U BODY & SOUL

MUSEUM OSTWALL

Denken | Fühlen | Zähneputzen

Exhibition Guide – english

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BODY SOUL

Thinking | Feeling | Brushing Teeth

Works from the collection of Museum Ostwall at Dortmunder U

8.2.20 — 27.2.22

BODY & SOUL

What makes a human being?

Each of us has a body that has to eat and sleep, a body that has to be dressed and actively exercised, a body that grows and ages and eventually dies. But each of us also carries thoughts and feelings that shape our relationship to the world and to other people. For the duration of two years the exhibition *BODY & SOUL. Thinking, Feeling, Brushing Teeth* shows artworks from the collection of Museum Ostwall at Dortmunder U, which explore various aspects of our body but also our spiritual life.

The following pages offer more information on all the works shown in this exhibition. However, since works of art on paper are very sensitive to light, they have to be exchanged on a regular basis, consequently, the mentioned works can only be seen partially.

You are cordially invited to explore the exhibition with all your senses. Information about our art education programs can be found at the entrance of the museum. The Flux Inn, which connects levels 4 and 5, invites visitors to take a break in the hammock or browse through books concerning the exhibition. You can also get creative yourself and use your body to form sculptures or draw another visitor in a boxing match. The KunstAktionsRaum on level 4 also offers various materials that you can use to transform your impressions from the exhibition into your own works of art.

If you like to actively engage with art: Do not hesitate to ask the service staff for the flyer of our MO art education program. We provide diverse offerings for visitors with different needs and for all age groups.

We hope you will enjoy visiting this exhibition,

your team at Museum Ostwall at Dortmunder U

BO

ODY

Nacked »how God created us«?

The representation of the naked body has a long tradition in art. In Christian societies the story of Adam and Eve, who lived in paradise before the Fall, not being ashamed of their nakedness, is widely known. Here nudity is associated with originality, purity and closeness to nature. Similarly, the presented works often show naked humans in harmony with nature. Others focus their attention on the physical anatomy of the body and the interaction of limbs and joints. Likewise, beauty ideals play another important role: In almost all artworks young and exclusively white bodies are idealized as “beautiful”; but there appears to be a certain range from a well-trained, slender body to a round, lush body. What is considered “beautiful” is, as current discussions about body positivity show, a matter of opinion.

“The body is the translator of the soul, he makes it visible.”

— Christian Morgenstern

List of Works

ℹ Due to conservational reasons works on paper need an exhibition break after three month. Therefore, the works listed here will be displayed alternately.

① ② ③ ④
The order of presentation is specified by the numbers in the worklist.

1

Oskar Schlemmer
(1888 – 1934)

Figur von der Seite, nach links gewandt
Figure From the Side, Leftward Facing
(ca. 1918/19)

pen and ink on transparent paper

donated by Sparkasse Dortmund

2

Alberto Giacometti
(1901 – 1966)

Femme debout
Standing Woman
(1954)

pencil on paper

3

Henri Laurens
(1885 – 1954)

Femme accroupie
Squatting Woman
(1950)

lithograph on handmade paper
numbered 37/75, ed. by Gallery Louise Leiris, Paris

donated by the State of NRW and Stiftergesellschaft zur Förderung der Sammlung des Museums am Ostwall e.V.

4

Henry Moore
(1898 – 1986)

Tod Miras
Death of Mira
(1950)

lithograph on paper
not numbered
⟶ The artists of these four alternately exhibited graphics examine which basic forms the human body is composed of. They do not show portraits, but construction drawings of figures; it is less a matter of showing individuals than of discovering the "blueprint" underlying the human body. Even in Henry Moore's *Death of Mira*, a scene taken from a drama by Goethe, the study of the falling body in space seems more important than the tragedy of the subject.

1

Gerhard Marcks
(1889 – 1981)

Knabenakt
Nude Boy
(n. d.)

pencil on paper

acquired from Museum für Kunst und Kulturgeschichte Dortmund

2

Wilhelm Lehmbruck
(1881 – 1919)

Weiblicher Rückenakt, ausschauend
Female Seen from Behind, Looking Out
(1911)

etching on paper
not numbered, edition of approximately 20 copies

3

Gerhard Marcks
(1889 – 1981)

Stehender weiblicher Akt
Standing Female Nude
(n. d., ca. 1948)

pencil on paper

acquired from Museum für Kunst und Kulturgeschichte Dortmund

4

Gerhard Marcks
(1889 – 1981)

Weiblicher Akt, sitzend
Female Nude, Sitting
(n. d.)

pencil on paper

acquired from Museum für Kunst und Kulturgeschichte Dortmund

1

Pablo Picasso
(1881 – 1973)

Deux femmes sur la plage
Two Women at the Beach
(1956)

lithograph on handmade paper
numbered 13/50 + artist's copy, ed. by Gallery Louise Leiris, Paris

2

Pablo Picasso
(1881 – 1973)

Bacchanale
(1957)

lithograph on handmade paper
numbered 8/50 + artist's copy, ed. by Gallery Louise Leiris, Paris

3

Pablo Picasso
(1881 – 1973)

Deux femmes accroupies
Two Squatting Women
(1956)

lithograph on handmade paper
numbered 11/50 + artist's copy, ed. by Gallery Louise Leiris, Paris

acquired with funding from Hochbauamt Dortmund

4

Pablo Picasso
(1881 – 1973)

La danse des faunes
The Dance of the Fauns
(1957)

lithograph on handmade paper
numbered 49/200 + artist's copy (additionally: 1000 copies on ochre-colored base in support of the newspaper Le Patriote, Nizza), ed. by Gallery Louise Leiris, Paris

Conrad Felixmüller
(1897 – 1977)

Schönheit und Jugend
Beauty and Youth
(1932)

oil on canvas

gifted by Londa Felixmüller

Aristide Maillol
(1861 – 1944)

Pomona
(1908 – 1910)

bronze
numbered 3/6

acquired with funding from the State of NRW

→ In Roman mythology, Pomona is regarded as the *goddess of fruit trees and orchards*, who dedicated herself to the care of her garden. Maillol shows her as a strong woman holding fruit in her hands and wearing a wreath of vine tendrils on her head. Maillol's female sculptures are often strong, round figures; in this case,

Pomona's physique is also reminiscent of the cliché of the "fertile woman".

Oskar Moll
(1875 – 1947)

Badende mit Fransentuch
Bathing Woman with Fringed Cloth
(1940)

oil on canvas

acquired from the widow of the artist

Otto Mueller
(1874 – 1930)

Waldsee mit zwei Akten
Forest Lake with Two Nudes
(ca. 1915)

distemper on burlap

acquired from the Gröppel Collection

Otto Mueller
(1874 – 1930)

Drei Badende im Teich
Three Bathing Nudes in a Pond
(ca. 1912)

distemper on burlap

⟶ The middle classes of the 19th and early 20th centuries were ashamed of their naked bodies; whereas in art and in some youth cultures nudity was considered natural. Life in the growing cities, traffic, noise and the coexistence of luxury and misery led many artists to seek refuge in the countryside. *The Three Bathing Nudes* by Otto Mueller almost merge with nature: The naked, brown bodies appear to be part of the landscape.

Bernhard Hoetger
(1874 – 1949)

Die Tänzerin Sent M'Ahesa
The Dancer Sent M'Ahesa
(1922)

bronze

acquired from Museum für Kunst und Kulturgeschichte Dortmund

⟶ During the 1910s and 1920s, Sent M'Ahesa was a well-known dancer who often performed naked. However, her dances were not supposed to be regarded erotically. She was rather concerned with representing the original and spiritual connection of Man to the cosmos. Nevertheless, her performances were often accompanied by scandals. Bernhard Hoetger shows us the artist naked, but in a self-assured and confident pose.

artist unknown
Pro-Kopf-Bierproduktion in Deutschland. Hessen = 51 Liter Sachsen = 200 Liter Deutschland = 107 Liter
Per Capita Beer Production in Germany. Hesse = 51 Litre, Saxony = 200 Litre, Germany = 107 Litre
(2015)

silicone (painted), hair production: André Molkenthin

acquired for the exhibition *Dortmunder Neu Gold. Kunst, Bier und Alchemie* at Dortmunder U (2015/2016)

→ "Beer formed this body", a phrase you often read on t-shirts that men with big bellies like to wear. These three bellies from the *Neu Gold* exhibition at Dortmunder U illustrate the amount of beer brewed per capita in different regions of Germany. For a long time, "female curves" and well-trained "muscle men" have been regarded as the ideal of beauty, but for some time now the "Dad Bod" is considered to be attractive as well. It seems like instead of training and dieting, enjoyment is becoming increasingly more important for some people.

Please do not touch the artwork.

Pablo Picasso
(1881 – 1973)

Femme nue couchée
Naked, Sleeping Woman
(1965)

oil on canvas

acquired with founding from WDR, Stiftergesellschaft zur Förderung der Sammlung des Museums am Ostwall e.V. and Sparkasse Dortmund

→ This naked woman, who looks at us with eyes wide open, is far from appearing to be asleep. Even though she is lying on her side, like a classical nude, her body seems to be strangely out of order. Rather, it looks as if it is composed of individual parts.
As a matter of fact, around 1908 Picasso invented this new form of seeing called "cubism": He dismantled his models into individual (geometric) forms, just to reassemble them afterwards. Hence, we can see Picasso's sleeper from different sides at the same time. Though she turns her head to the side, she is still looking at us with both eyes.

USE YOUR BODY

Bill Seaman
(*1956)

Exchange Fields
(2000)

interactive video-installation

⟶ The interactive video installation *Exchange Fields* is concerned with the exchange of energy: You can interact with the dancer's body on the middle screen by placing your hands, your arms or your back on the furniture-like sculptures. Your energy completes the artwork.

"a body becomes entangled with another thought
bodies become heated, circulating emotives
bodies become attracted, going inward
eroticism becomes heightened, time-signals are trangressed
tongues become one form of dance, electric
...
sexuality becomes a linguistics, the clock of space
dance becomes language, a return that folds
language becomes gestural, reacting with precision
gesture becomes light, hand measures, trigger fields
motion becomes erotic, the touch field distances
the boundary becomes a bridge, pulse edges
..."

Bill Seaman

Clothes Make the Man

The form of our bodies, as different as they may be, defines everyone equally as a human being. Social norms, however, create hierarchies between bodies, along features such as skin colour, a person's biological sex, "disabilities" etc. Clothing is a social norm that we ourselves impose on our bodies. Clothing not only protects us from the cold and being naked, but it also defines our place in society: The way we dress creates hierarchies between us. It shows our wealth, which profession we pursue, or which (sub)culture we identify with. The way we dress/disguise our body determines how we are seen by others.

“Fashion is about dressing according to what’s fashionable. Style is more about being yourself.”

— Oscar de la Renta

1

Arne Siegfried
(1893 – 1985)

o. T. (Männlicher Akt)
untitled (Male Nude)
(1925)

o. T. (Lesende Frau)
untitled (Reading Woman)
(n. d.)

watercolour on paper

acquired from Museum für Kunst und Kulturgeschichte Dortmund

2

Nan Goldin
(*1953)

Misty doing her make-up
(Paris, 1991)

archive pigment print on photographic paper numbered 7/25

acquired with funding from the City of Dortmund and Freunde des Museums Ostwall e.V. regarding the 60th anniversary of the association

3

Nan Goldin
(*1953)

Jimmy Paulette after the parade
(NYC, 1991)

archive pigment print on photographic paper numbered 16/25

acquired with funding from the City of Dortmund and Freunde des Museums Ostwall e.V. regarding the 60th anniversary of the association

4

Nan Goldin
(*1953)

Phillipe H. and Suzanne kissing at Euthanasia
(NYC, 1981)

archive pigment print on photographic paper numbered 11/25

acquired with funding from the City of Dortmund and Freunde des Museums Ostwall e.V. regarding the 60th anniversary of the association

→ Clothes do not only indicate our personal preferences or our financial capabilities, but it often also define the perception of gender roles. Although, in many cultures men also wear skirts, as well as German women are being allowed to wear trousers since the 1920s, clothing remains an essential marker that shapes our perception of others. The titling of *Male Nude* and *Reading Woman*, presumably done retroactively by museum staff, of the originally untitled watercolours by Arne Siegfried, seems restricting, as on closer inspection the depicted persons could as well be the very same person. To this day, people whose appearance cannot be clearly defined as male or female have to face hostility and humiliation. In her photographs, Nan Goldin

often portrays her queer or transgender friends and thus makes the diversity of human bodies visible.

Joseph Beuys
(1921 – 1986)

Filzanzug
Felt Suit
(1970)

Felt
numbered 11/100 + 10 artist's copies, ed. by Gallery René Block, Berlin
⟶ This suit is out of shape: The sleeves and legs are too long, the cut is crooked. But the material is the most striking element: Felt. Beuys uses felt as a warming and insulating material. In the year 1971 he staged the performance *Action The Dead Mouse/Isolation Unit*, in protest of the Vietnam War. While his colleague Terry Fox created an atmosphere of destruction through sound, Beuys held - dressed in a felt suit - a funeral ritual for a dead mouse. The felt suit functions as a protective armor, which shields not only our body, but equally our entire existence from external threats.

Please do not touch the artwork.

Karl Hofer
(1878 – 1955)

Knabenakt
Nude Boy
(ca. 1920)

oil on canvas

acquired from the Gröppel Collection

Karl Hofer
(1878 – 1955)

Zwei Mädchen
Two Girls
(um 1920)

oil on canvas

acquired from the Gröppel Collection

⟶ Comparing Karl Hofer's *Nude Boy* with his painting *Two Girls* from the same year, it becomes evident to what extent clothing can serve as a protective layer for us. While the *Two Girls* pose for the painter in a self-assured and confident manner, wearing dresses that were at that time considered modern, the naked boy's posture is informed by shame and insecurity. In art history, nudes of boys or girls have been a common motif. Considering recent public debates around child abuse and #MeToo, such pictures encourage a more critical reflection today.

Max Pechstein
(1881 – 1955)

Damenbildnis in Grün
Portrait of a Woman in Green
(1918)

oil on canvas

acquired from the Gröppel Collection

August Robert Ludwig Macke
(1887 – 1914)

Großer zoologischer Garten
Great Zoological Garden
(1913)

oil on canvas

acquired from the Gröppel Collection

⟶ As the proverb has it, "clothes make the man" How we dress reveals a lot about where we live and which social class we belong to. At first glance, *Great Zoological Garden* by August Macke seems to depict a peaceful encounter between humans and animals in a natural environment. On closer inspection, however, it appears that we are dealing with modern city dwellers, who have dressed up according to the latest fashion of their time for a trip to the zoo. A white dress or a suit with a bowler hat is obviously not a suitable outfit for an expedition into nature...

Magnus Zeller
(1888 – 1975)

Bildnis Amanda Jasmin
Portrait Amanda Jasmin
(1924)

oil on canvas

acquired from the Gröppel Collection

Milan Knižák
(*1940)

Rote Berührung
Red Touch
(1982)

trench coat, paint

acquired from the Feelisch Collection funded by the City of Dortmund and Freunde des Museums Ostwall e.V.

⟶ A touch is actually a soft contact with the skin of another person. However, the *Red Touch* represented in Milan Knizák's military coat is rather brutal: It deals with the suppression of the civil rights movement in Czechoslovakia in the 1960s, which Knižák was affected by himself. The cloak, part of a warlike uniform, symbolizes threat, its inscription speaks of oppression and death: "Red touch, red barbed wire, red scar, red dog, red course of a red bullet, red silence."

Please do not touch the artwork.

1

Ernst Vollbehr
(1876 – 1960)

Hallenser aus dem Reg. 218
Soldier from Halle (Saale) from Regiment 218
(1917)

gouache on paper

acquired from Museum für Kunst und Kulturgeschichte Dortmund

2

R. Gruszka
(biographical data unknown)

Engl. Infanterist gez. im Gef. Lager Senne
English Infantryman Drawn in Senne Prison Camp
(1914)

watercolour on paper

acquired from Museum für Kunst und Kulturgeschichte Dortmund

3

R. Gruszka
(biographical data unknown)

Franz. Adjutant der Artillerie gez. im Gef. Lager Senne
French Adjutant of Artillery Drawn in Senne Prison Camp
(1914)

watercolour on paper

acquired from Museum für Kunst und Kulturgeschichte Dortmund

4

Ernst Vollbehr
(1876 – 1960)

A Schwoab (Württembergischer Landsturmmann)
A Swabian (Württembergian Soldier)
(1916)

gouache on paper

acquired from Museum für Kunst und Kulturgeschichte Dortmund

→ In military, the uniform serves to keep friend and foe apart. Additionally, it marks the social position of each individual within the military hierarchy. R. Gruzka painted prisoners of war during the World War I in the camp Senne near Paderborn. Having illustrated several books on folkloric themes, he was obviously interested in the particularities of the respective foreign uniforms. Whereas Ernst Vollbehr painted German soldiers during the World War I, where he was deployed as a painter at the front line. His pictures were later greatly appreciated by the National Socialists and rewarded with NSDAP membership, because unlike his contemporaries George Grosz or Otto Dix, Vollbehr dismissed the horrors of war. He shows an embellished image. The uniforms and the soldiers, who wear them, are unharmed.

artist unknown
Simbi Congo, Simbi Rouangel, Le Généra Simbi en deux eaux, St. Jacques le grand, Roca Kouagal, Couzin Zakamede
(n. d., before 1972)

dried pumpkin halves, painted with paint and lacquer

gifted by the Bachmann Collection, New York

⟶ Judging from the way a person dresses, we often assume this person's cultural background. Oftentimes the boundaries between different cultures are more permeable than presumed. These pumpkins, originating from Haiti, show images of gods or spirits of a Voodoo cult, that slaves deported from Congo brought to the South Pacific. Some of the uniforms resemble those of their white French colonial rulers, who in turn were Catholics. Through the combination of diverse influences and the appropriation of insignia of power, portraits are created that underline the importance of the gods.

Higher, faster, further

Our body needs movement. Even though very few of us do professional competitive sports, the training of our own body has become more and more important in recent years. Yoga, Pilates, bouldering, lifting weights, jogging are not only supposed to keep our bodies healthy, but also fit, slim and strong. This collection of artworks, however, does not show any bodies trained to perfection, it rather directs our gaze to the beauty of bodily movement, the pace of play, the effort in combat and the fun of dancing.

“The truest expression of a people is in its dance and in its music. Bodies never lie.”

— Agnes de Mille

Bernhard Hoetger
(1874 – 1949)

Tänzerin mit beiden Armen rückwärts
Dancer With Both Arms Backwards
(1941 – 43, recast 1982)

bronze

recast of a sculpture from Hoetger estate

Bernhard Hoetger
(1874 – 1949)

Tanzende
Dancer
(1936, recast 1982)

bronze

recast of a sculpture from Hoetger estate

Bernhard Hoetger
(1874 – 1949)

Tänzerin nach rückwärts
Dancer Backwards
(1941 – 43, recast ca. 1981/82)

bronze

recast of a sculpture from Hoetger estate

Bernhard Hoetger
(1874 – 1949)

Tänzerin mit kurzem Rock
Dancer With a Short Skirt
(1941 – 43, recast 1972)

bronze

recast of a plastic from Hoetger estate

acquired from Kulturamt Dortmund

Renée Sintenis
(1888 – 1965)

Fußballspieler
Football Player
(1927)

bronze

numbered 12/20

acquired from Museum für Kunst und Kulturgeschichte Dortmund

Ernesto de Fiori
(1884 – 1945)

Boxer
(ca. 1927)

plaster

acquired from Museum für Kunst und Kulturgeschichte Dortmund

⟶ The heavyweight boxer Jack Dempsey is said to have posed for Ernesto de Fiori's piece *Boxer*. However, de Fiori does not show him in his working attire, so in boxing shorts and gloves, but rather naked and with bare hands. The representation of a boxer's body somewhat recalls of ancient Roman statues, but to a less idealized extent. De Fiori's boxer is both: metaphor for boxing itself and a portrait of one of its most famous representatives.

1

Marc Chagall
(1887 – 1985)

Les trois accrobates
The Three Acrobats
(1956)

lithograph on paper
numbered 41/75, ed. by Aimé Maeght, Paris

2

Max Beckmann
(1884 – 1950)

Schwimmbad
Swimming Pool
(1922)

drypoint etching on

handmade paper
not numbered, ed. by Verlag R. Piper & Co, Munich

acquired with funding from the State of NRW and from Stiftergesellschaft zur Förderung der Sammlung des Museums am Ostwall e.V.

3

HAP Grieshaber
(1906 – 1981)

Der Kopfstand
The Headstand
(o. d., 1962)

woodcut on paper
not numbered, ed. by Edition Rothe, Heidelberg

gifted by W. Rothe Verlag

4

Harry Fränkel
(1911 – 1970)

Balance
(1952)

woodcut on Japanese paper
not numbered

gifted by the estate of the artist

1

Fernand Léger
(1881 – 1955)

Le French Cancan
The French Cancan, from the portfolio *The Town*
(1952/58)

lithograph on handmade paper
numbered 109/180, ed. by E. Tériade, Paris

2

Fernand Léger
(1881 – 1955)

Les danseuses – fond jaune, Dancers on Yellow Background
(1953)

lithograph on handmade paper
numbered 29/75, ed. by Gallery Louise Leiris, Paris

donated by Freunde Neuer Kunst e.V.

3

Fernand Léger
(1881 – 1955)

Moulin Rouge
from the portfolio *The Town*
(1952/58)

lithograph on handmade paper
numbered 109/180, ed. by Tériade, Paris

4

Ernst Ludwig Kirchner
(1880 – 1938)

Tänzerin
Female Dancer
(ca. 1912)

indian ink on paper

acquired with funding from the State NRW and a donation from Galerie Utermann

Andreas Langfeld
(*1984)

o. T., from the series *Status*
(2013/2016)

digital C-print from negative
exhibition copy (original: numbered 1/5 + 2 artist's copies)

original acquired from the artist

Andreas Langfeld
(*1984)

o. T., from the series *Status*
(2013/2016)

digital C-print from negative
exhibition copy (original: numbered 1/5 + 2 artist's copies)

original gifted by artist

⟶ While dancing we feel our body, and at the same time, *how* we dance expresses how we feel. Langfeld's photograph from the series *Status* shows a break dancer flying weightlessly through the air. This photo was taken in the training room of Neso, who lives in Duisburg and teaches young people from his neighbourhood how to dance. For many years, Neso has been living in the status of toleration and has to master his everyday life under the constant threat of deportation. Hence, his somersault symbolizes a life in a state of uncertainty.

Barbara Hlali
(*1979)

No. 3, 4, 5 und 6
from the series *DJs*
(2004)

touch-up stick on PVC board

acquired from the artist

Karl Hofer
(1878 – 1955)

Tanz. Zwölf Steinzeichnungen, Dance. Twelve Stone Drawings (Selection)
(1922)

each lithograph on Japanese paper
each numbered 11/20 + 100 copies on Zander handmade paper, ed. by Verlag Arndt Beyer, Leipzig

acquired from the Gröppel Collection

⟶ Karl Hofer's series *Dance* is characterized by sweeping movements, dynamic diagonals and overlapping lines. He outlines the bodies of the dancers with sketchy lines, but the movements of the dancing couples seem to be too fast and energetic to be captured in a drawing.

1

Edith Hultzsch
(1908 – 2006)

Boxer
(1972)

watercolour and ink on paper

acquired from the artist

Edith Hultzsch
(1908 – 2006)

Basketball
(1974)

Aquarellfarbe und Tusche auf Papier

erworben von der Künstlerin

Edith Hultzsch
(1908 – 2006)

Eishockey
Ice Hockey
(1971)

watercolour and ink on paper

acquired from the artist

2

Edith Hultzsch
(1908 – 2006)

Fußball
Football
(1972)

watercolour and ink on paper

acquired from the artist

Edith Hultzsch
(1908 – 2006)

Radrennen
Bicycle Race
(1972)

watercolour and ink on paper

acquired from the artist

3

Willi Baumeister
(1889 – 1955)

Der Boxer
The Boxer
(1935)

pastel chalk and pencil on paper

on permanent loan from Kulturkreis im Bundesverband der Deutschen Industrie

Nam June Paik
(1932 – 2006)

untitled
(1978)

printing ink on cardboard

on permanent loan from the Braun/Lieff Collection

4

Peter Arnold
(biographical data unknown)

o. T. (Ringer)
untitled (Wrestler)
(o. d.)

woodcut on paper
not numbered

Nam June Paik
(1932 – 2006)

untitled
(1978)

printing ink on cardboard

on permanent loan from the Braun/Lieff Collection

Sleep is the brother of death

Just as the body requires movement, it also needs rest to recover. For centuries, artists have depicted the sleeping body. The peaceful and vulnerable appearance of sleeping people, as well as the secrecy that seems to surround sleeping and dreaming, is the subject of many works of art from antiquity to the present day. Sleeping, which we dedicate many hours of our lives to, resembles, viewed from the outside, a slight unconsciousness. The German philosopher Arthur Schopenhauer even went as far as to call sleep the “brother of death”. Thus, the exhibited works are not only dedicated to sleeping, but also to the fact that our bodies are mortal.

Dieter Krieg
(1937 – 2005)

Weiße liegende Figur
White Lying Figure
(1967)

acrylic paint on canvas

Alexej von Jawlensky
(1864 – 1941)

Schlafende
Sleeping Female
(1911)

oil on cardboard

acquired from the Gröppel Collection

→ In the 1910s Alexej von Jawlensky painted a series of heads. With regard to Jawlensky's *Sleeping Female*, the expressionist style of painting reveals itself in particular in the loose hair, which spreads around the woman's head in waves and falls into her face with a single, thick strand. Surrounding her closed eyes with a radiant green, he gives her face a gentle, peaceful expression.

Bernhard Hoetger
(1874 – 1949)

Schlafendes Mädchen
Sleeping Girl
(1941, recast 1981)

bronze

recast of a sculpture from the estate of the artist

Dieter Roth
(1930 – 1998)

Lauf der Welt
Course of the World
(1970)

pressed and staniol packaged chocolate figures on corrugated paper, shrink-wrapped
numbered 10/100, ed. by Kunstverein für die Rheinlande and Westfalen

on permanent loan from the Spankus Collection

→ Christmas is followed by Easter, Easter by Christmas, and then the year begins all over again. That is the *course of the world*. Dieter Roth's chocolate Santa Claus and Easter bunny are symbols for the change of holidays and seasons. But the passing of time is not only metaphorical, it is also very concrete: Over the years, the chocolate disintegrates until nothing is left of the two figures. Through working with food, Dieter Roth reminds us of the transience of our own existence.

Dieter Roth
(1930 – 1998)

Lebenslauf
(1970, published 1971)

pencil on paper and cinnamon in plastic bag, passe-partouted, framed
numbered 49/100 signed on label and numbered copy + 5 artist's copies,

ed. by Kunstverein für die Rheinlande and Westfalen

Mark Dion
(*1961)

Frankenstein in the Age of Biotechnology
(1991)

installation, various materials

gifted by Gaby and Wilhelm Schürmann

→ Dr. Frankenstein, a famous fictional character from the 19th century, dedicated his work as a scientist to the study of life. He put together an artificial creature out of human body parts, bringing it to life – with fatal consequences. With this installation Mark Dion links the public debate about the possibilities of genetic engineering with Mary Shelley's novel. It emphasizes that the search for the secret of life is just as fascinating as it is dangerous.

You may enter the installation.
Please do not touch anything.

USE YOUR BODY

Pipilotti Rist
(*1968)

I Want to See How You See – or A Portrait of Cornelia Providoli
(2003)

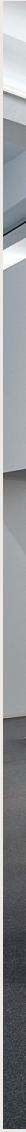
from the DVD-collection *Point of View: An Anthology of the Moving Image*
(2004)

one-channel video-installation, NTSC, colour, sound, 4:48 min.

ed. by New Museum of Contemporary Art, New York

→ Give your body a break and immerse yourself in the dreamlike world of Pipilotti Rist: In her video, she asks us to switch our perspective: “I want to see how you see. I want you to see how I see. You want to show how you see.” Her desire to see the world with different eyes (or with somebody else’s eyes?) often leads to collaborations (e.g. with the art historian Cornelia Providoli, which this video is named after). The film starts with the camera roaming through different rooms and a garden and finally focuses on the “I”, on one’s own body – only to immediately offer another point of view again: “The toes are Africa…”, “The breast is Europe”, “The teeth are Asia”. Thus, one’s own body becomes the metaphor for the whole world.

Eating and drinking keeps body and soul together



Our body needs energy, food and fluids in order to function. In almost every culture, however, eating and drinking does not only signify energy supply, but it also serves certain social functions: Eating connects, and the phrase “going for a drink” has become synonymous for meeting your friends. Whether we buy fresh vegetables on the farmer’s market or order fast food topped with gold foil, surely indicates which social class we belong to. While eating and drinking in public is part of everyday life, the other side of our food intake is rather hidden: We do not really talk about our digestive processes, and personal hygiene, such as brushing your teeth, is done solitarily.

Willi Repke
(1911 – 2009)

Marktfrau
Market Woman
(1937)

oil on canvas

acquired from Museum für Kunst und Kulturgeschichte Dortmund

→ Our body needs food, and in order to get it, the bodies of others often have to work hard. Despite machines, to this day e.g. the work of farming men and women is very hard, and already at 4 o'clock in the morning, bakers are working at their bakery. Willi Repke shows us a market woman whose body is marked from hard work: She has strong hands but also a weary look in her eyes.

René Beeh
(1886 – 1922)

Stillleben mit Kaffee-kanne, Likörflasche und Früchten
Still Life with Coffee Pot, Bottle of Liqueur and Fruits
(ca. 1910/15)

oil on canvas

Alison Knowles
(*1933)

The Identical Lunch with Shigeko Kubota
The Identical Lunch with George Maciunas
The Identical Lunch with Ay-O
The Identical Lunch with Ann Brazeau
(all n. d., 1995)

all silkscreen on canvas

on permanent loan from the Braun/Lieff Collection

→ We all have to eat to provide our bodies with energy. Whereas, *what* we eat for lunch, varies according to taste, cultural or religious customs and financial possibilities. But even if we ate all the same food, simulating a scientific experiment – such in the case of Alison Knowles' *Identical Lunch*, "a tuna fish sandwich on wheat toast with butter and lettuce, no mayo, and a cup of soup or glass of butter-milk" – we would still differ in *how* we eat. Knowles' instructions invite us to pay special attention to our daily food consumption.

Vlassis Caniaris
(1928 – 2011)

Environment (Pissoir)
Environment (Urinal)
(1983)

wire-iron-dolls and painting (dispersion paint on nettle)

acquired from the artist

Please do not touch the artwork.

Freya Hattenberger
(*1978)

Ich bin's
It's Me
(2005)

single channel video performance on DVD, colour, sound (stereo), 7:15 min.
→ Who or what am I? What we see from the outside is our body. Social expectations are linked to this body, e.g. how one should behave "as a woman" or "as a man". Freya Hattenberger's "burp concert" is not really ladylike, rather one expects such things from groups of young boys, who make fun of outbidding each other. Instead of discreetly suppressing the reflex of her body to large amounts of carbon dioxide, Freya Hattenbeger gives it free rein – and roars loudly to position herself in the world.

Thomas Bayrle
(*1937)

Super Colgate
(1965)

wood, metal, electric engine, oil paint

acquired from the Feelisch Collection

→ *Super Colgate* refers to a commercial for the respective toothpaste from the 1960s: A respectable dentist, dressed strictly in white, explained to the television audience how important it is to brush teeth regularly using toothpaste. Alluding to the Pop Art aesthetics of the 1960s, Bayrle demonstrates how television, which found it's way into the households of the federal republic, boosted consumerism. As if in sync, countless recipients of this message are now brushing their teeth in piecework.

Robert Watts
(1923 – 1988)

Chrome Hamburger
(1963)

chrome
numbered 25, edition unknown, editior unknown

on permanent loan from the Braun/Lieff Collection

Dieter Roth
(1930 – 1998)

Karnickelköttelkarnickel (Scheißhase)
Bunnydroppingsbunny (Shitrabbit)
(1970)

straw and excrement of rabbits
numbered 14/20 (in addition: 250 copies of 1972), ed. by Eat Art Galerie, Düsseldorf

on permanent loan from the Spankus Collection

⟶ The fact that Dieter Roth created his *Bunnydroppingsbunny* for the *Eat Art Galerie* makes a lot of sense, since food which travels through the body is digested. Dieter Roth works with ordinary, everyday materials, oftentimes using food that alters over time. His rabbit sculpture made of rabbit excrement represents the eternal cycle of life: "Shit equals fertilizer, (...). Fertilizer becomes grass, and animals eat grass, and us humans eat animals, don't we? And we shit again."

Dieter Roth
(1930 – 1998)

Bananen unter Glas
Bananas under glass
(1971)

bananas, framed by the artist

on permanent loan from the Stiftung Kunst im Landesbesitz NRW

⟶ What at first glance looks like an abstract painting is actually a constantly changing painting made from bananas. Dieter Roth discovered food as an artistic material in the 1960s, because he liked the "automatic beauty" it creates when molding. Furthermore, the decomposition process also indicates the passing of time, including the passing of our own lifetime. In addition to works made of bananas, cheese or sausage, Dieter Roth also created self-portraits out of chocolate which little by little melt and crumble. They remind us: Our body is also made of organic material that changes and will decompose after we die.

USE YOUR BODY

Winter & Hörbelt
(*1960 and *1958)

Quintenzirkel
Circle of Fifths
(n. d.)

sound installation, various materials
acquired from the artists

⟶ By sitting on the *Circle of Fifths* you can create sounds with your own body. Invite other visitors to join you and form a chord.

WELCOME TO The flux INN

“Who hasn’t asked himself, am I a monster or is this what it means to be human?”

— Clarice Lispector

Inspired by the artistic movement of Fluxus, the Flux Inn is a space where you can get creative yourself. Various stations call for a creative reflection upon works of art. Of course, your own body is needed for that... But in case your body – or your soul – needs a break, you can relax in one of the hammocks and listen to one of Dieter Roth’s records or to the *Great Sonata* by Kurt Schwitters. And if your mind needs to be fed: Help yourself at our reading table.

Ketty La Rocca
(1938 – 1976)

Appendice per una supplica
Attachment to a Petition
(1974)

photographs
(reproductions)

Kurt Edzard
(1890 – 1972)

Boxer
(ca. 1924)

bronze
not numbered

acquired from the Gröppel Collection

Milan Knižák
(*1940)

A Boat for my Dreams
(1973)

wood, dispersion paint, nails

acquired from the Feelisch Collection

→ As an avant-garde artist in Czechoslovakia, Milan Knižák often came into conflict with the state power. He had to go to prison more than once. With his *Boat for My Dreams* he sends his dreams on journeys, because even if one's body is imprisoned: one's thoughts are free.

Erwin Wurm
(*1957)

59 Positions
(1992)

single-channel video performance on DVD, colour, sound (stereo), 9:20 min.

acquired from the artist

George Brecht
(1926 – 2008)

Three Chair Events
(1972, score: 1961)

White, black and yellow chair (realization of a score from *Water Yam*)

acquired from the Feelisch Collection

→ We usually pay little attention to the way we handle everyday objects. George Brecht's *Chair Events* puts an emphasis on what we actually do when we sit down. The act of sitting becomes an event. At the same time, we might ask ourselves what other possible events lie dormant in a banal object such as a chair. Use the black, the yellow and the white chair to find out!

Wolfgang Träger
(*1957)

Ben Patterson performing „One for Violin Solo“
(Wien, 1992)

photographs
(reproduction)
→ In 1962 the Fluxus artist Nam June Paik gave a concert called *One for Violin Solo*. In slow motion he lifted a violin inch by inch over his head, simply to smash it with a loud crash on a tabletop. This violin solo differed from what one would normally expect at a concert and yet it produced sounds. Ben Patterson repeated this concert several times, however, smashing the violin on the heads of his fellow musicians, 2015 – as visible at the staircase – even on the head of Dortmund's Head of Cultural Affairs Jörg Stüdemann.

Kurt Schwitters
(1887 – 1948)

Ursonate
Great Sonata
(1922 – 32, remake 1993)

compact disc
ed. by WERGO, Mainz

Dieter Roth
(1930 – 1998)

Radio-Sonate Nr. 1
Radio Sonata No. 1
(1978)

vinyl LP in cardboard sleeve (digitalized copy)
ed. by Edition Lebeer Hossmann, Brussels and Hamburg and Edition Hansjörg Mayer, Stuttgart, London

on permanent loan from the Spankus Collection

→ This piece invites you to listen to Dieter Roth making art for 45 minutes on the radio. The artist had been invited to play the piano live on Süddeutscher Rundfunk. Already after a few minutes one can hear him lamenting because he feels it is taking too long. He tries to revive his aching body and his tired mind with alcohol and since this does not help either, he repeatedly seeks comfort from the sound engineer. The comedian Karl Valentin once said, “art is beautiful, but requires a lot of work.” How true…

SO

OUL

What colour is the soul?

An essential part of our human existence are our thoughts and feelings, that is, what happens in our soul. In their artworks the Expressionist artists did not attempt to depict the visible world around them, but rather tried to express their “inner experience”, for example, while taking a walk through a landscape. Whereas, Surrealists, to whom Max Ernst belonged at times, rather explored their dreams and delusions. Likewise, the self-portraits, exhibited in this room, disclose a lot about the artists’ mindsets at the moment of creation.

“Nature must be felt.”

— Alexander von Humboldt

Emil Nolde
(1867 – 1956)

Herbstmeer I
Autumn Sea I
(ca. 1910)

oil on canvas

acquired from the Gröppel Collection

→ Emil Nolde has painted about 20 *Autumn Seas* on the island of Alsen in order to capture the different moods of the sometimes roaring, sometimes glistening sea during sunset. Looking at the sea may stimulate strong emotions in many people: You rarely experience nature in all its power and vastness this close.

Emil Nolde
(1867 – 1956)

Heißer Wind
Hot Wind
(1915)

oil on canvas

acquired from the Gröppel Collection

Max Ernst
(1891 – 1976)

Forêt aux champignons
Mushroom Forest
(1926/27)

oil on canvas

founded by Freunde Neuer Kunst e.V.

Otto Mueller
(1874 – 1930)

Wald I
Forest I
(ca. 1925)

distemper on burlap

acquired from the Gröppel Collection

Paula Modersohn-Becker
(1876 – 1907)

Kind unter Birken
Child beneath Birches
(1902)

oil on cardboard

acquired from the Gröppel Collection

Helmuth Macke
(1891 – 1936)

Abstieg vom Wallberg
Descent from Wallberg
(1925)

oil on canvas

acquired from the Gröppel Collection

August Robert Ludwig Macke
(1887 – 1914)

Landschaft am Tegernsee mit lesendem Mann und Hund
Landscape at Tegernsee with Reading Man and Dog
(1910)

oil on canvas

acquired from the Gröppel Collection

Ernst Ludwig Kirchner
(1880 – 1938)

Dorf mit blauen Wegen
Village with Blue Paths
(1916 – 1920)

oil on canvas

August Robert Ludwig Macke
(1887 – 1914)

Reiter und Spaziergänger in der Allee
Riders and Strollers in the Alley
(1914)

oil on canvas

acquired from the Gröppel Collection

Karl Schmidt-Rottluff
(1884 – 1976)

Vorfrühling
Early Spring
(1911)

oil on canvas

acquired from Museum für Kunst und Kulturgeschichte Dortmund

Max Pechstein
(1881 – 1955)

Schneeschmelze
Snowmelt
(1922)

oil on canvas

acquired with founding from Freunde Neuer Kunst e.V.

Ernst Ludwig Kirchner
(1880 – 1938)

Stafelalp bei Mondschein
Stafelalp in Moonlight
(1919)

oil on canvas

acquired from the Gröppel Collection

→ A green mountain landscape illuminated by moonlight – an idyllic motif, one might think. However, Ernst Ludwig Kirchner's *Stafelalp in Moonlight*, rather reflects the artist's tormented soul: the jagged, nervous brushstroke, the sharp edges, the toxic yellow-green moon – all this bears witness to Kirchner's inner turmoil. He painted the piece shortly after World War I, where he was stationed as a soldier on the frontline. He probably suffered a war trauma from which he never fully recovered, despite long stays in the Davos Alps.

Alexej von Jawlensky
(1864–1941)

Einsamkeit
Loneliness
(1912)

oil on cardboard

acquired from the Gröppel Collection

→ Jawlensky was a member of the artist group *Blauer Reiter*, who wanted their artworks to visualize not only external impressions, but above all the "inner experience". Therefore, the landscape entitled *Loneliness* is not simply a depiction of a mountain panorama but more likely the expression of an inner sensation: the signpost points in different directions, and there is no one far and wide to help us decide which way to go.

Roy Villevoye
(*1960)

The Searcher
(2018)

steel skeleton, acrylic resin, silicone, hair, clothes, found objects from World War I

→ Amidst the paintings created at the beginning of the 20th century is the portrait of Jean Paul. This man really exists. He lives at the border between Belgium and France, where he searches for traces of World War I. He meticulously collects and sorts finds such as cartridge cases, drinking bottles or tools that have remained on the former battlefield. Searching is more than a sheer hobby to Jean Paul: It is his task. Artist Roy Villevoye is fascinated by this very personal form of coping with history and poses the question, in how far historical events are of significance to the mindset of contemporary Europeans.

Please do not touch the artwork.

Max Beckmann
(1884 – 1950)

Selbstbildnis mit Zigarette
Self-Portrait with Cigarette
(1947)

oil on canvas

acquired with funding from the State of NRW and Stiftergesellschaft zur Förderung der Sammlung des Museums am Ostwall e.V.

→ Over the course of his career, Max Beckmann painted numerous self-portraits depicting him at various stages of his life. While his artistic work was greatly celebrated during the 1920s, they were defamed as “degenerate” during National Socialism. His repeated efforts to obtain a visa for the USA initially remained vain, until he was finally allowed to enter the country in 1947. This first self-portrait after his arrival reflects his experiences and shows him as a brooding old man, hardly being able to retain his former dandy like pose.

Paula Modersohn-Becker
(1876 – 1907)

Selbstbildnis vor blühenden Bäumen
Self-Portrait in Front of Flowering Trees
(ca. 1902)

oil tempera on cardboard

acquired from the Gröppel Collection

→ This self-portrait of Paula Modersohn-Becker is bursting with self-confidence. At the beginning of the 20th century, Modersohn-Becker was one of the few women to succeed in launching a career as a painter. She portraits herself looking attentively in the midst of nature, which she enjoyed painting so much. By use of the plaque at the bottom of the picture, known from portraits of important personalities from past centuries, Modersohn-Becker proudly claims her place in art history.

Dieter Roth
(1930 – 1998)

Löwenselbst-Turm
Lion-Self Tower
(2008 – 2017)

chocolate, glass plate, steel frame (exhibition copy, created using the original moulds and authorized by Björn Roth)

on permanent loan from Dieter Roth Foundation, Hamburg

→ Even if it is not a "classical" self-portrait per se: this self-portrait equally reflects the soul of the artist. At first, the *Lion-Self* seems to allude to a large ego, but the sculptures rather resemble small dogs, which, due to their slowly decaying material, result in a more pitiful impression. The number of portraits is remarkable: Throughout his entire life, Dieter Roth, who suffered from both manic and depressive episodes, felt countless personalities within his body – "selves", as he called them.

USE YOUR BODY

Wolf Vostell
(1932 – 1998)

Umgraben
Digging
(happening from 1970)

soil, microphones, cabels, spades
re-staging by Gregor Jabs

⟶ With his happening *Digging* Wolf Vostell attempted to bring to light what people repress in their everyday life. At first in 1974, the happening took place outside: 25 people took to their spades and dug up a field near Bremen. While digging, their spades hit upon microphone cables which were buried in the ground. The noises of them working were transmitted by two loudspeaker trucks into the Kunsthalle Bremen. The use of their bodies made the participants get into a self-reflective mood. What did the people unearth while digging – and what effect did this have on the audience listening inside the Kunsthalle? Vostell states about *Digging*: “While digging we encounter our own memories, the sounds of digging are the outbursts of our thoughts.”

What are you afraid of?

“Hell is the others”

— Jean Paul Sartre

Almost all people are very likely to be afraid of war and torture, but in comparison to other parts of the world, in Europe these dangers constitute as fairly abstract. Nevertheless, even life in so-called “safe countries” offers enough opportunities to be afraid: of sexual assault, of racist acts or of losing a loved one. It’s rarely fate that terrifies us; usually it is the people themselves who inflict cruelty onto each other.

Germaine Richier
(1904 – 1959)

Mante religieuse
Praying Mantis
(1946)

bronze
numbered 6/6

founded by the State of NRW and Stiftergesellschaft zur Förderung der Sammlung des Museums am Ostwall e.V.

→ Although Germaine Richier's sculpture is titled *Praying Mantis*, her body actually reveals a mixture of both woman and insect. Female praying mantises are known to eat their male counterparts after mating. Thus, Richier's sculpture may be read as an embodiment of aggressive female sexuality, but it actually reaches beyond that: It was created shortly after World War II, and the body of this in between figure appears threatening but equally hurt at the same time. Consequently, the sculpture becomes symbolic of what people, pursuing lower instincts, do to one another.

Please do not touch the artwork.

Ketty La Rocca
(1938 – 1976)

You you
(1973)

photomontage on plexiglas

acquired from the artist

→ In this series of works, Ketty La Rocca has inserted a raised index finger, a defending hand, or a clenched fist into X-rays of her own skull, *You You* is inscribed onto them. Meeting others can sometimes be quite exhausting, violent or aggressive and may leave long term marks on our psyche.

Anatol (Herzfeld)
(1931 – 2019)

o. T. (Stahltisch)
untitled (Steel Table)
(1969)

steel table and chairs, steel arm clamps, signal lamps (relic from the performance *The Interrogation*)

acquired from the Feelisch Collection

Film: Joseph Beuys. Handaktion, 1968. Anatol Herzfeld. Der Tisch, 1968
ed. by Joseph Beuys Medienarchiv. Nationalgalerie im Hamburger Bahnhof. Museum für Gegenwart – Berlin
→ This installation is the relic of a performance that Anatol staged in 1969 together with Joseph Beuys in a club in Düsseldorf. With their hands tied and heads bandaged, three of Beuys' students sat around the table, trying to talk to each other. From a console Anatol repeatedly intervened in the events: If he was flashing a green light

in front of a fellow player, the respective student was allowed to speak, on the contrary the red light implied silence. Those involved were at the mercy of the censor's arbitrariness; the setting was reminiscent of repression and torture. In contrast to that, Beuys was standing in another corner of the room, communicating freely with the audience through gestures.

Please do not touch the artwork.

Robert Watts
(1923 – 1988)

Guadalcanal
(1961)

kinetic artwork, various materials

on permanent loan from the Braun / Lieff Collection

Film: Barbara Hlali
→ This object box is actually a mobile apparatus. The title Guadalcanal refers to an island located in the Pacific Ocean, which posed as the battlefield for one of the bloodiest battles between the US and Japan during World War II. Inside the box one finds a paratrooper, American flags and an apple. If you switch on the device, multicoloured bulbs light up as a reminder of the shell fires. The Christian hymnbook brings to mind that war parties often appeal to the support of God. However, the apple possibly symbolizes the Fall of Man in the Garden of Eden, since after Adam and Eve were banned from Paradise, violence came over the world: Their son Abel was killed by his brother Cain.

Hans Peter Alvermann
(*1931)

Der schwarz-weiße Jonny (Steter Tropfen höhlt den Stuhl, Portrait of an Electric Pater)
The Black-and-white Jonny (Constant Dripping Wears Away the Chair, Portrait of an Electric Pater)
(1964)

chair (metal, rubber) with lacquered metal plate and water-tap

acquired from the Feelisch Collection

Norbert Tadeusz
(1940 – 2011)

Paneel
(1984/85)

acrylic paint on canvas

donated by Sparkasse Dortmund

→ The works of Norbert Tadeusz are quiet disturbing. They may be regarded as surreal stagings that elude unambiguous interpretations or as symbolic for the of existential struggles of man. Formal aspects matter as well: He often paints from unusual

perspectives which makes the figures appear grotesquely distorted. Why do his motifs often evoke the imagery of peep shows? For what reason does he stage naked female bodies next to pig halves like a piece of meat? In an interview he discloses that he is in love with the female body and visually, men bore him. But his paintings show little evidence of love. From a female perspective these paintings are tainted with sadistic aggression.

Freya Hattenberger
(*1978)

Pretty Girl
(2008)

two-channel video performance, 2:50 min. numbered 2/6 + 2 artist's proofs

acquired from the artist

Ina Barfuss
(*1949)

Pietà
(1983)

synthetic resin on canvas

acquired from the artist

→ The image of the Holy Mary holding her dead son Jesus Christ on her lap is generally called *Pietà*. Ina Barfuss counteracts this biblical story of love and salvation with a different interpretation: A human figure is pierced by the limbs of another, more abstract one. A huge sabre, growing from her lap, pieces through the head of a naked boy who lies in the arms of a blindfolded figure. Barfuss represents both the human and the violent side of the story: Mary, who is, without being asked, impregnated by the Holy Spirit, and has to as Mother of the Son of God endure suffering, sorrow and loss.

Max Beckmann
(1884 – 1950)

Afternoon
(1946)

oil on canvas

acquired with funding from the State of NRW and Stiftergesellschaft zur Förderung der Sammlung des Museums Ostwall e.V.

→ A dark-skinned man with monstrous claws attacks a lightly dressed, white woman. This picture was often interpreted as a scene from an erotic dream, but it unmistakably shows a rape scene. Having gone through the horrors of World War II, Max Beckmann's paintings often depict gruesome, violent scenes. With regard to current discussions about #MeToo, #MeTwo and racial discrimination the question arises: How do we deal with images which show women as defenseless victims and

which fan fear of the foreign?

Henri Laurens
(1885 – 1954)

L'adieu, The Goodbye
(1941)

bronze
numbered 2/5

acquired with funding from the State of NRW and Stiftergesellschaft zur Förderung der Sammlung des Museums am Ostwall e.V.

→ Oftentimes our inner sentiments affect us on a physical level as well: When we are scared, our bodies tremble, when we are thrilled, our cheeks turn red. Laurens' sculpture *The Goodbye* visualizes the sorrow of a woman. It was created during World War II. Perhaps it is a wife mourning her husband who was killed in war, perhaps she fears for a son, who was drafted for military service. In any case, it seems to be a dreadful farewell which causes this massive body to collapse completely.

Käthe Kollwitz
(1867 – 1945)

Klage um Ernst Barlach
Mourning Ernst Barlach
(1938)

bronze
not numbered

donated by Freunde Neuer Kunst e.V and Stiftung VEW Dortmund

What do you believe in?

“I’m normally not a praying man, but if you’re up there, please save me, Superman.”

— Homer Simpson

Although Christianity is most prevalent in Europe, yet in everyday life, religion is practiced increasingly less. At the same time more and more people develop their own individual beliefs and by way of migration families are formed that unite e.g. both Muslim and Christian traditions. East Asian influences such as Buddhism are also on the rise – even if many people mistake it only for mindfulness training and meditation. And the rationalists among us only believe in reason anyway.

Georges Rouault
(1871 – 1958)

1

II: ***Jesus honni...*** Jesus, Ridiculed... (1922)
III: ***toujours flagallé...*** Castigated Again and Again... (1922)
IV: ***se réfugie en ton coeur va-nu-pieds de malheur.*** Takes Refuge in Your Heart Barefoot of Misfortune. (1922)
V: ***Solitaire, en cette vie d`embuches et de malices.*** Lonely, in This Life of Obstacles and Malice. (1922)
VI: ***Ne sommes nous pas forçats?*** Aren't We Imprisoned Laborers? (1925)
VII: ***nous croyant rois.*** Believing Us to Be Kings. (1923)
VIII: ***Qui ne se grime pas?*** Who Shows Their True Face? (1923)

2

IX: ***Il arrive parfois que la route soit belle...*** Sometimes the Road Can be Beautiful... (1922)
X: ***au vieux faubourg des Longues Peines.*** in the Old Neighborhood of Endless Hardship. (1923)
XI: ***Demain sera beau, disait le naufragé.*** Tomorrow Will Be Beautiful, Said the Castaway. (1922)
XII: ***Le dur mètier de vivre...*** The Hard Craft of Living... (1922)
XIII: ***il serait si doux d'aimer.*** Loving Would be So Sweet. (1922)
XIV: ***Fille dite de joie.*** One Calls Her Girl of Joy. (1922)
XV: ***En bouche qui fut fraîche, goût de fiel.*** In The Mouth, Which Was Once Fresh, the Taste of Gall. (1922)

3

XVI: ***Dame du Haut-Quartier croit pendre pour le ciel place réservée.*** Lady of the Noble Quarter Equally Expects a Reserved Place in Heaven. (1922)
XVII: ***Femme affranchie, à quatorze heures, chante midi.*** Disoriented Woman, Calls Noon, at Two O'Clock. (1923)
XVIII: ***Le condamné s'en est allé...*** The Condemned Man Left... (1922)
XIX: ***son avokat, en phrases creuses, clame sa totale inconscience...*** His Avokat, With Empty Phrases, Pleads for Total Insanity... (1922)
XX: ***sous un Jésus en croix oublié là.*** Under a Crucifix Forgotten There. (ca. 1925)
XXI: „***Il a été maltraité et opprimé et il n'a pas ouvert la bouche***"
"He Was Mistreated and Oppressed and He Didn't Open His Mouth."
– Jesaias 53,7 (n. d.)

XXII: ***En tant d'ordres divers, le beau métier d'ensemencer une terre holstile.*** In So Many Different Professions, the Beautiful Craft of Sowing Hostile Soil. (1926)

4

XXIII: ***Rue de Solitaires.*** Street of the Lonely. (1922)
XXIV: ***Hiver lèpre de la terre.*** Winter, Leprosy of the Earth. (1922)
XXV: ***Jean-François jamais ne chante alleluia...*** Jean-François Never Sings Alleluia... (1923)
XXVI: ***au pays de la soif et de la peur.***
in the Land of Thirst and Fear. (1926)
XXVII: ***„Sunt lacrimae rerum...“*** "There Are Tears..." – Vergil, Aeneis I. (1926)
XXVIII: ***Celui qui croit en moi, fût-il mort, vivra.*** Whoever Believes in Me Will Live, Even If He Dies. (1923)
XXIX: ***Chantez Mâtines, le jour renaît.*** Sing the Morning Prayers, the Day Will Come Again. (1922)

5

XXX: ***„Nous... c´est en sa mort que nous avons été baptisés.“*** "We... in His Death we Have Been Baptized."– St. Paul, Epistle to the Romans 6, Verse 34 (n. d.)
XXXI: ***Aimez-vous les uns les autres.*** Love Each Other. (1928)
XXXII: ***Seigneur, c' est vous, je vous reconnais.*** Lord, It Is You, I Recognize You. (1927)
XXXIII: ***et Veronique au tendre lin passe encore sur le chemin...*** and Veronica With Tender Linen Is Still on the Way... (1923)
XXXIV: ***Les ruines elles-mêmes ont péri.*** The Ruins Themselves Perished. (1926)
XXXV: ***Jésus sera en agonie, jusqu' á la fin du monde...*** Jesus Will be in Agony, Until the End of the World... (1922)
XXXVI: ***Ce sera la dernière, petit-père!*** It Will be the Last One, Father! (1927)

6

XXXVII: ***„Homo homini lupus.”*** "Man is Man's Enemy." – Plato, Asinaria, II, 4, Verse 88 (1926)
XXXVIII: ***Chinois inventa, dit-on, la poudre à canon, nous en fit don.*** Chinese Invented, It Is Said, Gunpowder, Gave It to Us as a Gift. (1926)
XXXIX: ***Nous sommes fous.*** We are fools. (1922)
XL: ***Face à face.*** Face to face. (1926)
XLI: ***Augures*** Auguries (1926)
XLII: ***„Bella matribus detestata.”*** "War Is Detested by Mothers." – Horace, Oden, I, 1, Verse

24 – 25 (1927)
XLIII: ***„Nous devons mourir, nous et tous ce qui est nôtre.“*** “We Must Die, Us and All That Is Ours.” – Horace, De Arte poetica, Verse 63 (1922)
XLIV: ***Mon doux pays, où êtes-vous?*** Beloved Homeland, Where Are You? (1927)

7

XLV: ***La mort l‘a pris comme il sortait du lit d‘orties.*** Death Took Him as He Rose from the Nettle Bed. (1922)
XLVI: ***Le juste, comme le bois de santal, parfume la hache, que le frappe.*** The Just, Like Sandalwood, Perfumes the Axe, That Strikes Him. (1926)
XLVII: ***De profundis...*** From the depth... (1927)
XLVIII: ***Au pressoir, le raisin fut foulé.*** In the Press, the Grapes Were Crushed. (1922)
XLIX: ***Plus le coeur est noble, moins le col est roide.*** The More Noble the Heart, the Less Stiff the Neck Is. (1926)
L: ***Des ongles et du bec*** Nails and Beak (1926)
LI: ***Loin du sourire des Reims*** Far from the Reims’ Smile (1922)
LII: ***„Dura lex sed lex.“*** “Hard Law, but Law.“ – Latin Proverb (1926)

8

LIII: ***Vierge aux sept glaives*** Virgin With Seven Swords (1926)
LIV: ***Debout les morts!*** On, You Dead! (1927)
LV: ***L‘aveugle parfois an consolé le voyant.*** The Blind Sometimes Comforted the Seeing. (1920)
LVI: ***En ces temps noirs de jactance et d‘incroyance, Notre-Dame de la Fin des Terres vigilante.*** In These Dark Times of Boast and Disbelief, Notre-Dame of the End of the Earth Poses as Vigilant (1927)
LVII: ***„Obeissant jusqu‘ á la mort et à la mort de la croix.“*** “Obeying Until Death and Till the Death of the Cross.” – St. Paul, Phil.2, Verse 8 (1926)
LVIII: ***„C‘est par ses meutrissures que nous sommes guéris“*** “Through His Wounds, We Are Healed.“ – Isaiah, 53, Verse 5 (1922)
from the portfolio *Miserere* (1948)
aquatint- and drypoint etching on handmade paper
numbered 241/425 (additionally: XXV copies excluded from trade), ed. by Société d’Édition l’Étoile Filante, Paris
→ The horrors of World War I inspired Georges Rouault to create his 58-page portfolio *Miserere*. He combines scenes

from the Passion of Jesus Christ with scenes from the difficult lives of ordinary people. The death of Jesus Christ, who died according to Christian faith in order to redeem mankind from suffering, should be comforting: For the many victims of war, for the poor and the hungry and for those who suffer injustice.

1

Karl Schmidt-Rottluff
(1884 – 1976)

Maria, from the portfolio *Karl Schmidt-Rottluff. 9 Woodcuts (Christ Portfolio)*
(1918)

woodcut on handmade paper
not numbered, edition: 75 copies, ed. by Verlag Kurt Wolff, Munich

2

Karl Schmidt-Rottluff
(1884 – 1976)

Die Heiligen Drei Könige, The Three Magi, from the portfolio *Schmidt-Rottluff. 10 Woodcuts*
(1917)

woodcut on handmade paper
not numbered, edition: 75 copies + own prints, ed. by I. B. Neumann, Berlin

3

Karl Schmidt-Rottluff
(1884 – 1976)

Jünger, Disciples, from the portfolio *Karl Schmidt-Rottluff. 9 Woodcuts (Christ Portfolio)*
(1918)

woodcut on handmade paper
not numbered, edition: 75 copies, ed. by Verlag Kurt Wolff, Munich

4

Karl Schmidt-Rottluff
(1884 – 1976)

Christus und die Ehebrecherin, Christ and the Adulteress, from the portfolio *Karl Schmidt-Rottluff. 9 Woodcuts* (*Christ Portfolio*)
(1918)

woodcut on handmade paper
not numbered, edition: 75 copies, ed. by Verlag Kurt Wolff, Munich

Wilhelm Morgner
(1891 – 1917)

Einzug in Jerusalem
Entry Into Jerusalem
(1912)

oil on canvas

acquired from the Gröppel Collection

→ In contrast to the majority of imagery about the Passion of Christ, which often depicts his suffering, Wilhelm Morgner emphasizes joy and hope in his *Entry Into Jerusalem*. The

people of Jerusalem welcomed Christ in the hope of him freeing them from the Roman rule and becoming their new king. Instead, Christ was crucified. According to Christian believe, he sacrificed himself to free humanity from suffering. The dark figure in the background already indicates the impending death of Christ, but the vibrant, bright colours, which Morgner makes use of in his painting, rather refer to paradise.

Michael Landy
(*1963)

Donation Box
(2013)

various materials
→ What we believe in does not only affect our soul, but also our body. In Christianity "self-mortification" played an important role: Hoping to get closer to God, believers inflicted fasting or beating, deprivation or pain on their bodies. A less painful practice was the purchase of a "letter of indulgence": The payment of a certain amount of money was sufficient to be freed from one's sins. Michael Landy's *Donation Box* offers both practices of religious acts as a service: When we insert a coin, the monk takes on our self-castigation on our behalf, and provides – possibly? – for the salvation of our souls.

Wilhelm Lehmbruck
(1881 – 1919)

Kopf eines Denkers (Selbstbildnis)
Head of a Thinker (Self-Portrait)
(1918)

cast stone
numbered 1/3

Anna Blume & **Bernhard Johannes Blume**
(*1937 and 1937 – 2011)

Reine Vernunft
Pure Reason
(2008)

porcelain
each numbered 2/35, produced by Königliche Porzellan-Manufaktur Berlin
→ The Blume couple appears to celebrate the bourgeois ideal of education with a set of their finest china: The title *Pure Reason* alludes to the theories of the philosopher Immanuel Kant; the three dessert plates "true", "good" and "beautiful" quote basic concepts of ancient philosophy. Has human reason, with the aid of art, really the ability to recognize "truth"? Considering that Anna and Bernhard Blume often broke porcelain amounting to the capacity of several cupboards in their photo series, they seem to propose not to take the grand ideas of

wise men too seriously: Oftentimes they seem beautiful, but in everyday life they turn out to be quite brittle...

Joseph Beuys
(1921 – 1986)

Intuition
(1968)

pencil on wooden box, stamp ink
not numbered, ed. by Edition VICE-Versand, Remscheid

acquired from the Feelisch Collection

→ Those who cannot find their "meaning of life" in religion, believe in reason. However, even rational thinking does not help in every situation in life. With his *Intuition* box Beuys invites us to rely on our "gut feeling". He assumes that every human being has the inherent ability to contribute to social life by means of creativity. His frequently quoted saying "every human being is an artist" challenges us to disregard external guidelines, and to shape social coexistence collectively instead.

Nam June Paik
(1932 – 2006)

Before the word there was light, after the word there will be light
(1992)

TV-case, candle
numbered 15/18 + 4 artist's copies + 2 H.C., ed. by Edition Schellmann, Munich

→ The Bible says, "in the beginning was the Word, and the Word was with God." Christians believe in the world being created by both God and God's Word, respectively. "God said: Let there be light! And there was light." Nam June Paik seems to assume this kind of eternal light: The candle inside the television case is reminiscent of the "eternal light" in Christianity – or Judaism, which indicates the omnipresence of God. In addition, the sculpture refers to another of Paik's works, whose art is inspired by Far Eastern thinking: a Buddha figure is meditating in front of a TV screen, which is showing the same Buddha on-screen. What happens when we mediate in front of a TV? Will we come across and be enlightened to a higher truth?

Robert Filliou
(1926 – 1987)

Marcel Broodthaers, Marianne and I walking by
(1970)

wood, paint, dice, neon arrow, photographie

acquired from the Feelisch Collection

→ Zen Buddhism inspired Robert Fillliou to this work: In the teaching of ZEN, every action, no matter how ordinary, is tied to a purpose and a meaning; there

is no distinction between supposedly great historical events and everyday banalities. This piece draws our attention to such a banal scene: Filliou, his wife Marianne and their mutual friend Marcel Broodthaers are walking past a department store. A coincidental, casual moment is captured for eternity and invites us to pay full attention to even the smallest things.

George Brecht
(1926 – 2008)

Void Pebble
(1985)

pebble stone, carved

acquired from the Feelisch Collection

George Brecht
(1926 – 2008)

Void Stone
(ca. 1980/81)

cobblestone, carved

on permanent loan from the Braun/Lieff Collection

→"Form is void, and void is form", says one of the most important lessons of ZEN-Buddhism. Brecht's Void Stones illustrate this (apparent) contradiction. They are simultaneously heavy, massive forms and – through their inscription – symbolize emptiness. The teachings of ZEN Buddhism are full of such contradictions that cannot be disentangled through rational thinking. Only the enlightened can fully understand that two apparently conflicting phenomena form a unity, that a phenomenon can have a "form" and be "void" at the same time.

1

George Brecht
(1926 – 2008)

Void
(1990)

silkscreen print, spray paint on paper, in a glazed plastic frame

on permanent loan from the Braun/Lieff Collection

2

George Brecht
(1926 – 2008)

Void
(1990)

silkscreen print, spray paint on paper, in a glazed plastic frame

on permanent loan from the Braun/Lieff Collection

Anna Blume
(*1937)

Die reine Empfindung
The Pure Sensation
(Selection)
(1990/91)

pencil and printing ink on paper

acquired with funding from Kunststiftung NRW

→ The artist Kasimir Malevich inspired this work: At the beginning of the 20th century, he and his contemporaries searched for an abstract artform that did not emanate from any visible nature but was "pure sensation". For these artists, geometric forms were the expression of a universally valid, spiritual – and male connotated – principle. Anna Blume contrasts this belief in the purely spiritual with drawings of women's bodies wearing t-shirts with geometric compositions. Their round bodies dent these "pure forms" and ironically comment on the "male" constructivist view on the world.

Victor Vasarély
(1906 – 1997)

untitled
from the portfolio
Planetary Folklore
(Selection)
(1964)

silkscreen on cardboard numbered 39/125 (additionally: 25 copies gifted by the artist to Documenta-Foundation), ed. by Galerie Der Spiegel

→ Victor Vasarely's paintings, composed of geometric forms, are inspired by Kasimir Malevich's abstract art. Malevich's paintings were intended to illustrate the universal, spiritual principle underlying the world. Whereas, Vasarely found geometric forms and mathematical structures in the world surrounding us. His series *Planetary Folklore* is based on serial repetitions and their variation.

All You need is love…

When the soul suffers, love and friendship can come to its rescue: Getting together with close friends, the intimacy of partners, the hug of a family member is not only comforting in difficult times, but also ensure that we are doing fine in cheerful times. Love may be regarded as the purest feeling of all – and yet it is closely connected to our body: When we are in love, we have “butterflies in our tummy”, a friend thinking of us, “warms our heart”. People having sex are “making love”, and children yearning for affection crow, wanting “to be picked up in mom’s (or dad’s) arms”.

“Friendship is one soul in two bodies.”

— Aristoteles

Paula Modersohn-Becker
(1876 – 1907)

Mutter mit Kind auf dem Arm, Halbakt II
Mother with Child on Her Arm, Half-Nude II
(1907)

oil on canvas

Magnus Zeller
(1888 – 1975)

Mann, Frau, Kind
Man, Woman, Child
(1921)

oil on canvas

acquired from the Gröppel Collection

Eberhard Viegener
(1890 – 1967)

Bäuerin mit Kind
Farmwoman With Child
(1922)

oil on canvas

acquired from the Gröppel Collection

Karl Schmidt-Rottluff
(1884 – 1976)

Doppelbildnis S. und L.
Double Portrait of S. and L.
(1917)

oil on canvas

acquired from the Gröppel Collection

Jörg Immendorff
(1945 – 2007)

Café de Flore
(1991)

oil on canvas

on permanent loan from the Klüting Collection

→ In *Café de Flore* by Jörg Immendorff, friends do not simply meet for a nice evening; but he brings together contemporaries who were important for his own development as an artist. Since the 1920s, the Parisian *Café de Flore* has been known as a popular meeting place for French intellectuals, artists and writers. In Immedorff's café Georg Baselitz, Max Ernst and Joseph Beuys, among others, come together; the artist paints himself as a clown.

Christian Rohlfs
(1849 – 1938)

Clowngespräch (Liebespaar)
Clown Conversation (Lovers)
(1912)

oil and tempera on canvas

acquired from Museum für Kunst und Kulturgeschichte Dortmund

Bernhard Hoetger
(1874 – 1949)

Mann mit Kind
Man With Child
(1941 – 43, recast 1982)

Mutter, ihr Kind küssend
Mother Kissing Her Child
(1936, recast 1965)

Der erste Schritt
The First Step
(1936, recast 1970)

Sitzende Frau mit Kind
Seated Woman With Child
(1941 – 43, recast 1973)

Stillende Mutter
Breastfeeding Mother
(1936, recast 1965)

bronze

recasts of sculptures from the artist's estate

partly acquired from Kulturamt Dortmund

→ Bernhard Hoetger devoted several sculptures to the relationship between parents and their child. Not only our physical features such as the colour of our eyes or hair are affected by our (biological) parents, but also our inner life and our self-perception is shaped by important people in our lives: Emotional safety and trust strengthen our self-esteem and self-confidence. The depicted parent-child relationships are clearly influenced by the gender norms of that time: While the mother offers loving attention, the father points into the distance and accompanies the exploration of the world.

Heinrich Campendonk
(1889 – 1957)

Liebespaar
Lovers
(1921)

oil on cardboard

acquired from the Gröppel Collection

1

Georges Braque
(1882 – 1963)

Le couple, The Couple, from the portfolio *Lettera amorosa*
(1963)

lithograph on arches paper
numbered 66/75 + XV artist's copies, ed. by Edwin Engelberts, Geneva

2

Karl Michel
(1885 – 1966)

Familie
Family
(1925)

woodcut on Japanese paper
not numbered, editor unknown

acquired from Museum für Kunst und Kulturgeschichte Dortmund

3

Fernand Léger
(1881 – 1955)

Les amoureux
The Lovers, from the portfolio *The Town*
(1952/58)

lithograph on handmade paper
numbered 109/180, ed. by E. Tériade, Paris

4

Marc Chagall
(1887 – 1985)

L'heure bleue
The Blue Hour
(1949)

lithograph on handmade paper
not numbered

1

Rudolf Wiemer
(1924 – 2008)

Sexus
(1970)

woodcut on Japanese paper
numbered 8/20

2

Rudolf Wiemer
(1924 – 2008)

Eros
(1970)

woodcut on Japanese paper
not numbered, edition: 20 copies

3

Dieter Roth
(1930 – 1998)

Daheim
Home
(1970)

silkscreen on brown cardboard
numbered 20/120
signed and numbered unique works + ca. 20 artist's copies, ed. by Verlag Dieter Roth, Düsseldorf, and U. Breger, Göttingen

acquired from the Cremer Collection

4

Max Beckmann
(1884 – 1950)

Tanzende
Dancers, from the portfolio *Second Ganymed-Portfolio*
(1922)

woodcut on handmade paper
numbered 18/300, ed. by Verlag R. Piper & Co, Munich

acquired from the Gröppel Collection

Ryan Trecartin
(*1981)

What's The Love Making Babies For?
(2003)

video, colour, sound, 20:00 min

on loan from Electronic Arts Intermix

Dieter Roth
(1930 – 1998)

Emmett Williams
(1925 – 2007)

Hansjörg Mayer
(*1943)

The Kuemmerling Trio Nr. 1 & 2
(1979)

vinyl LP in paper and cardboard sleeve
not numbered, edition: 300 copies, Auflage: 300 Exemplare, ed. by Edition Hansjörg Mayer, Stuttgart

on permanent loan from the Spankus Collection

→ *The Kuemmerling Trio* is an improvised band founded by Dieter Roth and his

friends Emmett Williams and Hansjörg Mayer on a cheerful night of partying. We can hear them drink in a convivial setting, emptying bottles of liquor, which they will later use as instruments. Obviously a little tipsy, they philosophize about the sonic advantages of Kuemmerling over Underberg bottles. Hence, the record does not only contain the "songs" of the trio, but also documents an important prerequisite for their creation: the friendship of the three musicians.

Wolfgang Tillmans
(*1968)

Jubilee Line
(2000)

Central Line, suit
(2000)

Central Line
(2000)

Piccadilly Line
(2000)

each inject-print
each numbered 1/1,
1. artist copy, ed. by Edition Hansjörg Mayer, Stuttgart

on permanent loan from Stiftung Kunst im Landesbesitz NRW

→ Our social relations to other people are not only shaped by personal preferences, but also by social norms. The feeling towards personal closeness or distance varies from person to person. It is quite natural that we touch those we love. But if a stranger crosses this invisible line, we often perceive this as threatening. Though, there is one place where this border becomes porous: public transportation. Other people's bodies come closer to us than usual, and yet we feel like keeping maximum distance. Hence, we often ride the train together with the same people on a daily basis, without getting to know them personally...

What do you think:

Museums often contain artworks with motifs that are considered questionable these days. They are also in possession of works by artists who are known to have violated the values that are taken for granted in today's democracies. In fact, this exhibition features art pieces which could be considered problematic.

Karl Hofer's representation of a *Nude Boy* may cause discomfort among many visitors due to recent debates about child abuse and on how to protect children from assaults from adults. We know about Willi Repke, whose own political believes are unknown and whose painting *Market Woman* shows an everyday motif, that the National Socialists greatly appreciated his paintings. They saw them as an expression of "German art" and an outstanding number of his paintings were exhibited in the *Great German Art Exhibition*. Only recently, Emil Nolde came into public focus because historians released evidence of his anti-Semitic views during National Socialism. In response to that, Chancellor Merkel took down one of his paintings in her office. Yet again, Norbert Tadeusz shows nude maltreated female bodies, and Max Beckmann also depicts a brutal rape scene, which additionally features quite racist undertones as well.

How should we deal with these kinds of artworks? Store them in the depot? Exhibit them? Put them up for discussion? – Tell us what you think on the next page and pin them on the dialog wall at the Flux-Inn.

Imprint

With full commitment of their body and soul, these people have contributed to this exhibition:

Excecutive Director of the Cultural Department of City of Dortmund and Provisional Arts Director of Dortmunder U: Stefan Mühlhofer

Provisional Business Administration Director of Dortmunder U: Stefan Heitkemper

Deputy Director MO: Regina Selter

Curator of the MO Collection and author of these texts: Nicole Grothe

MO art education: Regina Selter (Team Leader), Barbara Hlali, Tabea Nur, Florian Schlüter (FSJ Kultur), and the team of art educators

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Restoration MO: Lisa Schiller

Trainee Scholar MO: Natalie Calkozan

Support: Stefanie Weißhorn-Ponert and Hanna Rodewald (PhD Candiate, TU Dortmund)

Administration Dortmunder U: Astrid Neckermann (Team Leader), Patricia Helbig, Kathrin Pech, Jessica Schmalstieg, Georg Ohmann, Lars Strauch

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Arthandling: Kulturelle Dienste, Dortmund

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as well as our service personnel, our technicians, the cleaning team and many more.

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Fernand Léger:
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Vlassis Caniaris: Environment, p. 35
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Opening hours

Tue + Wed, Sat + Sun 11 am – 6 pm

Thu + Fri 11 am – 8 pm

Public holidays 11 am – 6 pm

Closed on mondays, Christmas Eve, Christmas Day, New Year's Eve and New Year's Day.

Special opening hours for registered school classes

For visits by groups of more than 15 people, please book in advance.

Admission to the exhibition is free.

The MO art education program offers a wide range of creative opportunities for various target groups. Please contact for more Information, Registration and Bookings:

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10

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