



DORTMUNDER U  
CENTRE FOR ART  
AND CREATIVITY

MUSEUM OSTWALL  
IN THE DORTMUNDER U

ALMOST  
LIKE IN  
REAL LIFE

LEONIE-REYGERS-TERRASSE  
44137 DORTMUND  
[WWW.MUSEUMOSTWALL.DORTMUND.DE](http://WWW.MUSEUMOSTWALL.DORTMUND.DE)

14 NOVEMBER 2017  
TO 4 MARCH 2018

[WWW.DORTMUNDER-U.DE](http://WWW.DORTMUNDER-U.DE)

# EXPERIENCE THE ART!

The museum offers a range of visitor services such as the **Action Points** and the **ArtActionSpace** to encourage active participation. **Audioguides** with information on key works in the exhibition are available in German and English language from the reception desk. We also provide texts in sign language and for visually impaired visitors. Children and families can explore the exhibition with our **Art Set** or the **Fluxus Set**, which is specifically aimed at teenagers.

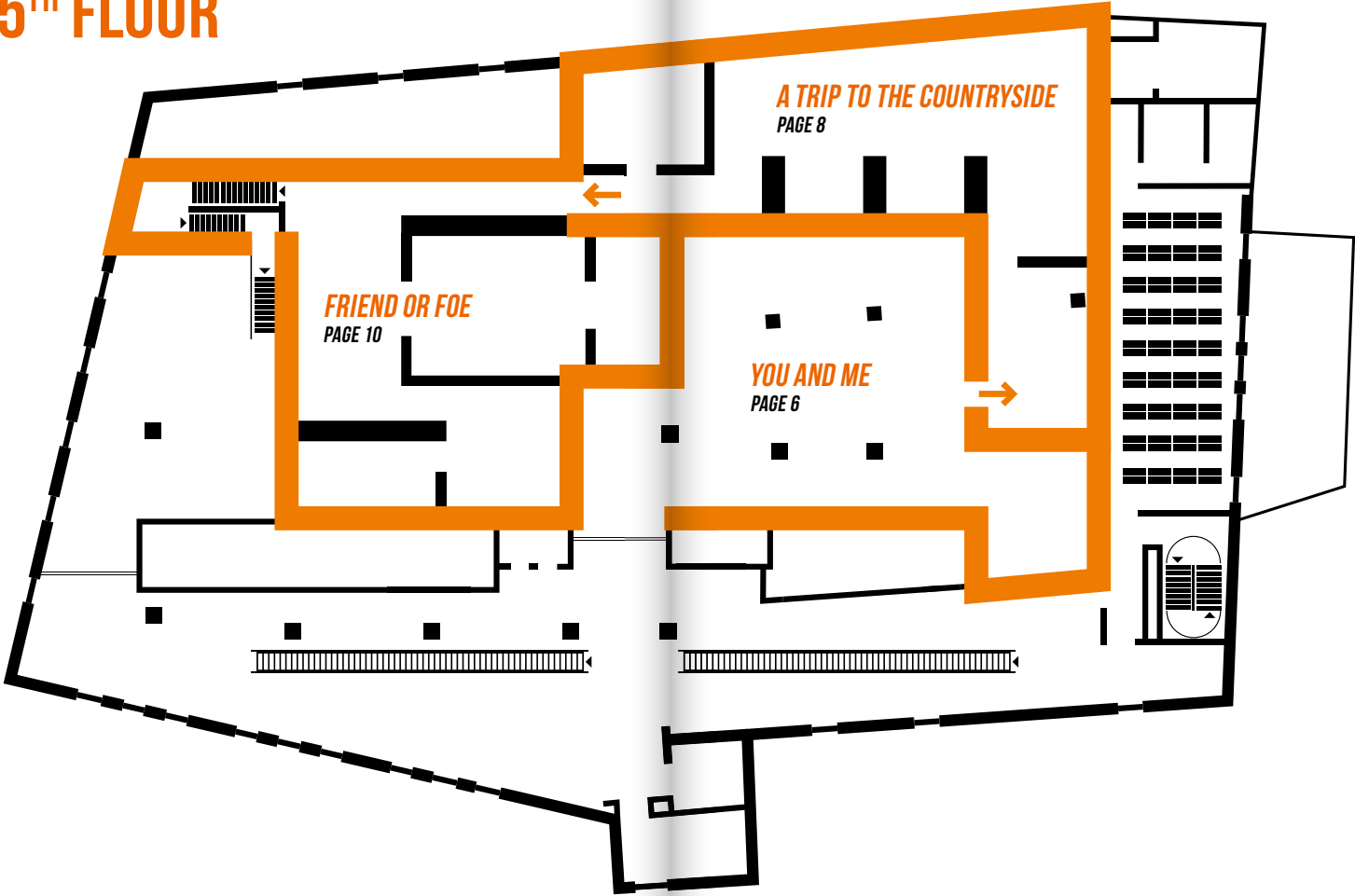
**All visitor services are free of charge.**

# ALMOST LIKE IN REAL LIFE

MUSEUM OSTWALL  
IN THE DORTMUNDER U

14 NOVEMBER 2017  
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# 5<sup>TH</sup> FLOOR



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# WELCOME AT THE MO!

*Almost Like in Real Life* is the title of the current exhibition at Museum Ostwall, which presents works from the museum collection ranging from the early twentieth century to the present day. What does an expressionistic landscape from the 1910s have to do with *real life*? More than what it seems at first sight ...

The themes of the exhibition are closely linked to our everyday experiences. Why do we take *trips to the countryside* – and what exactly fascinates artists working with landscapes? In 1912 Alexey von Jawlensky painted mountains and valleys in bright colours; in 2009 Matthias Koch photographed the industrial landscape of the Phoenix-Ost colliery; August Macke depicted city dwellers in Sunday dress visiting the zoo; and Anna Blume smiles radiantly as she poses during a Sunday walk through a pine forest devastated by environmental pollution.

And you, how do you experience nature?

Art is a particular way to see the world. Conversely, our everyday life environment determines the way we see art. If you are among those who enjoy this encounter between art and life, you are likely to see your own environment with different eyes after visiting the exhibition.

## **Please explore the exhibition in your own way.**

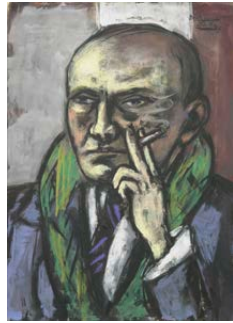
If you are looking for information, this booklet, the audioguide and the exhibition labels are there to help. But maybe you would prefer to have a chat with the exhibition makers? On specific afternoons, come and meet the curator who conceived the exhibition and selected the works, talk to a member of the educational department who developed the visitor services offer, or get to know a member of Friends of Museum Ostwall Association in the workplace within the exhibition (please check dates and times). For those who want to let their creative juices flow, the Action Points and a workspace in the exhibition as well as the Art and Fluxus Sets allow for a hands-on approach.

'Art is what makes life more interesting than art', said Robert Filliou. With this in mind, may this exhibition inspire all our visitors in their *real life*!

### **Nicole Grothe**

*Exhibition curator*

# YOU AND ME



Max Beckmann: Self-Portrait with Cigarette, 1947

We look at the art and the art looks back. Portraits show us how artists see their subjects, but also how the subjects stage themselves for the artists' gaze. The image that artists want to convey of themselves becomes manifest in their self-portraits. Our own experiences and expectations in turn determine the way we look at the portrayed. What happens in these encounters between *you and me*?

The series of heads by the artist Bernhard Hoetger was created between 1903 and 1944. They are classical portraits: heads of more or less important personalities of the artist's time, captured for eternity in bronze and stone. The self-depictions of Max Beckmann, Käthe Kollwitz and Erich Heckel are also classical self-portraits in which the artists present themselves as thoughtful characters. Not so Dieter Roth's self-portraits, which depict the artist as *a hole*, *from behind*, as *dog poo* or as a multiple *lion-self* made from – clearly decaying – chocolate. These works testify not only to the artist's humour and awareness of his own transience, but also to the idea that the multiple layers of the personality can never be caught in a single picture.

Other works revolve around personal relationships: Paula Moder-son-Becker shows the loving togetherness of mother and child; Tobias Zielony depicts a group of young people who use a petrol station as a meeting place; and Jörg Immendorff lets famous artists from the twentieth century gather at the *Café de Flore*. By contrast, Ketty La Rocca's *You You* deals with conflictual encounters that leave deep scars in people's hearts. The works of Martin Brand and Freya Hattenberger demonstrate that this encounter between *you and me* is marked by socially marked patterns of behaviour: Brand's *Portraits of Young Men* look behind the facade of male self-staging, while Hattenberger's assertive *It's Me* refutes common expectations of female role behaviour.

The two complementary objects by Joseph Beuys point to the importance of communication in the contact between *you and me*: *Telephon S—3* symbolises the energy that is generated in the conversation between two people, while *Yes Yes Yes Yes Yes, No No No No No* humorously points to the unavoidable contradictions of human relationships.



Dieter Roth: Self-Portrait as a Hole, 1972

# A TRIP TO THE COUNTRYSIDE

The landscape has been a popular motif in painting for centuries. The oldest representations of landscapes from the museum's collection date back to the time of the Expressionists, for whom art was also always a reflection of the artist's feelings. Ernst Ludwig Kirchner's *Stafelalp in Moonlight* is a programmatic work in this regard: the jagged, part-gloomy, part-garish landscape betrays the artist's acute psychological crisis, which he suffered as a result of fighting in the First World War. The works of Dieter Roth and Otto Piene, on the other hand, reflect the changes of times and seasons. Using 1960s state-of-the-art technology, Piene created a light object that represents a blooming and withering dandelion, whereas Roth's landscapes and street scenes change at a much slower pace: the autumnal hues of the trees are formed by the mouldy discolouration of the cheese, and the sun disappearing behind the horizon is a gradually drying sausageage.

Other works in the exhibition are interested in ecological issues. With his happening *Salad*, Wolf Vostell explored the effects of harmful environmental influences on humans and foodstuffs. In the manner of a naturalist, Mark Dion exhibits the skeleton of a spider monkey in its 'natural' environment – the residues of human presence.



Mark Dion: *The Great Munich Bug Hunt*, 1993

In the course of the last century, artists developed an increasing interest in urban and manmade, often industrial, landscapes. Bernd and Hilla Becher documented disused mining towers in the Ruhr area; Matthias Koch documents the transformation of a former coalmine into a local recreational area; and Matthias Beckmann's drawing captures the Union-Viertel two decades after beer production in the Dortmunder U has ceased.

The last group of works in this chapter considers the interaction of modern society with nature. August Macke's *Great Zoological Garden* betrays the desire to reconcile urban life and wild, untouched nature in a kind of paradisiacal utopia. Mark Dion's works, on the other hand, testify to human curiosity and the will to unlock nature's secrets, categorise them and use them for scientific purposes.



Dieter Roth:  
*Small Sunset*,  
1972



Ernst Ludwig Kirchner:  
*Stafelalp in Moonlight*, 1919

# FRIEND OR FOE? 'US' AND 'THE OTHERS'



Germaine Richier:  
*Praying Mantis*, n.d.

Day by day the media report cases of verbal or physical political conflict, of censorship, discrimination and attacks against individuals who are seen to be different. Throughout the world, societies are divided into 'friends' and 'foes' based on nationality, culture or religion – a distinction that leads to lack of communication and isolation in everyday life, or worse, to violence and war. The works presented in this chapter illuminate the relationship between 'us' and 'the others' from a variety of perspectives.

The first series of works reflects on the Second World War launched by Nazi Germany. Harry Fränkel's woodcuts represent nightmarish scenes of persecution and people fleeing bombs; Robert Watts's *Guadalcanal* recalls the battle between the USA and Japan on the island of the same name; and Germaine Richier's *Praying Mantis*, a mythical creature between man and insect, symbolises war as a cannibalistic and self-destructive event.



Anatol: *Untitled (Steel Table)*,  
relic from the action *The Interrogation*, 1969



Max Beckmann: *Afternoon*, 1946

Adrian Paci: *Back Home*, 2001

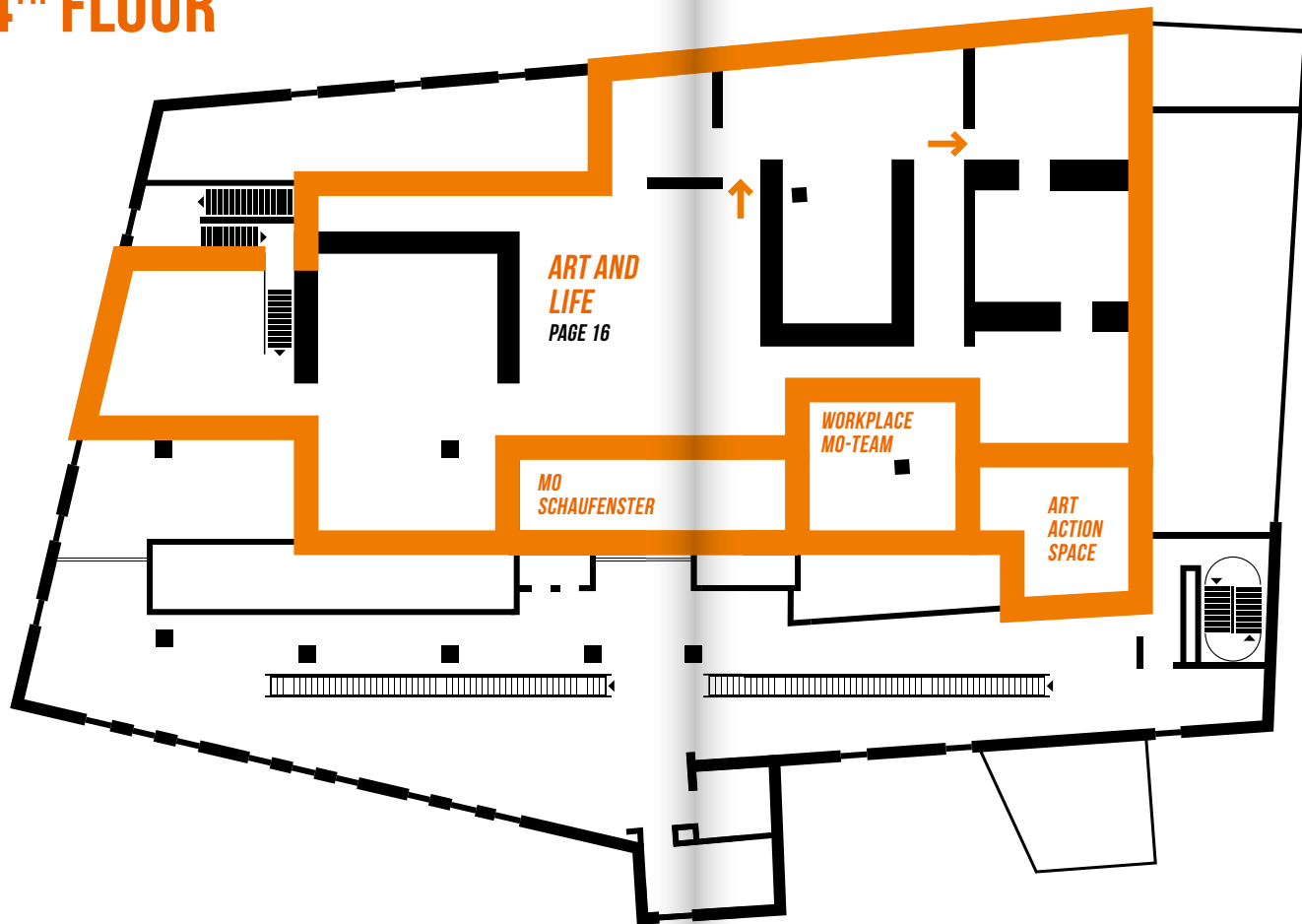
In the Nazi era, countless modern artists were discriminated against as 'degenerate'. Politically desirable art, by contrast, was used for propaganda purposes. K. O. Götz's *Painting from 28. 4. 1954*, a dynamic brushstroke running across the canvas, seems epitomise the artistic freedom that was regained after 1945.

Since the late 1960s, many artists have been using this freedom to formulate one form or another of social critique. In *The Dances (Or, Human Rights Are Artworks)* Wolf Vostell paints a gloomy picture of German society. In *T.E.K.*, an installation reminiscent of a concentration camp, he urges his compatriots to accept historical responsibility. With their respective actions *The Interrogation* and *I Remain at Your Disposal as Minister of Defence*, Anatol and Jörg Immendorff reveal the political limits of freedom of expression in the context of student revolts and emergency legislation. In Czechoslovakia, this kind of political art prompted massive repression: Milan Křížák, who criticised his country's political system with works such as *Red Touch*, went to prison several times.

The last group of works in this chapter explores the boundaries between 'us' and 'the others' in the current political discourse. To this day, debates on migration perpetuate a racist cliché that Max Beckmann already picked up on in the 1940s: *Afternoon* typecasts an Arab-looking man as a sexual aggressor of white women. Photographs by contemporary artists confront this and similar stereotypes with insights into the everyday life of alleged 'others' – people who have given up their homes, fugitives seeking shelter in a church asylum or trying to gain a foothold in professional life.



# 4<sup>TH</sup> FLOOR



# ART AND LIFE: ART IN EVERYDAY LIFE — EVERYDAY LIFE IN ART

The objects and actions in this part of the exhibition look *Almost Like in Real Life*. The result of artistic examinations of everyday life, they open up new perspectives on familiar objects and events.

Sound objects and artists' records question our common understanding of music. The Fluxus artists Nam June Paik and Joe Jones, who were heavily inspired by the ideas of the composer John Cage, focus on random music in their respective works *Record Shashlik* and *Auto-Music-Player*.

Alison Knowles, Dieter Roth, Christina Kubisch and Albert Mayr help us open our ears to the sound of everyday objects: bottles of schnapps are used to create instruments, waterdrops falling on different materials produce syncopic rhythms, and inaudible data streams are translated into sounds thanks to special headphones. *Circle of Fifths* by Winter & Hörbelt, whose form is based on the music-theoretical model of the same name, encourages visitors to create their own sounds.



Nam June Paik: *Record Shashlik*, 1963/1980

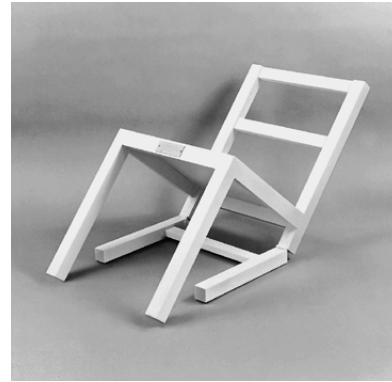
The next part of the exhibition is dedicated to surprising interactions between the aesthetic and the useful: various functional objects such as chairs, tarpaulins, dressmaking patterns or placards have been transformed into works of art. As for the small and inexpensive multiples marketed by the Remscheid-based mail-order company VICE, they were intended to function as 'contemporary art in the home'. Just as the use of plates and cutlery can contribute to culinary enjoyment, the 'use' of art enables us to make aesthetic experiences.

Another group of works reveals the surprising nature of seemingly banal everyday actions and events. In happenings, events and performances, Allan Kaprow, George Brecht and Alison Knowles translate everyday gestures such as eating a sandwich or using a chair into artistic actions, sharpening our awareness for seemingly insignificant events. Other works seem to literally grow out of everyday life itself: Dieter Roth's paintings produce their full aesthetic effect thanks to their state of continuous decay; igniting his painting, Otto Piene lets fire and smoke complete this composition; George Brecht creates an experimental arrangement based on chemical processes; and Daniel Spoerri unravels the beauty of casually arranged paraphernalia from a café visit.

One part of this chapter is devoted to artistic games which, in many respects, reflect our daily interactions with others. Our behaviour is based on rules and agreements: everyone is trying to get the most out of it for themselves, but sometimes teamwork is necessary to achieve a goal. The games developed by Robert Filliou and Takako Saito let us take a fresh look at the 'rules of play' that govern our daily life in the community, while suggesting that at times it is worth reinterpreting them.



Otto Piene: *Yellow Cascade*, 1992/1995



Timm Ulrichs: *The First Sitting Chair (Sitting down for a Rest after a Long Time Standing)* n.d.

EXPERIENCE  
THE ART!

VISITOR  
SERVICES AT  
THE MO

**EXPERIENCING ART –  
HOW DOES IT WORK?**

By observing closely  
Talking to others  
Gathering information  
Getting actively involved.

**OFFERS FOR ADULTS, SCHOOL CLASSES  
AND NURSERY GROUPS**

**Guided tours for adult groups**

Duration: 1.5 hours. Rate: €54 + regular admission fee  
per person (max. 20 participants)

**Creative workshops for school classes**

Talk in the exhibition and hands-on activities in the workshop.  
Duration: 2 hours. Rate: €90 per class

*I As Art – Human portraiture*

In drawing, painting, photo, sculpture and video humans are depicted in various ways. What does an artist's self-portrait reveal – as opposed to the selfies we take every day? How do we use the body to turn into sculptures? Using colour pencils and paper collage, we transform touch-portraits of our own faces into expressive self-portraits.

*Colour As Far As the Eye Can See – Painting creates moods*

In art from classical modernism to Fluxus and contemporary photography, colour is used for various purposes such as making life-like or exaggerated representations or conveying particular feelings or moods. We explore different shades and experiment with gouache colours.

*What You Want – Art in everyday life*

What do I really care about? And what does art have to do with it? Based on the children's and adolescents' interests and questions, we work together with them on the 'most important topics of life'. For this purpose, we are identifying related artworks in the exhibition, which we then discuss in terms of what we want to learn from them, which artistic procedures they use and what connects them to our themes. Finally, we turn our ideas and thoughts into art using stamp motifs.

**Workshops for nursery groups**

The workshops *I As Art and Colour As Far As the Eye Can See* can also be booked for nursery groups.

Duration: 2 hours. Rate: €60 per group (max. 12 children)

**Exhibition talk for school classes**

Talk and small actions in the exhibition.

Duration: 1.5 hrs. Rate: €65 per class

**RuhrKunstNachbarn – A project by the RuhrKunstMuseum**

Free two-day art workshops for school classes in Dortmund and Hagen or Witten. For information and booking, please contact the project office: [ruhrkunstnachbarn@ruhrkunstmuseen.com](mailto:ruhrkunstnachbarn@ruhrkunstmuseen.com)

**Discoverer of Worlds and Mixers of Colours**

Free five-part workshop series around Fluxus and colour for groups of 6 to 8 nursery children.

**More offers by the MO's Art Education Department**

Art courses for children from 4 years, children's birthdays and art workshops for people with dementia and their carers.

**EVENTS***General guided tours*

Sundays 3–4.30 pm

Thu 23.11., 7.12., 14.12., 21.12. and 28.12.2017, 6.30–8 pm

*Almost Like in Real Life?*

Discover, experience and discuss the exhibition with curator Nicole Grothe

Thu 16.11.2017 and 25.1.2018, 6.30–8 pm

Sun 3.12.2017, 2–3.30 pm

*Art break at noon*

Each session, curator Nicole Grothe will address a different aspect of the exhibition.

Wed 29.11., 13.12.2017, 10.1., 14.2.2018, 1.30–2 pm

**Schnittstelle (Interface) 2/2017**

Thu 30.11.2017, 6–9 pm

Event for students and other interested parties: join in, try out, sit down, get up, rest, listen... look at art and just think out loud!

**Didactics laboratory for teachers**

Looking at art, exchanging ideas and trying out creative possibilities.

Sat 2.12.2017: *What You Want – Negotiating art*

Sat 3.2.2018: *I, Us and the Others – Staging identity*

Sat 3.3.2018: *The Formed I – Portrait sculpture by Bernhard Hoetger and Dieter Roth*

11 am–2 pm. Rate: €11, booking required

**Opening *Body in Motion: Sculpture***

Presentation of work by the project participants.

Thu 14.12.2017, 5–7 pm

**Family Sundays at the Dortmunder U****Workshop Art – Open Workshops (for families, teenagers, adults)**

In the ArtActionSpace (4th floor), experience, try out and DIY.

The team of the Art Education Department will provide advice and practical help.

Sun 3.12.2017, 7.1., 4.2., 4.3., 1.4.2018, 2–6 pm.

Free of charge, participation possible at any time.

**Holiday workshops for children and teenagers**

Tue 27.3.2018: *ArtHeads – Portrait sculpture from modelling clay*

Wed 28.3.2018: *Art to Be Packed Up – Printing on backpacks*

Thu 29.3.2018: *Idea Books – Artists' notebooks*

11 am–2 pm. Rate: €8 per workshop, booking required

Meeting point: Reception desk in the entrance area of the

Dortmunder U.

**You can contact the team of the MO Art Education Department at**

mo.bildung@stadtdo.de, +49(0)231 5025236 or +49(0)231 5027791

**IMPRINT****In real life, the following people have contributed to the exhibition:**

Director of Dortmunder U and MO: *Edwin Jacobs*

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

Conservator: *Lisa Schiller*

Registrar: *Anke Enning*

Marketing / PR: *Jasmin Vogel, Regina Selter*

MO Art Education Department: *Regina Selter (Head), Barbara Hlali, Gabriele Gabert, Tabea Nur and the team of art mediators*

Assistance MO: *Angelika Kaupert*

Technical staff Dortmunder U: *Uwe Gorski (Head) Oliver Okunick, Markus Köhler, Timo Kruck, Pia Sander, Detlev Olszewski, Jennifer Orzechowski, Carla Preugschat*

Administration Dortmunder U: *Andrew Kunter (Head), Uwe Mars, Katja Ehrenfried, Stefanie Schumacher, Angela Friedenberger, Silke Obijou, Angela Schmitz*

Trainee: *Frauke Drewer*

Graphic design and layout: *labor b designbüro*

Photographer: *Jürgen Spiler*

Arthandling: *Cultural Services, Dortmund*

as well as our service staff, the house technicians, the cleaning crew and many more.

### Opening hours

Tue + Wed, Sat + Sun 11 am – 6 pm

Thu + Fri 11 am – 8 pm

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  
prearranged school visits.

Groups with more than  
12 people are kindly asked  
to book their visit.

### The gift that keeps on giving

The admission ticket to the MO  
Collection is valid until the end of  
December of the same year and  
includes entrance to the Museum  
of Art and Cultural History  
and the Brewery Museum. Visit  
the MO as often as you like.

### Entrance

€5 / 2.50 (concessions)

Admission free for children  
under 18 years of age.

### Museum Ostwall im Dortmunder U

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museumostwall

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Anatol: *Untitled (Steel Table)*,  
1969

© VG Bild-Kunst, Bonn 2017:

Max Beckmann: *Afternoon*, 1946

Max Beckmann: *Self-Portrait  
with Cigarette*, 1947

Otto Piene: *Yellow Cascade*,  
1992/95

Germaine Richier:

*Mante religieuse*, 1946

Timm Ulrichs (\*1940): *The First  
Sitting Chair (Sitting down  
for a Rest after a Long Time  
Standing)* n. d.

© Mark Dion 2017:

Marc Dion: *The Great Munch  
Bug Hunting*, 1993

© Courtesy Adrian Paci and  
Galerie Peter Kilchmann, Zurich:  
Adrian Paci: *Back Home I–IV*,  
2001

© Dieter Roth Estate, Courtesy  
Dieter Roth Foundation and  
Hauser & Wirth 2017:

Dieter Roth: *Self-Portrait  
as a Hole*, 1972

Dieter Roth: *Small Sunset*, 1972

Dieter Roth: *Schokolade-Objekt  
(Schokoladenpuppe)*, 1969

Cover photo:

© Andreas Langfeld, 2017:  
Andreas Langfeld: *Untitled*  
(from the series *Status*, 2013)

Dortmund 2017

RUHR KUNST MUSEEN



WDR



Stadt Dortmund  
Kulturbetriebe



