

Press Kit

THE POWER OF WONDER

New Materialisms
in Contemporary Art

May 4 - October 9, 2022

Museum unter Tage, Bochum

Press Kit

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Stiftung Kunst, Kultur und Soziales der Sparda-Bank West

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Press Release

The Power of Wonder. New Materialisms in Contemporary Art

Museum unter Tage, Bochum-Weitmar, May 4, 2022 – October 9, 2022

Opening: May 4, 2022, 19 Uhr at Kubus building Situation Kunst

Press Conference: May 3, 2022, 11 am at Museum unter Tage

The **starting point** for *The Power of Wonder* is the reassessment of materials in the visual arts and sciences. Here, the focus is no longer on humankind as an ordering and shaping force. Rather, the material itself exerts an active agency. Seemingly inanimate materials such as rocks lead their own independent existence. They combine with other organic and inorganic things such as plants, fungi, or humans to form temporary networks.

The artists in this exhibition represent a concept of work in which the formative forces of the material have great latitude. The human being is co-author in a new structure.

Ilana Halperin's art reflects a special affinity between humans and their environment. With the work *Self Portrait as a Lava Bomb*, she declares the Icelandic volcano Eldfell, which first erupted only a few weeks before the artist was born, to be her twin. On milestone birthdays, Halperin travels to Iceland and celebrates together with Eldfell. The coloring of her large woven wall works, in turn, reference the textiles created by her mother, Gayle Portnow Halperin, a New York-based designer, in the 1970s. The layered structure of the fabric is reminiscent of geological processes such as the deposition of sediments. With the *The Rock Cycle*, Halperin appears as co-author in collaboration with the forces of the excessively calcareous water of the French stalactite cave Fontaines Pétrifiantes de Saint-Nectaire. Over months, the water has coated the ancient terracotta bricks she collected with a solid crust of sinter, giving the objects their actual character.

Agata Ingarden's artistic approach is related to methods of behavioral research. However, in contrast to biology, she does not investigate living actors, but rather explores the actions and reactions of predominantly inorganic substances. In doing so, her curiosity is directed toward activities such as flowing, decaying, mirroring, growing together, or hardening. She

evaluates materials according to their capacities, i.e., their capabilities. Towards what does a substance tend? With what could it combine? What could it trigger?

The large-scale work *Like Mushrooms After Rain* formulates this interest of Ingarden's within a sculptural framework. Typical here is the behavior of the caramel balls, which repeatedly change their aggregate state over time: In contact with the warm air of the exhibition space, their consistency changes from solid to liquid, while they quickly solidify again as the temperature drops.

David Jablonowski combines materials such as marble or bronze with unusual components such as spices, technical devices, or data streams to create a sculptural conglomerate. This composite incorporates historical themes, such as the development of writing and calculating systems in the Near East in the fourth millennium B.C.E. The bundle of grain that protrudes from the woven basket in the work *Trade Alert (Zählt Nicht Uns, Zählt Eure Tage)* refers to this. During this period, grain trade was a significant driver of cultural development. At the same time, Jablonowski also addresses future-oriented topics, such as the continuous flow of data, which has likewise long since become a commodity. They can transform their manifestations, as in the sculpture *Commodity (Hard, Renewable)*, for which Jablonowski combined a 3D print made of recycled plastic with millions of years-old sandstone from a quarry near Bochum. The artist is convinced that nature and technology can only enable the future of humankind by working together.

For his ceramics, **Markus Karstieß** uses the old process of luster glazing. During firing, he reduces the oxygen content in the kiln at certain temperatures by adding more burning material or cutting off the air supply. In this way, the metallic components of the glazes oxidize only incompletely and coat the surfaces with a silver or copper luster. The results are not predictable. The material makes its own decisions.

For the shape of the *Europa box (D)*, simple gray plastic containers were scanned, 3D-printed with clay from the Westerwald, and then glazed. With this time-consuming and error-prone process, Karstieß created enigmatic, magically shimmering objects that make one forget the industrial origins of the source materials. For the series of digital prints titled *Revisits*, Karstieß visited the two places (sites) that Robert Smithson himself had previously visited in the Ruhr valley: the Gutehoffnungshütte in Oberhausen (1968) and a spoil heap near Essen (1969). The collages combine images of the current state of these sites with microscopic photographs of materials found there.

The work concept of the US-American artist **Robert Smithson** is not limited to the spatial boundaries of the exhibition space. His artworks open up a dialogue between inside and outside. Characteristic of Smithson is that he visited inhospitable places (sites) such as spoil heaps or quarries, where he—like a classical sculptor—collected materials, for example stones, earth, slags, or dead trees. He transported these materials into a traditional exhibition space, which he called a “nonsite.” For *Essen Earth and Mirrors (for Bernd and Hilla Becher)*, he integrated the collected earth into a mirror formation that kaleidoscopically refers to the original site of discovery in Essen. The simultaneity of absence and presence is suggested. This strategy is also illustrated by the literally uprooted tree in the work *Indoor Mirror Displacement (Tree from Langenfeld, Germany)*. The mirrors not only optically double the objects, but also concretely include the viewers in the interplay between the different places.

In their film *Western Rampart*, the Danish artist collective **SUPERFLEX** creates a realistic and at the same time surreal world in which viewers can completely immerse themselves. During the fifteen minutes of the film, contradictions are staged in manifold ways. For example, the shots are razor sharp, while the voices have been heavily distorted. The plot is fantastic. A fly agaric mushroom enters into an argument with the titular Western Rampart, the long-abandoned, late-nineteenth-century fortification of the city of Copenhagen. Here, the two participants in the conversation not only personify themselves but also take on human traits. This happens, for example, when a drop of water runs down the rampart wall like a tear, or when the human-sized fly agaric mushroom suddenly moves its arms. In these moments, the wall represents human civilization, the foundation of which is threatened by the fungus. A strange, fragile network becomes visible, in which the roles are allocated, but the boundaries flow and ultimately elude all control.

The exhibition is accompanied by a **catalog** (German/English) published by DCV with a preface by Martin Paul, essays by Maria Bremer, Annika Büttner with Kathrin Rottmann, Markus Heinzemann, Katharina Hoppe with Anastassija Kostan, Eva Schmidt as well as texts on the artists by Giulia D'Allotta with Yesi Dong, Natalia Knickmeier, Tibor Krauß, Navaz Mirhosseini with Maike Prause, Paula Thieme and Tatjana Wasikanon with Jannik-Andre Zur. ISBN 978-3-96912-082-8, 176 p., 34 euros in bookstores, 29 euros at the museum box office.

The exhibition *The Power of Wonder* was prepared by **students of the Institute of Art History at the Ruhr University Bochum**: Giulia D'Allotta, Yesi Dong, Peter Gaida, Natalia Knickmeier, Tibor Krauß, Navaz Mirhosseini, Laura-Sophie Parting, Michel Pietrass, Maike Prause, Paula Thieme, Tatjana Wasikanon und Jannik-Andre Zur.

Markus Heinzelmann has been appointed to the newly created Professorial Chair for Museum Practice with a focus on international contemporary art at Ruhr-Universität Bochum in 2021. Following positions at the Sprengel Museum Hannover and Siemens Arts Program, he directed the Museum Morsbroich in Leverkusen from 2006 to 2018.

Prof. Dr. Markus Heinzelmann

Professorial Chair for Museum Practice with a focus on international contemporary art

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The exhibition is funded by



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Press text and images can be found at:

<https://situation-kunst.de/ausstellungen-2022/pressedownload-power-of-wonder>

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Program

Public guided tours

May 13, June 5, July 3, July 31, August 21, September 18, 2022

4 pm

Curator's Tours

Prof. Dr. Markus Heinzelmann

May 8 and October 9, 2022

4 pm

Sparda-Tag / Sparda day

All visitors have free admission to the exhibition. Free guided tours and workshops for families and children are offered every hour and from 12–3 pm, 3–6. For more detailed information, see the Situation Kunst homepage. www.situation-kunst.de

June 12, 2022, 12–6 pm

Artist talk

between David Jablonowski, Dr. Maria Bremer and Prof. Dr. Markus Heinzelmann as part of the series *WORK MATTERS: Exhibiting (Post-)Industrial Work*, organized by the Institute of Art History at the Ruhr University Bochum

July 1, 2022, 5 pm

Mushroom hike

in the park area of Haus Weitmar under the direction of the Arbeitskreis Pilzkunde Ruhr with following exhibition visit

July 10, 2022, 10 am

Evening lecture

by Prof. Dr. Ann-Sophie Lehmann in the context of the conference *Works in Process. Dimensions of Becoming in the Arts*, organized by the DFG research group *Dimensions of techne in the Arts (Erscheinungsweisen/Ordnungen/Narrative)*, preceded by an exhibition tour at 5 pm with Dr. Maria Bremer (event language English)

October 6, 2022, 6.30 pm

Group guided tours

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Opening hours

Wednesday to Friday 2–6 pm

Sat, Sun, Holidays 12–6 pm

Museum unter Tage/Situation Kunst (für Max Imdahl)

Nevelstraße 29c (in the park area of Haus Weitmar)

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Preface by Rector Martin Paul

The Ruhr University Bochum (RUB) sees itself as an institution that promotes interaction between science, art, and society. It is committed to transparency and, with its activities, seeks dialogue with the citizens of the City of Bochum and the region, as well as with the international scholarly community. A visible sign of this openness is the museum quarter *Situation Kunst (für Max Imdahl)*, which has evolved in several construction phases in the Weitmar district of Bochum since 1988. The Institute of Art History organizes exhibitions in the *Museum unter Tage*, which opened in 2015. Here RUB students can actively contribute to the conception and realization of exhibitions. They participate in the logistics and development of the projects at an early stage, meet the artists, gallerists, and specialist scholars, write texts for the catalogues, take part in setting up the exhibitions, and—once the exhibition has opened—are responsible for communicating the content to an interested audience. The museum is therefore both a “workbench” of the university and a place for dialogue with citizens.

An exhibition offers the opportunity to make research content accessible in a form other than a scholarly publication. Works of art provide a way to link complex issues with memorable images that appeal to a multi-layered audience. The space plays a prominent role in this process, for this space is a “dramatic field,” as the American art historian Carol Duncan has noted. It is a place of dialogue between many different protagonists, a field of possibility that often produces surprising results despite all the varying interests focused on it.

The exhibition *The Power of Wonder. New Materialisms in Contemporary Art* plays with this idea of drama and understands the museum as a stage, inquiring into the active agency of materials, as this has been discussed in most academic disciplines for some twenty years now. For this power, the ethnologist Hans Peter Hahn has coined the apt expression of the “obstinacy of things.” The works of art do not just stand around passively in the exhibition space and merely wish to be contemplated; they have formative powers. They fill the stage and are active interlocutors in the negotiation of the future of this world.

This catalogue summarizes the latest research and generously reproduces the artworks in the exhibition. I would like to thank all those who have made this project possible—a project that extends far beyond the boundaries of the discipline—especially the students of the Institute of Art History at the Ruhr University Bochum and the Professorial Chair for Museum Practice with a focus on international contemporary art, Markus Heinzelmann, who is responsible for this project as a whole, as well as the two generous sponsors, the President and Secretary General of the Kunststiftung NRW, Thomas Sternberg and Andrea Firmenich, and the board members of the Stiftung Kunst, Kultur und Soziales der Sparda-Bank West, Ursula Wißborn and Hermann-Josef Simonis.

Excerpt from the essay by Markus Heinzelmann

Wondering about the Material.

On the Distribution of Agency in Contemporary Art

(...)

[Ilana Halperin's] work revolves around the question as to "what it means to be human and rock and both at the same time." She takes as her starting point a geoscientific concept, the rock cycle, which describes the cyclical eruption, sedimentation, and metamorphosis of rocks over the course of several hundred million years. Lava erupting from a volcano cools, weathers, sediments; the sediments are transported to deeper regions of the earth, transformed under pressure and heat, and finally possibly melt again to be re-ejected as magma. Halperin sees herself as part of this cycle and speaks of "very deep time family lines drawn in the calcium carbonate of our teeth and bones." Through these lines, she is connected to plants, animals, minerals, and, of course, other humans; and most importantly, the thought of this extensive kinship has freed her to create her own alternative family: *My Conglomerate Family*, a collection of stones in which "each rock is a stand in for someone that is part of my family by choice." In addition, Halperin has already identified two new "siblings": the Eldfell volcano on the Icelandic island of Heimaey and the volcanic island of Nishinoshima, located approximately 950 kilometers south of Tokyo in the Pacific Ocean. Both volcanoes first erupted in 1973, the year the artist was born. In the coming year 2023, she will celebrate a major birthday together with Eldfell for the third time.

(...) Halperin makes it very clear that her human lifetime and the lifetime of Eldfell reflect utterly different scales: "while we both share our lifetimes now, that would only continue for a certain amount of time, and then Eldfell would go from a human timescale, 30 years old, 40 years old, to a geological timescale – 150, 1,000, 800 million years old. The Earth is 4.5 billion years old, give or take a few million years."

Although there may hardly be a more telling image than the eruptive activities of a volcano, Halperin makes no explicit statement about the agency of nature. The British political and social scientist Diana Coole calls the question of the agency of inorganic things "a vexed issue." She herself unequivocally sides with the anthropocentrists, postulating "first, the active potency or efficacy needed to bring about change; second, the reflexivity for these effects to matter to their perpetrator, thus endowing the latter with motivation to act" as decisive criteria. From Coole's point of view, knowledge is produced exclusively by human beings. For art, this thinking is unfruitful, and so it half-heartedly rises to ascribe a decorative supporting role in New Materialism to artisans, who, "in their intimacy with things, [...] may experience a contingent, even a creative, materiality."

The US-American philosopher Graham Harman approaches the question regarding the distribution of agency quite differently. He assumes that objects lead an existence independent of humans and "that the human-world relation has no privilege at all." This view had particularly influenced Carolyn Christov-Bakargiev's curatorial activities during *dOCUMENTA (13)*. She not only asked numerous New Materialist thinkers such as Karen Barad, Donna Haraway, and Graham Harman to contribute to the accompanying catalog, *The Book of Books*, but also made Pierre Huyghe's *Untitled* (2012), an almost iconic work, the focus of the exhibition. (...) In her preface to *The Book of Books*, she takes the perspective of a meteorite, El Chaco, which struck approximately 4,000 years ago in the north of what is

now Argentina. She asks whether it was its wish to land on the Earth, whether it had rights of its own, and—if that should be the case—how these rights could be exercised.

This change of perspective also inspired Markus Karstieß to create his project *Was die Erde sieht / With the Eyes of the Earth* (2014), with which he followed in the footsteps of Robert Smithson's first "flow." For this, he laid bare parts of the legendary *Asphalt Rundown* from 1969 in the abandoned quarry Cava di Selce, located south of Rome. The moment he turned over and looked at the unearthed lumps of asphalt, he left Smithson's mode of perception behind, as well as the points of view of art history, and instead gained the perspective of the Earth, over which Smithson's *Rundown* ran at the time. He saw all the imprints and formations that stones, soils, roots, and other materials had inscribed on the underside of the asphalt: an empathic strategy that paid respect not only to the artist Robert Smithson and his work but also to the materials involved.

Thus, while in Pierre Huyghe's *Untilled* the human being still emerges as the creator of a visually powerful and to a certain extent autonomous situation, Ilana Halperin and Markus Karstieß place more trust in the decisions made by the materials themselves. They relinquish control. Halperin, for example, leaves it up to the mineral-rich water of the Petrifying Fountains of Saint-Nectaire to draw its own and in no way predictable motifs on her *Cave Casts* in a process of calcium oxide crystallization that takes approximately ten months. The new allocation of agency is also evident in the case of Markus Karstieß's ceramics, which are created using the luster firing technique (*Figure No. 1*, 2018; *Europe Boxes*, 2022). This technique, more than a thousand years old, is based on the removal of oxygen during glaze firing. At certain thresholds—approximately 800 degrees for glazes with copper content and 650 degrees for those with silver nitrates—the artist intervenes in the linear oxidation process by sealing the kiln as well as possible or by adding additional fuels at certain points, which burn off the oxygen present there in a short time. If the chemical process of oxidation is disturbed, some of the metals that have not been transformed are deposited on the surfaces in the form of irregular shiny tones. This process is contingent; it cannot be controlled by the artist. Karstieß sees his result as a "gift."

The philosopher Manuel DeLanda examines such thresholds in connection with the elaboration of an assemblage theory, in which he systematizes the scattered and at times contradictory statements of Deleuze and Guattari on the subject. Critical thresholds refer to those moments in which linear processes fundamentally change, such as the bursting of a gas-filled balloon that had previously expanded continuously under increasing pressure, or the transition of a substance from a gaseous to a liquid state. DeLanda therefore does not describe assemblages solely as historical individuals, which in turn are composed of individual components and possess certain properties (gaseous, liquid, and so on). Rather, he characterizes assemblages and all their components by their "dispositions, tendencies and capacities that are virtual (real but not actual) when not being currently manifested or exercised." For example, to speak about the properties of a knife, it can be weighed, or its sharpness can be described. Or one can instead contemplate its capabilities, such as what one could cut with that knife (cheese or bread, DeLanda suggests) and what one could not (titanium). Although the properties of materials may be limited, their capabilities quickly extend to infinity, especially when several are related in an assemblage. Materials that have only a small set of properties, for example bacteria, can also act as catalysts to trigger complex events. (...) Manuel DeLanda (...) summarizes his reflections on a concept of active matter as follows: "A richer conception of causality linked to the notion of the structure of a possibility space, gives us the means to start thinking about matter as possessing morphogenetic powers of its own."

Ilana Halperin, Markus Karstieß, and Agata Ingarden give this formative power of matter a wide scope to unfold in their works. Ingarden uses materials that transform themselves with each change in the surrounding climate; for example, caramelized sugar that begins to melt at certain room temperatures and drip down onto the floor (*Like mushrooms after rain*, 2018).

In contrast, the film *Western Rampart* (2018) by the Danish artist collective Superflex looks from the outside at the new understanding of nature and culture when it engages a larger-than-life fly agaric mushroom in a dialogue with the Vestvolden, the city of Copenhagen's fourteen-kilometer-long fortification wall from the late nineteenth century. At the center of their dialogue is the question as to who will win the coming war between the two parties. Right at the beginning, the fly agaric mushroom emphasizes its superlative power by postulating: "We mushrooms are the clouds of final war / of particles fused / cities and souls / instantly obliterated. / We mushrooms are the spores of early dawn / first to emerge / restoring order in the half-life of blasted landscapes / [...] / We are always around, here and there. Everywhere. / Penetrating with our mycorrhizal networks, connecting with our fungus filaments." For the mushroom, no barriers exist. With its active, formative power, it acts across borders, continually changing and creating new structures. Humans and their cultures will be long forgotten if the mushroom continues to successfully stretch its network around the Earth. And in the human brain as well, the fly agaric mushroom succeeds in dissolving boundaries and establishing new, psychedelic perspectives. Humankind's conscious stepping out from the center of things corresponds here with the rapture caused by the consumption of psychoactive substances—a reference already drawn by Pierre Huyghe in his work *Untilled*, in which he grew hemp plants as sources of his artistic work in the Karlsäue Park. The mycorrhiza principle, the symbiotic association of plants and fungi that is beneficial to both partners, returns in David Jablonowski's most recent works as a combination of hard sedimentary rock from a quarry in the Ruhr valley (Sprockhövel) with precisely fitting 3D prints made of recycled plastic. Here, the digital data on which the 3D prints are based act as hyphae. Jablonowski understands data communication as "coded and secured units of private users on a route through public space. 3D prints are essentially coordinated data that, executed by computer-controlled robots, are the basis for physical translation. Fed by 3D scans of natural stones, this literally blurs the line between natural and man-made materials." In this context, it is worth recalling the starting point of the actor-network theory, which, in the 1980s, inquired into how innovation emerges within a network of nature, technology, and society, the actants of which "conspire" to create a multitude of inventions. Jablonowski's *Public Hybrids* also focus on innovative processes, although, with this, he does not primarily mean digitally controlled production. His understanding of innovation refers above all to the transparency of material processes, for example, when the three-dimensionally printed products are equipped with a QR code that describes their exact composition and thus enables their future recyclability. On the aesthetic level, in turn, the layered 3D prints are reminiscent of sedimentary rocks such as the sandstone from Sprockhövel used for the sculptures, or even coal itself, which was created over millions of years from compressed biomass. As hybrid objects, they embody the power unleashed by intelligent solutions.

Jablonowski, who was born and raised in the Ruhr valley, also derives the great importance of the idea of innovation in his work from the region's nearly two hundred years of experience with industrialization and structural change. While it was once the new energy-intensive technologies fueled by coal mining that became engines of innovation, today it is the restructuring and renaturation measures that are intended to make a "restitution" of

sorts to the natural world that had been ravaged by humans. If the Anthropocene were to be given the form of a figure, the Ruhr valley would be one of its faces. Today, innovation means that humans are stepping back and looking for ways to erase as best as possible all their imprints and traces.

New Materialism is fed by many different sources, ranging from literary studies to the natural sciences, especially physics, from gender studies and philosophy to the social sciences and the history of art and science. All authors lament the dominance of “meaning effects” in comparison with “presence effects,” as Hans Ulrich Gumbrecht has formulated this for literary studies, or in the words of Karen Barad: the supremacy of language, through which “every ‘thing’—even materiality—is turned into a matter of language or some other form of cultural representation.” Barad has thus formulated a performative approach according to which “materiality is an active factor in processes of materialization. Nature is neither a passive surface awaiting the mark of culture nor the end product of cultural performances.” For contemporary artists, this means not simply re-evaluating the materiality of artworks—the material has not been waiting for contemporary art—but rather collaborating as co-authors in performative processes in which the material can freely unfold its active morphogenetic power. The artistic solutions found in such processes can ideally develop an innovative potential that, beyond co-authorship, also reveals possibilities for the further coexistence of nature and culture. Most certainly, this requires humankind’s stepping back from the center of worldly reality. (...)

Pressemitteilung

The Power of Wonder / Die Kraft des Staunens

Museum unter Tage, Bochum

Mit „The Power of Wonder / Die Kraft des Staunens“ fördert die Kunststiftung NRW in diesem Jahr eine Ausstellung mit künstlerischen Positionen des New Materialism. Im Mittelpunkt stehen Werke, in denen das künstlerische Material zum eigentlichen Thema wird. Die Künstler:innen verwenden uralte Gesteine oder anorganische Stoffe, ebenso wie technologische digitale Verfahren. Was alle Arbeiten eint: Sie reflektieren die Stellung des Menschen in seiner Umwelt – und sind damit hochaktuell.

Schon der Titel weist darauf hin, dass hier nicht von oben betrachtet, sondern ein forschender, staunender Blickwinkel eingenommen wird. Dazu tragen nicht zuletzt die fünf Neuproduktionen bei, die mit Werken des US-amerikanischen Malers Robert Smithson gepaart werden. Für die Kunststiftung NRW liegt auch darin der besondere Reiz dieser Ausstellung.

Als größte unabhängige Fördereinrichtung des Landes unterstützt die Kunststiftung NRW wegweisende künstlerische Vorhaben in den Bereichen Literatur, Musik, Performing Arts und Visuelle Kunst mit Bezug zu Nordrhein-Westfalen. Mit ihrer zukunftsorientierten Förderpraxis leistet sie einen wichtigen Beitrag für die Bewahrung der kulturellen Vielfalt Nordrhein-Westfalens. Sie ebnet Künstler:innen, Ensembles und Institutionen Wege, ihre Konzepte und Vorhaben zu verwirklichen und ermutigt sie dazu, Neues und Unerwartetes zu wagen.

Der Erhalt und der Ankauf herausragender Kunstwerke sowie der nationale und internationale Kulturaustausch gehören ebenfalls zu den zentralen Aufgaben der Kunststiftung NRW.

www.kunststiftungnrw.de

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Presseinformation

Die Stiftung Kunst, Kultur und Soziales der Sparda-Bank West informiert

Die Kraft des Staunens / The Power of Wonder

Stiftung der Sparda-Bank West fördert zum ersten Mal Ausstellung im Museum unter Tage

Düsseldorf, 1. April 2022. „Wir freuen uns sehr, zum ersten Mal gemeinsam mit der Stiftung Situation Kunst wichtige Kunstpositionen in unserer Region präsentieren zu können. Die Idee eine Ausstellung zu fördern, die der Diskussion um die Stellung des Menschen gegenüber seiner Umwelt, um Nachhaltigkeit, Teilhabe und Gerechtigkeit eine eigenständige Stimme gibt, hat uns begeistert.“, sagt Ursula Wißborn, Vorstand der Sparda-Stiftung. Die Ausstellung wird vom **4. Mai bis 9. Oktober 2022** zu sehen sein.

Kunst für alle: Zudem veranstaltet die Sparda-Stiftung gemeinsam mit dem Museum unter Tage am **12. Juni 2022** einen Sparda-Tag. An diesem Tag können kleine und große Besucher*innen bei freiem Eintritt das Museum entdecken und an einem vielseitigen Rahmenprogramm teilnehmen. Angeboten werden unter anderem stündliche Führungen und Workshops für Familien und Kinder.

Die Stiftung Kunst, Kultur und Soziales der Sparda-Bank West

Die Stiftung Kunst, Kultur und Soziales engagiert sich bereits seit 2004 in Nordrhein-Westfalen. Seit ihrer Gründung hat sie insgesamt über 570 gemeinnützige Projekte mit über 20 Millionen Euro gefördert. Allein im vergangenen Jahr unterstützte sie mit über 1 Million Euro 40 Projekte. Ziel ist immer, das Gemeinwohl zu fördern und sich in den drei Bereichen Kunst, Kultur und Soziales langfristig für die Menschen vor Ort einzusetzen. Unmittelbar in der Region zu wirken, kostenfreie Angebote zu ermöglichen und Projekte als Partner voranzubringen, das motiviert die Stiftung bei ihrem Engagement. Kunst versteht die Stiftung dabei als Impulsgeber für die Gesellschaft und unterstützt Ausstellungen in vielen renommierten Museen. Mehr über die Sparda-Stiftung und ihre Werte unter www.stiftung-sparda-west.de und bei Social Media.

Bei Fragen wenden Sie sich an:

Ursula Wißborn, Vorstand

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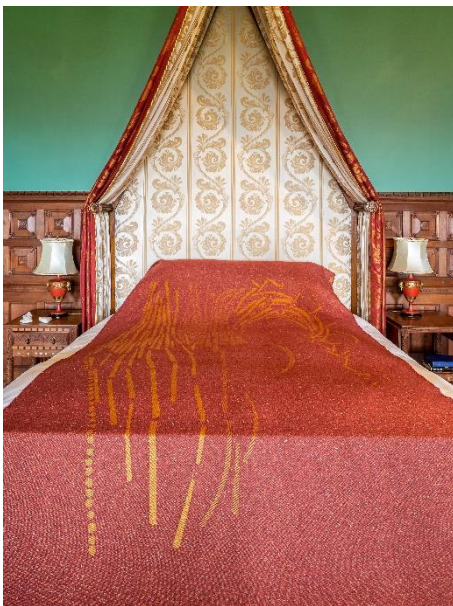
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Ilana Halperin, *The Rock Cycle*, 2021, Ausstellungsansicht / exhibition view: *There is a Volcano Behind my House*, Mount Stuart House, Isle of Bute 2021

© 2022 Ilana Halperin, Glasgow; Foto: Keith Hunter



Ilana Halperin, *Our Hands Enact the Geologic Process (part one)*, 2020, Ausstellungsansicht / exhibition view: *There is a Volcano Behind my House*, Mount Stuart House, Isle of Bute 2021

© 2022 Ilana Halperin, Glasgow; Foto: Keith Hunter



Ilana Halperin, *My Conglomerate Family I*, 2019

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Agata Ingarden, *Dragonfly*, 2019, Ausstellungsansicht / exhibition view: *Agata Ingarden: Hot House*, Berthold Pott, Köln / Cologne 2019

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Agata Ingarden, *Like Mushrooms After Rain*, 2018, Ausstellungsansicht / exhibition view: *Agata Ingarden: Hot House*, Berthold Pott, Köln / Cologne 2019

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Agata Ingarden, *Like Mushrooms After Rain*, 2018, Detail, Ausstellungsansicht / exhibition view: *Agata Ingarden: Hot House*, Berthold Pott, Köln / Cologne 2019

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David Jablonowski, *Trade Alert (Zählt Nicht Uns, Zählt Eure Tage)*, 2015, Ausstellungsansicht / exhibition view: *Trade Alert*, Markus Lüttgen, Köln / Cologne 2015

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David Jablonowski, *Commodity Futures (Landscape with Cairns) II*, 2018, Ausstellungsansicht / exhibition view: *Public Hybrid (Das Kapital Raum)*, Galerie Fons Welters, Amsterdam 2018

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David Jablonowski, *Commodity (Hard, Renewable)*, 2022

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Markus Karstieß, *Narziß (Figur Nr.1)*, 2018

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Markus Karstieß, *Europa-Box (A)*, 2021/22

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Markus Karstieß, *Europa-Box (D)*, 19. August / August 19, 2021

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Robert Smithson, *Indoor Mirror Displacement (Tree from Langenfeld, Germany)*, 1969,

Ausstellungsansicht / exhibition view *Prospect 69*, Kunstalle Düsseldorf, 1969

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Karstieß



Robert Smithson, *Essen Earth and Mirrors (for Bernd and Hilla Becher)*, 1969/1999

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Robert Smithson, *Essen Earth and Mirrors (for Bernd and Hilla Becher)*, 1969/1999

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München



SUPERFLEX, *Western Rampart*, 2018. 15:34 min. Still image. Commissioned by KØS, Standbilder / Still images

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SUPERFLEX, Produktion von / Production of *Western Rampart* vor Ort / on location, 2018

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