



DORTMUNDER U
ZENTRUM FÜR KUNST
UND KREATIVITÄT



Visitor's Booklet

ShiftChange

FROM AMATEUR ART (BY MINERS)
TO CONTEMPORARY ART

4. May – 12. August 2018

Art & Coal

An exhibition project from
the RuhrKunstMuseen

Preface

Art & Coal

When coal production in Germany ceases in 2018, its loss will spell more than just the end of a major industry sector: It also turns the page on a 150-year history that profoundly impacted the Ruhr region, the way the people living here see themselves and the emergence of its unique art and cultural landscape. The RuhrKunstMuseen has commemorated this significant break with a joint exhibition project. Not only does it raise the question of the event's cultural dimension, it also reflects on the genesis of the buildings whose history is so closely entwined with industrialisation in the region.

Seventeen RuhrKunstMuseen institutions have taken the fossil-fuel phase-out as an opportunity to mount the largest multi-city exhibition project that has ever been implemented on this topic. From May to September 2018, artistic positions with various approaches to coal as a subject matter will be shown simultaneously in thirteen cities across the entire region. Museum Ostwall (MO), as part of this museum network, is showing the exhibition »Art & Coal: ShiftChange. From Amateur Art (by Miners) to Contemporary Art«.

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Exhibition plan

Level 6

[A] [B]

Leonie Reygers

[C] [D]

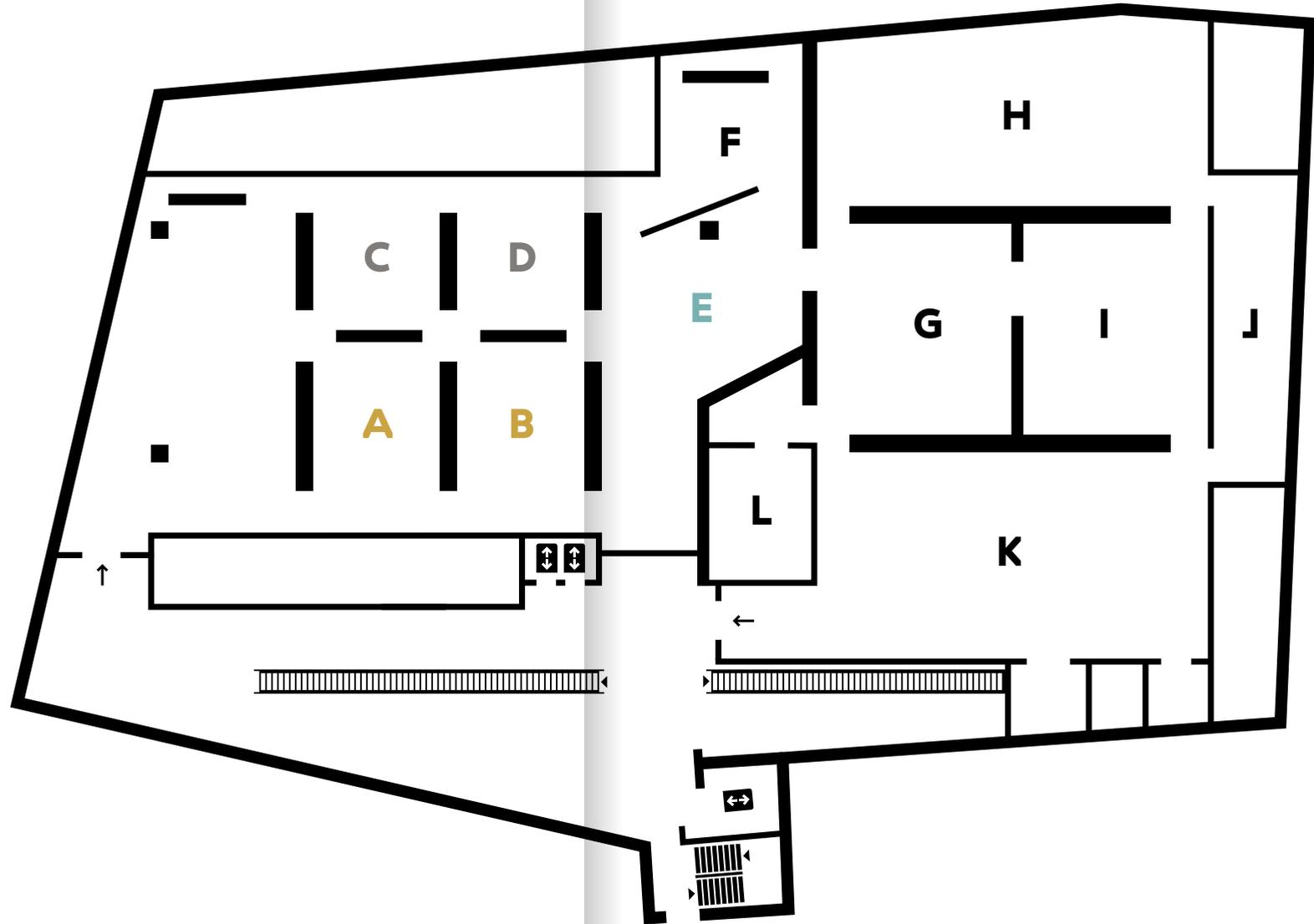
Amateur art (by miners)

[E]

Transition / KohleKreativRaum

[F] [G] [H] [I] [J] [K] [L]

Art & coal in the present day



Operating coal mines of the 1950 / 60s in Dortmund

Mining flourished in Dortmund, as with many other Ruhr region cities. The coal mine map shows some of the operating Dortmund mines that had already begun to decline by the late 1950s:

	1953 / 54	1959 / 60	ceased operation
Dortmunder Bergbau AG (formerly GBAG)			
Germania, Dortmund-Marten	x	x	1971
Zollern I / III, Dortmund-Kirchlinde	x	-	1954
Zollern II / IV, Dortmund-Bövinghausen	x	-	1955
Minister Stein, Dortmund-Eving	x	x	1987
Fürst Hardenberg, Dortmund-Lindenhorst	x	-	1960
Hansa Bergbau AG (formerly GBAG)			
Hansa, Dortmund-Huckarde	x	x	1980
Westhausen, Dortmund-Bodelschwingh	x	-	1955
Adolf von Hanseemann, Dortmund-Mengede	x	-	1954
Adolf von Hanseemann, Schachanlage Gustav, Dortmund-Oestrich	x	x	1967
Harpener Bergbau-AG			
Gneisenau, Dortmund-Derne	x	x	1985
Dorstfeld 1/4, 2/3 und 5/6, Dortmund-Dorstfeld	x	x	1961/62
Oespel, Dortmund-Kley	x	x	1962
Hoesch Bergwerks AG			
Kaiserstuhl I (Westfeld), Dortmund	x	-	1955
Kaiserstuhl II (Ostfeld), Dortmund	x	x	1966
Gewerkschaft Gottessegen (VEW)			
Gottessegen, Dortmund-Löttringhausen	x	x	1963

Source: Gabriele Unverferth / 30 March 2018

The exhibition: What it's about ...

Amateur art by miners experienced a heyday in the 1950s in the Ruhr region: unions and the mining industry promoted the creative work of hard-working colliers. The new cultural policy gave the miners the opportunity to pursue their artistic inclinations and present their works to the general public.

But it wasn't just employers and trade unions that took an interest in amateur art – it was also admired by Dr Leonie Reygers, the founding director of the Museum am Ostwal. She collected art by artists with no formal training, exhibited it, worked as a juror at the factory exhibitions organised by Hoesch Werke AG (the so-called »hobbyhorse tournaments«), and founded the first children's painting studio in a German museum.

The district's amateur art forms a kind of parenthesis for the exhibition: The first part connects the Museum am Ostwall and the ambitions of its founding director with the mining industry and trade unions' promotion of culture. This fresh look at international amateur art (particularly that of the 1950s and 1960s in the Ruhr region) shows once again the open and creative »Zeitgeist« of those years.

Coal, mining and the region's transformation processes still inspire many artists to this day, so the second part of »Shift-Change« presents current artistic and creative endeavours on the same topic. Thus the exhibition reflects the broad spectrum of artistic activity around »coal« from the past to the present.

The founding director of the Museum am Ostwall and amateur art (by miners)

In the 1950s, Dr Leonie Reygers (founding director of Museum am Ostwall) built a collection centred around naïve art as part of the art of the 20th century. Her commitment to this artistic development was linked to the guiding principle of promoting creativity and education for everyone. Emerging parallel to Leonie Reygers's interest in the Ruhr region was a new generation of art-producing laymen from among the labourers and employees of the mining industry. A common educational philosophy served as a connecting thread between the promotion of amateur art among miners and Leonie Reygers's understanding of the museum.

The first part of the exhibition [A, B, C, D] sheds light on the cultural »Zeitgeist« of those years with historical documents and photographs, classic naïve works and works by amateur miner artists of the day.

Dr Leonie Reygers and the 1950 / 60s

[A]

The Museum am Ostwall was built in 1947 following a cultural-political resolution by the Dortmund City Council, from the ruins of the former Museum of Art and Cultural History. Subsequent years saw Leonie Reygers's dedication turn the institution into a new museum of modern art. Reconstruction of the museum (from 1954 to the end of 1956) took place in several stages. The first exhibition opened in 1949 with works from the Dortmund Artists' Association. In 1952 the museum realised, among other things, innovative reading and exhibition rooms, a cabinet for small exhibitions and a new west wing towards the building's garden. Reygers pursued her holistic understanding of the museum in equipping the museum rooms with a cosy combination of new design, delicate colours, sculptures, indoor plants and fine art. She developed an institutional programme that showed sculpture, painting and graphic arts, but also injected exhibitions with a lively and discussion-stimulating mix of arts and crafts, industrial design and arts education. Her great interest in folk and amateur art found expression in various exhibitions including »Maler des einfältigen Herzens«

(Painters of the Simple Heart, 1952), »Kinder zeichnen und malen« (Children Draw and Paint, 1953), »Amerikanische Primitive — Laienmalerei vom 17. bis 20. Jahrhundert« (American Primitives: Amateur Painting from the 17th to the 20th Centuries, 1954 / 1955), »Eskimo-Plastik aus Kanada« (Eskimo Sculpture from Canada, 1957), »Primitive Bildwirkereien aus Ägypten« (Primitive Tapestries from Egypt, 1962), and »Sonntagsmaler aus Jugoslawien« (Sunday Painters from Yugoslavia, 1963 / 64). Leonie Reygers's interest in amateur art was rooted in her fundamental commitment to promoting creativity and education for everyone. Encouraging creativity among children was also a matter of particular importance to her, and in 1961 her institution set up the first children's painting studio in a German museum.

Leonie Reygers's commitment is also reflected in her interest in regional, amateur artist miners and her work as a juror for »hobbyhorse tournaments« — the factory exhibition showing work by employees at the company Hoesch Werke AG. She was invited to jury the »hobbyhorse tournaments« in 1962 and 1965.

In 1965, the artwork »Fronleichnamprozession im Sauerland« (Corpus Christi Procession in the Sauerland) by Dortmund-based amateur artist and miner Franz Klekawka won first prize. Hoesch Werke AG donated the picture to the Museum am Ostwall. Franz Klekawka describes the genesis of his picture and his connection to the Museum am Ostwall in the article »Papas Bild hängt im Ostwall-Museum« (Papa's Picture Hangs in the Ostwall Museum), printed in the Hoesch Werke AG factory magazine »Werk und Wir« (Factory and Us).

Naïve art From the Museum Ostwall collection

[B]

Leonie Reygers brought naïve art from Paris to the Ruhr region. In 1952, she curated the first exhibition on »classic« naïve art entitled »Maler des einfältigen Herzens« (Painters of the Simple Heart) with works by French autodidacts including Henri Rousseau, Séraphine Louis, André Bauchant, Camille Bombois and Louis Vivin.

In the 1920s, Paris-based art dealer Wilhelm Uhde discovered these painters without formal training and recognised their significance for the artistic avant-garde. The press proclaimed the show at Museum am Ostwall one of Dortmund's most important post-war exhibitions.

Séraphine Louis [B]

French artist Séraphine Louis spent her childhood as a shepherdess in rural Arsy and later moved to Senlis, where she made her living as a cleaner of private households. In 1912 she entered the service of art historian and collector Wilhelm Uhde, who discovered and promoted her as a painter.

Her paintings are only superficially reminiscent of floral still lifes. Their plants seem to take on a life of their own and recall paradisiacal vegetation that spreads across the entire picture plane. Séraphine Louis painted her pictures almost exclusively with the household lacquer Ripolin, a difficult-to-use material.

André Bauchant [B]

André Bauchant was the son of a French gardener and followed his father's footsteps in his choice of career. He served in the military between 1914 and 1918 and worked as a cartographer, where he attracted notice for his meticulous drawings. Encouraged by his superiors, he began to paint in 1916. The first pictures with historical and mythological themes are testament to his interest in history and intensive reading. Later pictures focus on the landscape and an abundance of flowers and plants. Characterised by their flatness and pale colouring, his paintings recall murals of the early Italian Renaissance.

Carl-Christian Thegen [B]

After a butcher apprenticeship, 19-year-old Carl-Christian Thegen joined the circus Belli in 1902, where he performed as a clown. Between 1918 and 1939 he worked occasionally as a butcher, agricultural worker, fairground assistant and animal keeper at Tierpark Hagenbeck, a zoo near Hamburg. He started painting in 1933. Leonie Reygers purchased his paintings for the collection in the context of the »Painters of the Simple Heart« exhibition. Thegen's paintings show imagery from his environment in the circus and fairground rendered with bright colours and loose brushstrokes, giving the pictures a lively, cheerful feel.

Ivan Rabuzin [B]

Ivan Rabuzin grew up in impoverished conditions with nine siblings. His father was a miner. Rabuzin attended elementary school for four years and trained as a carpenter. In 1944, he began drawing figures and landscapes. He worked as a carpenter in Zagreb and attended evening drawing courses there. In 1948 he devoted himself almost completely to painting and made it his full-time profession after 1962.

Rabuzin primarily painted fantastic landscapes. His serene works are characterised by their pastel colour scheme and balanced composition of foreground, middle- and background, as well as their use of the geometric shape of the circle.

Recklinghausen and the promotion of amateur art by miners

[c]

Franz Große-Perdekamp and Thomas Grochowiak, directors of the Kunsthalle Recklinghausen, recognised the potential of the new amateur art early on.

The city and the works council of the Recklinghausen coal mine Zeche König Ludwig began supporting the Ruhrfestspiele theatre festival in Recklinghausen from 1946 onwards. Their intent was to enable workers and employees to participate in cultural heritage. The Ruhrfestspiele reflected the close cooperation between trade union and industry with regard to the promotion and organisation of meaningful, cultural leisure time.

Thomas Grochowiak visited the exhibitions of artwork by miner artists at their mines and exhibited selected works at the Kunsthalle Recklinghausen. In doing so, he made their work visible and accessible to a public beyond the exhibition areas at wages halls or factory buildings and also offered them a place to meet and exchange ideas. He organised numerous exhibitions of naïve art and works by untrained amateur artists from 1953 onwards. One particularly noteworthy example is the 1963 exhibition »Laienkunst im Ruhrgebiet« (Amateur Art in the Ruhr Region), which he curated in the context of the 17th Ruhrfestspiele Recklinghausen. Like Leonie Reygers, Thomas Grochowiak was also one of the jurors for the Hoesch Werke AG »hobbyhorse tournaments« in 1965. Former miner Hans Koehn won first prize for his painting »The Castle« at the 1958 exhibition; Grochowiak saw the picture and persuaded Koehn to loan the work to the Kunsthalle Recklinghausen.

Grochowiak was part and co-founder of the »junger westen« (young west) artist group along with Gustav Deppe and others; like most group members, he made his own artwork incorporating imagery from his industrial surroundings.

Amateur art by miners in the Ruhr region

[c] [D]

Amateur art by miners experienced a heyday in the 1950s in the Ruhr region: unions and the mining industry promoted the creative work of hard-working colliers. Their intent in promoting amateur art was to contribute to the formation of a specific Ruhr region identity and to draw various guest workers into a sense of community-building. Key unions, institutions and industrial associations for the advancement of art-creating labourers and employees of the mining industry included, among others, the Association of Friends of Art and Culture in Mining e. V. (VFCK), the Ruhrfestspiele and its accompanying exhibitions in Recklinghausen, the culture departments at Hoesch Werke AG and Gelsenkirchener Bergwerks-AG Dortmund Group (GBAG). They organised a broad cultural programme consisting of exhibitions, lectures, events, and work groups promoting arts, crafts and visual arts. Factory magazines such as »Werk und Wir« (Factory and Us) from the Hoesch Werke AG Dortmund, the »Werks-Nachrichten« (Factory News) put out by the GBAG / Dortmund Group or the magazine »Der Anschnitt. Zeitschrift für Kunst und Kultur

im Bergbau« (First Cut: The Magazine for Art and Culture in Mining) by the VFCK encouraged employees to submit their hobby-made artworks to calls for entry and to participate in factory exhibitions.

Amateur artists in the area worked closely with subject matter pertaining to their working and living environment. The (in some cases) idealised portrayals were figurative in nature. Representations of mineworkers' settlements, family and company celebrations or workplaces below and above ground give insight into everyday life and customs of the region. Scenic idylls and smouldering blast furnaces show the predominant contrasts of their lifeworld.

But for all their thematic similarities, the amateur artists chose very individual, artistic forms of expression in the painterly and sculptural realisation of their works.

»Is there still such a thing as these unspoiled, true Sunday painters like the kind you used to find in Paris? We have set off in search of them, keeping a lookout in coal mines, steel mills, factories, offices and in many other workplaces in the Ruhr region. [...] Anyone who thinks about worthwhile free time activity should be thrilled to know that a great many people in the Ruhr region know how to make the most of their leisure hours and spend them in a meaningful way«

Thomas Grochowiak

Erich Bödeker [C] [D]

Erich Bödeker was a miner at a Recklinghausen colliery until 1959 and began crafting wooden and concrete sculptures only after his early retirement. These works are distinguished by a reduction of representation to the essentials, with a sculptural formal language expanded by everyday materials and found objects. Bödeker's choice of figurative motifs draws inspiration from cultural events of the day, the everyday world of life and work, or even religious narratives. His art is almost always delivered with a humorous »wink« at the viewer.

Franz Brandes [C] [D]

Franz Brandes, a hewer, started painting with oil paint in 1953 and devoted himself completely to painting after his retirement in 1967. His paintings offer depictions of work and industrial landscapes, while later works show leisure motifs. Portrayals of his job at the Zeche Zollern coalmine appear often in his work. His painting »Schwäne und Enten vor der Zeche Zollern II/IV« (Swans and Ducks in front of the Zollern Coalmine II/IV) was painted after a photograph by factory photographer and bridge overseer Heinrich Hüge. Both the photograph and the painting offer an idyllic view of the industrial landscape.

Max Valerius [C] [D]

Dortmund-based amateur artist Max Valerius worked as a hewer, blasting specialist and weather man at the Dortmund coalmine Zeche Zollern I/III. Valerius was also heavily involved with the union in addition to his activity as an artist, and his various tasks left him limited time for his creative pursuits. Valerius has been described as a »raw Expressionist« on account of his expressive brushwork and impasto paint application.

Klemens Schliesing [C] [D]

Dortmund-based Klemens Schliesing had dreamed of becoming a professional painter since childhood, but was unable to fulfil his dream. Instead he worked as a miner until his retirement while never wavering from his artistic passion. He mastered felt-tip drawing, for which he quickly became known. Schliesing was a true regional painter; his motifs remained faithful to his region — to the long expanse of coal mines and factory chimneys, cooling towers and dumps that dominated the Ruhr region.

Karl Hertmann [C] [D]

Karl Hertmann worked as a miner. His pictures often reflect the hobbies he enjoyed in his free time, which he liked to spend in the garden and with his bees. Karl Hertmann found his Eden in the allotment garden. He saw painting as relaxation and avoided painting his work underground. *»If you see every day how a miner has to struggle for his wages, I would not have been able to paint a good picture. I just wouldn't enjoy it. A picture that I paint should be relaxation for me.«*

Friedrich Gerlach [C] [D]

Friedrich Gerlach worked as a hewer at a colliery in Herten. He drew his motifs from dreams and visions outside of the real world of work. In his imagery, people seem to lose themselves in landscapes or dark spaces that reflect the uniqueness of the Ruhr region. *»In years of hard work and after arduous beginnings, I wrote down everything that seemed interesting to me about goings-on in the world, and later on it occurred to me to illustrate my own books. I enjoyed it, so I starting painting smaller flower pieces and landscapes ...«*

Saint Barbara [E]

Saint Barbara has been one of the best-known and most popular sisters and patron saints of the Roman Catholic and Orthodox Churches since the 14th century. According to legend, she was imprisoned in a tower and heroically endured the tortures inflicted on her for her conversion to Christianity.

Her help and protection is sought above all by vocational groups such as carpenters, electricians, mountain and smelting workers. The worshiping of Saint Barbara by miners has been an Upper Silesian tradition since the 19th century, but the influx of refugees and resettled persons from these regions has made it increasingly widespread in the Ruhr region as well. In the 1950s, the »Association of Friends of Art and Culture in Mining e.V.« (VFCK) recognised the identity-reinforcing value of this tradition and promoted it in the Ruhr region. The classic attributes of Saint Barbara are the church tower and the goblet; among miners, the latter is replaced by a miner's lamp. Saint Barbara's traditional remembrance day is the 4th of December.

**»Lend protection to those sheltered
in the mine's earthen womb,
list', Barbara, great lady,
to your loyal squires.
For heavy work we go
down the dark shaft
Protect us in the deep night
of the mine.«**

Excerpt from a mining song

The transition – the (artistic) past and present of coal

You can also take time to make art of your own in the KohleKreativRaum, or »coal creative space« [E], in the transition between the two parts of the exhibition: between the historical area showing amateur art by miners, the history of the museum, and contemporary art.

Gabriele Nasfeter [E]

Gabriele Nasfeter's »Lichtschächte« (Light Shafts) series offers an abstract rendering of the dark corridors of the coal mine shafts with loose brushstrokes. In the contrast between light and dark, she offers a transition to the contemporary art area of the exhibition and marks a turning point from the realistic representations by amateur artists to contemporary positions addressing »coal« as a subject matter.

Mikhail Karikis & Uriel Orlow [F]

The video work »Sounds from Beneath« by artists Mikhail Karikis and Uriel Orlow shows images of a barren, charred slagheap landscape. Using sonorous vocal tones, the former miners lend the »Sounds from Beneath« (the already silenced sounds »underground«) a voice. Sounds evoke the past acoustically. Images of the slagheap and close-ups of faces charge words spoken in chorus such as »shovel«, »hammer«, »fire« and working noise such as that of machines, hammers, and chopping with emotional power.

Art & coal in the present day

Contemporary artists also deal with »coal« as a subject matter and material for their work. The second part of the exhibition [F, G, H, I, J, K, L] features different contemporary positions that highlight this artistic diversity. The artworks take up themes such as materiality, personal references, an in-depth look at one's own autobiography or sites heavily influenced by mining. Others delve into social and political issues, look at the future of energy- and creativity processes or use »coal« as a material on a purely conceptual level. Contemporary artworks offer novel approaches to and perspectives on »coal« as a topic and enable the viewer to see it in a new way.

Andreas Gursky [G]

Andreas Gursky commemorates the mining industry and the Ruhr region with the monumental, nearly wall-filling photograph »Hamm, Bergwerk Ost« (Hamm, East Mine). The photograph was taken in the last coking coal mine in the eastern Ruhr region. The viewer finds him- or herself in the pit-head baths, where miners store their plain clothes and work clothes in baskets installed under the ceiling whenever they go into the mine or end their workday. Gursky uses the mass of various garments as a compositional element for the overwhelming »all-over« look of the piece. But what he depicts is not reality — Gursky is very adept at digitally editing individual images and assembling them into new visual worlds.

Marcus Kiel [G]

Like Andreas Gursky, Bochum-based artist Marcus Kiel also deals with Ruhr mining industry sites. In the wall work »Drunter und Drüber« (Haywire), Kiel compiles the miners' textile remnants: Used industrial rags from the Ewald colliery in Herten are composed to form a large, abstract wall installation. Each rag has a unique patina from individual use by its former owner. An overall view of the wall reveals an »all over« texture that strikes a parallel to the pithead bath clothes in Andreas Gursky's photographic work.

Mohau Modisakeng [H]

Hard coal from Germany is no longer profitable due to high production costs, in contrast to other countries like China, Russia, the US and South Africa. Importing it seems to be the (short-term) solution. But what are the working conditions for labourers in the producing countries?

South African artist Mohau Modisakeng poetically explores the situation of miners in South Africa in his ten-minute video work »To Move Mountains«.

Eva Gronbach [H]

Artist and fashion designer Eva Gronbach uses textile mining relics in her installation »Was vergeht, was bleibt, was entsteht« (What passes, what remains, what emerges). The installation, a female figure in a couture dress made of heavy miner's clothing, is reminiscent of Saint Barbara, the patron saint of miners. Gronbach's artistic interpretation is one of the few works dealing with the female figure in male-dominated mining, and the questions she asks in the title of the work are not only fundamental questions of structural change, but also of the fashion world: What value can places and materials have for us in the future when their original purpose is gone? What new processes are triggered by their conversion into something else?

Alwin Lay [H]

The well-known »Rekord«-brand brown coal briquette plays the starring role in the photo work »Kohle auf Papier / Coal on Paper« by artist Alwin Lay. Similar to documentation images of an exhibition, Lay's photograph shows a coal briquette painted white on a small pedestal; apart from the colour of the briquette there is nothing unusual about it at first glance, but the viewer quickly wonders: is this a photograph of a work of art or is the photograph itself a work of art?

The work »The Black Pine II« is similarly enigmatic. The photograph shows — as if in a gallery or a museum — a charred pineapple under a glass case on a pedestal. But the pineapple is only present as an outer shell; its burning to coal preserved only the shape of the fruit. In both works, (and with a wink to the viewer) Lay plays with the intuitive expectation of what we think we see in the museum context.

Alicja Kwade [H]

Artist Alicja Kwade challenges our perception of value. The work »Kohle (1T Rekord)« (Coal (1T Rekord)) could be seen as a literal interpretation of »mined gold«, the colloquial term for coal. Gilded lignite briquettes from the East German coal brand »Rekord« are stacked neatly on a wooden pallet. The combination of gold and charcoal brings two different treasures of the earth together. Kwade's work offers a multi-layered reference to unequal value — purity vs. dirt or timelessness vs. the past.

In her work »Die Trinkenden« (The Drinkers), 12 white porcelain figurines squat devoutly around a heap of nearly two tons of ground hard coal and seem to draw from it as though it were life-giving water. The use of coal alludes to the industrial history of the Ruhr region, where the substance was long considered a lifeblood.

Reiner Ruthenbeck [I] [K]

Artist Reiner Ruthenbeck makes personal use of the material ash / slag on a conceptual level. In his so-called »ash piles« body of work from the early 1970s, his choice of material was governed primarily by conceptual and sculptural issues such as the geometrical, basic figure of the cone shape and less the symbolic, narrative value of the material itself. Ruthenbeck's crossing of straight iron square tubes with the conical slagheap challenges the viewer to question the sculptural body and its impact on the surrounding space.

Adriane Wachholz [J]

Artist Adriane Wachholz says of her work »Our elements«: *»The work is based on the ancient four-element doctrine, which states that all being is created from the four basic elements of fire, water, air and earth. For each element, four examples from the history of art and culture have been selected and transferred to drawings. The interpretations are now in a mineral solution. The paper's wood substances are given over to the natural decay process in the form of silicification and transformed back into nature as stone over a period of some 100,000 years. The graphite drawings, on the other hand, are made of carbon and are preserved. The transformation from paper to stone is at the same time a journey through time, because we look to the future and evoke pictures of the past.«*

Nora Schattauer [J]

Nora Schattauer on her work with carbon paper: *»The carbon paper allows me to draw into an unseen space. The indirect procedure opens a second level; carbon particles are transferred to the underlying drawing paper with the tip of a metal pin. In allowing the drawing matter to emerge through the action, the materiality remains present in the line. [...] I see the carbon paper as potential; it is coal in its maximum thinness. The empty lines left behind in the carbon paper remain as a condensation of the drawing process — the gaze is focused on the unique character of the line; it has to do with states of development and involvement, which continue in repetitions.«*

Short documentary portrait
(as part of the Dortmund University of Applied Sciences and Arts film project)

Freiheitsgrade – Die Linien von Nora Schattauer (Degrees of Freedom – Nora Schattauer's Lines) 3:18 min.

The short portrait »Degrees of Freedom« gives insight into the carbon paper »blind drawings« (drawing without looking) by artist Nora Schattauer.
By Jannis Bach and Christian Lütnant
16.9.2018

Erich Reusch [J]

Coal in its lightest form: the pigment cube by Erich Reusch is a kinetic-electrostatic object that can be influenced by friction. The juxtaposition of hard, sharp-edged Plexiglas and the fine coal dust highlights the tense contrast between dynamic and static. The object moves through the fragile coal dust and the concrete shape of the cube between material and immaterial character.

Rozbeh Asmani [K]

Rozbeh Asmani deals artistically with the aesthetics of capitalism. The »Colourmarks« body of work stems from his research on colour trademarks registered with the German Patent and Trademark Office (ongoing since 2009). He visualises companies' exclusive use of colours for their corporate identity and its influence on our collective memory. Just one look and we not only remember the brand context, but also the time and circumstances of our encounter with these goods and services.

The mural »Himmelblau« (Sky Blue) and a series of screen prints showing gas stations illustrates the use of the colours by major oil companies as protected by trademark law.

Sixteen coal briquettes in a bundle are registered as a three-dimensional form at the Trademark and Patent Office. The second-largest German energy supplier has legally secured this trademark. Rozbeh Asmani appropriates this form in his cast works. The sculptures were cast from »FGD gypsum«, which German brown and hard coal power plants shed during the desulphurisation of waste gases. They were then coated with »liquorice extract«, the black gold that comes from the natural juice of liquorice root and thrives best in the hot soil of Iran, the artist's homeland. Rozbeh Asmani's use of these materials offers a wry commentary on the geopolitical situation of fossil raw materials.

Stephanie Brysch [K]

Stephanie Brysch's collage »Unter Tage« (Underground) brings together the most diverse figures in the European comic world, which the artist cut out of various comic books: »*The figures are all together beneath the earth's surface. They descend, try to find their way through sometimes narrow shafts with various light sources and encounter many industrious workers very deep in the ground.*

Similarities emerge when collecting and sorting the figures, which in turn point to human activities and characteristics.

For the book object »Die alten Zechen an der Ruhr« (The Old Coal Mines on the Ruhr), I used a scalpel to remove collieries from a book of the same name by Gertrude and Wilhelm Hermann. If the front and back of a page were printed with collieries in the same places, then I had to decide on one side or another. The excised mines remain connected to the book through a special cutting technique, but grow out of the sides and besiege it. This highlights the perception of the mines as sculptures in the landscape.«

Achim Mohné & Uta Kopp [K]

»Was bleibt ist die Zukunft« (What Remains is the Future) is the title of a photograph by the artist duo REMOTEWORDS, a project by the two artists Achim Mohné and Uta Kopp. They experiment with spatial and temporal intervals in the medium of photography, among other things. Working in the tradition of Land Art, they put (as one sees here on the roof of the Lohberg coalmine in Dinslaken) sometimes humorous, sometimes thoughtful messages on the roofs of buildings. The messages are viewed digitally as »aerial view messages« and disseminated with a delay by satellite services such as Google Earth or other satellite maps. In this way, Mohné and Kopp's work plays on the digitisation of our senses and the loss of closeness and transparency.

Rirkrit Tiravanija [K]

Performance artist Rirkrit Tiravanija defines art as the interaction and dialogue between many — as a product of many people working together, so to speak. The ping-pong table with »Morgen ist die Frage« (Tomorrow is the Question) lettering affords a glimpse into the future. What will become of the abandoned colliery sites? What survives for posterity? How has the structural change affected the region? Tiravanija's ping-pong table invites visitors to play on it, to become active, to participate in the artwork and bring it to life.

»Coal«-related films by students at the Dortmund University of Applied Sciences and Arts in the Filmbox

[L]

A programme of short films by students enrolled in the »Film & Sound« course at the Dortmund University of Applied Sciences and Arts. Conceived and realised in the winter semester of 2017/18 as part of the »Miniatures Fiction« and »Documentary Miniatures« classes headed by Prof Sandra Hacker and »Scenic Film — Camera and Light« led by Harald Opel.

Zappenduster (Grim)

Ruhr region, 1956: Horst and his friend Jupp dream of becoming mining overmen. But a serious accident leaves nothing as it was before...

25:00 min.

A film by Philip Schafferhans (director), Tim Kaszik (camera), Jascha Loos (production), Simon Hütt, Johann Ott (original sound and sound design)

with Juri Senft, Paul Stepek, Peter Kotthaus, Nicole Johannhanwahr, Christine Kroop, Clara Bowen
short feature film, Cinemascope 2:39:1, 2018

Neue Liebe (New Love)

For Ernst, a miner, the loss of his job also means losing his true love. Can he ever fall in love again?

1:30 min.

A film by Phil Janßen (director), Marcel Mazurek (camera), Henning Großmann (original sound and sound design), Robert Marx, Erik Leibfritz (production), Simon Lütkehaus (light)
with Markus Richter

short feature film, Cinemascope 2:39:1, 2018

Feierabend (Call It A Day)

Miners at the Prosper Haniel colliery in Bottrop are calling it quits for the coal mining sector. Sascha Hippler is one of them.

10:00 min.

A film by Christian Lütnant (director), Moritz Scheffler (camera), Daniel Bärig (sound)
short documentary, 16:9, 2018

Geschichten aus der Zukunft (Stories from the Future)

Ruhr region people from various generations speak about the past, present and future of their homeland.

5:00 min.

A film by Marcel Mazurek and Benjamin Weu (directors), Lisa Gras (camera), Robert Marx (production)
short film, 16:9, 2018

Breaking News 1

Mysterious events in the Ruhr region. A teaser for the virtual reality video »Du und die Zukunft« (You and the Future).

1:00 min.

Teaser, 16:9, 2018

Gold der schwarzen Teufel (Black Devil's Gold)

This film tells the story of coal mining and its consequences from nature's perspective.

7:00 min.

A film by Beatrice Aline Fischer (director, camera, editor), Johann Wurz (camera), Bal-Aton Bori (sound design)
experimental film, 16:9, 2018

Hinterm Horizont (Behind the Horizon)

Three different life plans, linked by the dawn of a new future.

2:00 min.

A film by Henning Schmidt (production, director) Lukas Scheffler (camera), Stina Nies (set design)
Experimental film, 2:39:1, 2018

Mad in Gelsen

Between genius and the Ruhr Valley. A conversation with two artists from Gelsenkirchen: Krischan Jan Wesenberg (music producer) and Norbert Labatzki (musician).

12:00 min.

A film by Lars Matura
short documentary, 16:9, 2018

Breaking News 2

Mysterious events in the Ruhr region. A teaser for the virtual reality video »Du und die Zukunft« (You and the Future).

1:00 min.

Teaser, 16:9, 2018

Exhibited from 24th September to 25th September 2018 at kiU (1st floor / Dortmund U):

Du und die Zukunft (You and the future)

Here you yourself become the bearer of hope in a dystopian future.

10:00 min., VR
16:9, 2018

A project by Nils Elis (research, set audio, sound editing, equipment), Jan Theurich (screenplay, director, graphic design), Florian Dick (script, editing, colour correction), Hennink Schulte (screenplay, camera, production, animation)

Imprint

Those involved in the exhibition include:

Director of the Dortmund U and the MO:

Edwin Jacobs

Curators: Regina Selter, MO Deputy director;
Karoline Sieg, MO Research assistant; Caro Delsing,
Guest curator

Editing: Regina Selter and Karoline Sieg

Texts: Regina Selter and Karoline Sieg, as well as
artist statements and extracts from catalogue
contributions by Katja Knicker and Bernd Fesel

Conservator: Lisa Schiller

Translation: Keiki Communication, Berlin

Registrar: Anke Enning

Marketing / PR: Jasmin Vogel, Katrin Pinetzki in
cooperation with Ruhr Tourismus GmbH, Culture
Department under the direction of Müjde Wormit

MO art mediation: Barbara Hlali, Gabriele Gabert,
Tabea Nur and the team of art mediators

MO assistant: Angelika Kaupert

Dortmunder U technical support:

Uwe Gorski (director), Oliver Okunick, Markus Köhler,
Timo Kruck, Detlev Olszewski, Jennifer Orzechowski,
Carla Preugschat

Dortmunder U administration: Jennifer Falkenroth
(director), Katja Ehrenfried, Claudia Friedrichs, Patricia
Helbig, Angela Friedenberger, Silke Obijou, Indra Wolf

Graphic design and layout: laborb designbüro and
Studio 38

Art handling: Kulturelle Dienste, Dortmund
Stephan Karass

**as well as our service staff, the building services,
the cleaning team and many others.**

Lenders:

The artists
LWL-Industriemuseum, Westphalian State
Museum of Industrial Heritage, Dortmund
Kunsthalle Recklinghausen
Museum für Kunst- und Kulturgeschichte
(Museum of Art and Cultural History), Dortmund
galerie neugerriemschneider, Berlin
Olbricht Collection, Essen
Atelier Gursky, Cologne
Haus N Collection, Kiel / Athens
Galerie Sprüth Magers, Cologne
Kunstmuseen Krefeld
Neues Museum Nuremberg
WHATIFTHEWORLD, Cape Town (South Africa)
Ruhrmuseum, Essen
Bergbau-Archiv (montan.dok) and
Bergbau Museum, Bochum
Federal Archives of the Federal Republic of
Germany, Berlin
Dortmund City Archive
ThyssenKrupp company archive, Duisburg
as well as private lenders (Albert Lütgenau,
Marie-Luise Körber, Johannes Stüttgen)

**The exhibition will be accompanied by a catalogue,
to be published by Wienand Verlag as of July 2018**

A RuhrKunstMuseen exhibition project
under the direction of Ferdinand Ulrich,
coordinated by Thomas Hensolt and Team.

Opening hours

Tue + Wed, Sat + Sun 11am – 6pm
Thu + Fri 11am – 8pm
Holidays 11am – 6pm
closed on Monday

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Dortmund, 2018

Credits

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Still from the video
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**Franz Brandes, Swans and Ducks
in front of the Zollern Coalmine II/IV,
1986, oil on canvas**

© Franz Brandes
loan from the LWL-Industriemuseum,
Westphalian State Museum of
Industrial Heritage, Dortmund
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Dortmund / Annette Hudemann

