing: Today Art Museum Beijing, 2014.
- 2014 “Seeking the Authentic Moment: De- and Re-Materializations in Paik’s Video and Multimedia Installations,” *Journal of the Australian Institute for the Conservation of Cultural Materials* (AICCM), Vol. 34, 2014.
- 2014 “Dal recupero alla ri-medizione; pratiche di restauro per l’arte basate sull’utilizzo del computer nel caso di *I/Eye* (1993) di Bill Spinhoven van Oosten” (From Recovery to Remediation: Conservation Practices in Computer-based Art on the Example of *I/Eye* (1993) by Bill Spinhoven van Oosten), in *Tra memoria e oblio: percorsi nella conservazione dell’arte contemporanea*, edited by Paolo Martore, 229–250. Castelvecchi Publishers, 2014.
- 2013 “What’s Next? Translating Time, Transforming Objects in the Conservation of Multimedia,” in *WHAT’S NEXT? Kunst nach der Krise—Ein Reader* (What’s Next? Art after Crisis—A Reader), edited by Johannes M. Hedinger and Torsten Meyer, 251–258. Berlin: Kulturverlag Kadmos, 2013.
- 2013 “On the Identity of Nam June Paik's Changeable Multimedia Installations in the Context of Their Conservation,” in *Hanna Hoelling, Bernhard Serexhe, Glenn Wharton, Nam June Paik Art Center Interviews*, edited by Manu Park, Seong Eun Kim and Sang Ae Park. Nam June Paik Art Center, Seoul, 2013.
- 2013 *Conversation: Hanna Hoelling, Bernhard Serexhe, Glenn Wharton—Nam June Paik Art Center Interviews*, edited by Manu Park, Seong Eun Kim, Sang Ae Park. Seoul: Nam June Paik Art Center, 2013.
- 2013 “Transcending Obsolescence in Technological Ruins? Questions of Conservation and Presentation in Nam June Paik’s Multimedia Installations,” in *Waste*, edited by Alexandra Schneider and Wanda Strauven. *Necsus European Journal of Media Studies*, No 4, Autumn 2013.
- 2013 “Versions, Variations, and Variability: Ethical Considerations and Conservation

Options for Computer-Based Art” in: *Electronic Media Review of the American Institute for Conservation of Historic & Artistic Works*, Vol. 2, Washington DC, 2013.

- 2012 “Monitor’s Matters,” in: *Simon Denny: Full Participation*, edited by Jacob Proctor, Pablo Larios, and Hanna Hölling, Aspen Art Museum, Aspen Art Press, 2012, 185-187.
- 2011 “Reflections on a Biographical Approach to Contemporary Art Conservation,” International Council of Museums, Conservation Committee (ICOM CC), conference preprints, Lisbon, 2011 (co-authored with T. Scholte, S. Stigter, R.v.d.Vall).
- 2011 “Virtualization as a Preservation Strategy for Computer-based Art: An (Empirical) Study into the Installation *I/Eye* (1993) by Bill Spinhoven van Oosten,” Research Report, Netherlands Media Art Institute NIMk, PACKED and DNart., 2011 (http://nimk.nl/_files/Files/Virtualisation%20research%20NIMk.pdf)
- 2011 “On the Afterlife of Performance,” (part 2), review of the conference *The Manifold (After) Lives of Performance*, 12 - 13 November 2010, de Appel arts centre in Amsterdam and STUK Kunstcentrum in Leuven, 2011, www.deappel.nl.
- 2010 “Konservierung,” in *Lexikon zur zeitgenössischen Kunst von Com&Com* (lexicon of contemporary art by Com&Com), edited by Johannes M. Hedinger and Marcus Gossolt, Niggli Publishers, Zurich 2010.
- 2009 “On the Afterlife of Performance—The Manifold Afterlife of Performance, November 13-15, 2009,” de appel Arts Centre Amsterdam and STUK Kunstcentrum Leuven, 2009, (<http://www.deappel.nl/exhibitions/e/678>)
- 2005 “Zur Konservierung des Environments *The Portable War Memorial* von Edward Kienholz” (On Conservation of the Environment *The Portable War Memorial* by Edward Kienholz) *Kölner Museums-Bulletin*, 3/2005, 39 – 48.

ORGANIZED SYMPOSIA AND SESSIONS

- 2016 University Basel, Basel, Switzerland, 3rd Swiss Congress for Art History (June 23-25, 2016), Sektion: “Objekte erklären: Kulturen des Kuratierens und des Konservierens,” Konzept, Organisation und Leitung der Sektion in Zusammenarbeit mit Katharina Ammann, Schweizerisches Institut für Kunstwissenschaft (SIK-ISEA)
- 2016 Washington DC, College Art Association 104th Annual Conference (February 3-6), “The Explicit Material: On the Intersections of Cultures of Curation and Conservation,” concept, organization and chair of the *Educational and Professional Practices* session, Co-chair: Dr. Francesca Bewer, Harvard Art Museum
- 2015 New York, Bard Graduate Center (September 24) Revisiting the Object: Materialities and Contingencies in Art Conservation. Symposium and Scholars Day organised on the occasion of exhibition *Revisions—Zen for Film* (September 17, 2015—January 10, 2016) curated by Hanna Hölling at the Focus Gallery of the Bard Graduate Center.
- 2015 New York, Bard Graduate Center (March 2013) “Extreme Conservation” co-conceptualisation and -organisation of one-day symposium within the Andrew W. Mellon curricular initiative *Cultures of Conservation* (themes: death camps, media and space museums, taxidermy)
- 2014 Glasgow, University of Glasgow and The Glasgow School of Arts (December 2), “Revisiting Authorship” organization, chair and moderation of a panel discussion on

the occasion of *Authenticity in Transition: Changing Practices in Contemporary Art Making and Conservation*

INVITED LECTURES AND CONFERENCE CONTRIBUTIONS

Keynotes and opening sessions underscored

- 2015 Miami, 43rd Annual Meeting of the American Institute for Conservation (May 15) “The Theory of Practice: Practical Philosophy, Cultures of Conservation and the Aesthetics of Change,” Opening Session
- 2015 Brown University, Jenks Society, Providence (May 7) “On the *Relative Duration of the Impermanent* and the Aesthetics of Change in Museums” presentation on the occasion of *Lost Museums: A Symposium on the Ephemerality and Afterlives of Museums and Collections*
- 2015 New York, College Art Association 103rd Annual Conference, New York (February 11) presentation “Fluxus: What’s the Matter?” in the panel *Preserving the Artistic Legacies of the 1960s and 1970s*
- 2014 Glasgow, University of Glasgow and The Glasgow School of Arts (December 2). “The Aesthetics of Change: On the *Relative Durations of the Impermanent*” opening keynote on the occasion of the conference *Authenticity in Transition: Changing Practices in Contemporary Art Making and Conservation*
- 2014 Lausanne, University Lausanne, in cooperation with University Neuchâtel, University Lausanne and Bern University (May) “Made in Switzerland: Between Concept and Materialization in Paik's Video Installations in Basel and Zurich,” paper on the occasion of the symposium *Medium Video—Videokunst in der Schweiz. Orte, Protagonisten, Museen, Ausstellungen, Konzepte und Methoden / Medium video—Art vidéo en Suisse Lieux, protagonistes, institutions muséales, expositions, concepts et methods*
- 2014 México D.F., Universidad Nacional Autónoma de México, Colección/Fundación JUMEX (March 31) “Beyond the Object Principle” keynote lecture
- 2014 New York, Bard Graduate Center, moderation and discussion of Bard Graduate Center seminar series: “*Conservation Conversations*. Judith Olszowy-Schlanger and Michelle Chesner: Case Study in Collaboration: Conserving Thousands of Lost Medieval Hebrew Manuscripts” (February), and “*Conservation Conversations*: Francesca Bewer ‘Material Matters: Early Scientific Inquiry in Archaeology and Art’ and Laurent Olivier ‘Henri Hubert Between Durkheim and Mauss: The Visual Reconstruction of Archaeological Time’ (April)
- 2013 New York, Bard Graduate Center, “On the Aspects of Time, Continuity, Archive and Identity in the Conservation of Multimedia Works of Art,” presentation on the occasion of the BGC seminar series *Work in Progress*
- 2013 Riga, Latvia, Stockholm School of Economics, *RENEW: Media Art Histories; The 5th International Conference on the Histories of Media Art, Science and Technology* (October), conference paper presented at the plenary session
- 2013 Riga, Latvia, Stockholm School of Economics, *RENEW: Media Art Histories; The 5th International Conference on the Histories of Media Art, Science and Technology* (October), session chair and moderation of two panels *Archiving* (A, B)
- 2013 Dubrovnik, Croatia, University of Dubrovnik, Institute of Art History (May) “The Challenge of Multimedia in the Conservation and Conceptualisation of Nam June

Paik's Installations," conference paper on the occasion of *Our Modern: Re-Appropriating Vulnerable 20th century Heritage*

- 2012 Brisbane, Australia, Gallery of Modern Art (December) "Between Conceptualities and Materialities: Shifting identities in Nam June Paik's Installations," conference paper on the occasion of *The Meaning of Materials*. 2012 AICCM Paintings Group +20th Century in Paint Symposium
- 2012 Seoul, South Korea, Nam June Paik Center (October) "Rethinking Materiality: Concept, Object and Installation After the Advent of New Media," conference paper on the occasion of *The Gift of Nam June Paik (5)*
- 2012 Chicago, School of Art Institute Chicago (May) "Obsolescence and New Media in Five Episodes," presentation on the occasion of a Round Table Discussion *Obsolescence and New Media*
- 2012 Boston, Art Institute of Boston (January) "Rethinking Materiality: Concept, Object and Installation in the Age of New Media," invited lecture
- 2012 London, University College London (March) "On the *Object* of Conservation," invited lecture
- 2011 Cologne, German Conservation Association VDR (Verband Deutscher Restauratoren) (November) "Between Concept and Materiality: Artist's Intention, Material Constrains and Practicability in Conservation of Computer-based Arts," conference paper on the occasion of *The Transience of Material: The Artist's Intention Versus Conservability*
- 2011 Lisbon, Portugal, 16th Triennial Meeting ICOM CC (September) "Reflection on the Biographical Approach," conference paper (co-authored with Tatja Scholte, Sanneke Stigter, Renee van de Vall)
- 2011 Lisbon, Portugal, Catholic University of Lisbon (September) "Revisiting Materiality: Nam June Paik's Organic and Technology-based Media in the Tournaments with Time," conference paper on the occasion of *Exposing Exhibitions*
- 2011 Philadelphia, 39th Annual Meeting of the American Institute for Conservation (May) "Versions, Variations, and Variability: Ethical Considerations in the Conservation of Computer-based Art; A Study into the Preservation of I/Eye by Bill Spinhoven van Oosten (1993)," conference paper, Electronic Media Group
- 2011 Santa Barbara, University of California (April) "On the Ethics in the Preservation of Multimedia: Between Conceptuality and Materiality of Nam June Paik Installations," conference paper on the occasion of *Moralities in Arts*
- 2011 Cincinnati, University of Cincinnati, School of Art at the College of Design, Architecture, Art, and Planning (April) "Nam June Paik and the Conservation of Video Sculpture," concluding words and moderation of the conference *Nam June Paik and the Video Sculpture*
- 2011 Amsterdam, Netherlands Media Art Institute (February) "Virtualization as a Preservation Strategy for Computer-based Artworks," paper on the occasion of the symposium *To Transfer or to Transform* and Expert Meeting of the *Obsolete Equipment* Research Group
- 2011 London, Courtauld Institute of Art, "Revisiting 'Life Cycles:' Nam June Paik's

Organic and Technology-based Media in the Tournaments With Time,” paper on the occasion of the Courtauld Institute of Art Research Forum *The Material Life of Things*

- 2010 Brussels, PACKED (November) “Virtualization as a Preservation Strategy for Computer Based Art: A Study into the Installation *I/Eye* (1992) by Bill Spinhoven,” presentation on the occasion of the Expert Meeting *Obsolete Equipment* Research Group
- 2010 Montreal, Canada, 5th DOCAM Summit (Documentation and Conservation of the Media Arts Heritage) (March) “Between Organic Media and Technology: Unstable Materials and Contemporary Conservation”

CONTACT

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Home

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From June 30 to August 30

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8004 Zürich

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