

Press Material

Museum Folkwang

Global Groove

Art, Dance, Performance and Protest

13 August – 14 November 2021



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Press Release

Museum Folkwang

Dance at Museum Folkwang: The *Global Groove* Exhibition presents 120 Years of Dance and Art History

Essen, 12 August 2021 – From 13 August to 14 November 2021 Museum Folkwang is devoting a major interdisciplinary exhibition to dance and its links to the fine arts, fashion design and performance art: *Global Groove. Art, Dance, Performance and Protest* looks back across 120 years of dance and art history, and beyond Europe and North America to Asia. The focus is on those trailblazing moments when artists from Western and (South) East Asian societies meet and new forms of artistic expression arise.

From the early performances by Asian dancers in Europe around 1900 to the pioneers of Modern Dance, and on to the first Happenings by Japanese Butoh dancers, the *Global Groove* exhibition explores a West-East cultural history of contact – right up to contemporary collaborations. The linkages between the Western and Eastern avant-gardes are portrayed using the history of contact between choreographers, dancers, artists and intellectuals from Europe, the United States, and Asia. A prologue and six chapters highlight the power of dance to stimulate social developments. On show are over 300 exhibits by more than 80 different artists, amongst them John Cage, Merce Cunningham, Martha Graham, Leiko Ikemura, Rei Kawakubo, Ernst Ludwig Kirchner, William Klein, Harald Kreutzberg, Isamu Noguchi, Kazuo Ohno, Yoko Ono, Nam June Paik, Auguste Rodin, Ulrike Rosenbach, Sonia Khurana, and Mary Wigman.

Paintings, sculptures, costumes, photographs, video works, extensive installations and performances guide visitors away from metropolises in the West, such as Paris and New York, and out into rural southern England and then beyond, to Cambodia and India, and even to the north of Japan. Contemporary artists reflect on the central historical moments of encounter to supplement the chronological tour of the show by adding the perspective of today. Loïe Fuller's famous late-19th-century *serpentine dance* at the beginning of the exhibition encourages visitors to think about movement and transformation. Opposite it, the 39-meter-long tapestry *Foreverago* (2017) by US artist Pae White meanders through the hall like an ornamental sculpture. From early encounters between Western and East Asian culture, such as the work relationship between sculptor Auguste Rodin and dancer Hisa Ota (Madame Hanako) in Paris in 1907, the path leads on to Simon Starling who, with his expansive multimedia installation *At Twilight* (2014–16), brings to mind Japanese Noh theatre. Choosing Butoh dance as its example, the exhibition focuses on new expressive forms in dance and performance art: Founded by Tatsumi Hijikata and Kazuo Ohno in the late 1950s in Japan, Butoh dance melds various art forms and cultures. In the 1970s,

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the artist duo Eiko & Koma took up the dance form, as did French choreographer Boris Charmatz in 2009 with his *Rebutoh* programme series.

Global Groove paints a multi-faceted picture of West-East linkages in the field of dance. These include Western dancers such as Mary Wigman, whose oeuvre is rich in Asian influences, although she herself never travelled there. Asymmetrical relationships in which the foreign is press-ganged into service for one's own aesthetic progress alternate with working relationships where the artists interact as equals, such as choreographer Martha Graham and sculptor and designer Isamu Noguchi. With ever-increasing mobility, as of the second half of the 20th century there has been far more interaction around the globe, resulting in new cultural impulses between dance and fashion design, such as is the case with Pina Bausch and Yohji Yamamoto. Kazuo Shiraga's encounter with Jackson Pollock's Drip Paintings prompted him to spread his canvas on the ground and in the form of his foot paintings give the body a new artistic stage. Feminist artists such as Ulrike Rosenbach, Tejal Shah and Sonia Khurana, who use their own bodies as the material and venue for their critique of gender inequality, create new images of the body and provide a political stimulus for a society of equal opportunities.

The exhibition highlights include the jersey costumes created by haute-couture designer Rei Kawakubo in 1997 in New York for Merce Cunningham and his ensemble, as well as the expansive installations by artists Haegue Yang and Anouk Kruithof. Choreographer and dancer Mette Ingvartsen contributes a contemplative garden in the form of *The Life Work*, reminiscent of the culture of Japanese Zen gardens. The performative installation has been realized in cooperation with Ruhrtriennale and will be activated on several weekends by four women born in Japan in the 1930s-1940s – who tell us stories from their lives and their migration to Germany.

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Information

GLOBAL GROOVE

Art, Dance, Performance and Protest

13 August – 14 November 2021

Artistic/scholarly team

Guest curators: Marietta Piekenbrock, Brygida Ochaim, Christin Losta

Curator for Museum Folkwang: Anna Fricke

Correspondents: Jamila Adeli (Berlin), Helly Minarti (Yogyakarta), Makiko Yamaguchi (Tokyo)

Scholarly assistant: Antonina Krezdorn, Daria Bona

Funded by the Kulturstiftung des Bundes (German Federal Cultural Foundation). Funded by the Beauftragte der Bundesregierung für Kultur und Medien (Federal Government Commissioner for Culture and the Media).

Funded by:

Ministerium für Kultur und Wissenschaft des Landes Nordrhein-Westfalen

Kunststiftung NRW

The Japan Foundation

Partner: Ruhrtriennale

Facts and Figures

Museum Folkwang

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Correspondents: Jamila Adeli (Berlin), Helly Minarti (Yogyakarta), Makiko Yamaguchi (Tokio)

Scientific associate: Antonina Krezdorn, Daria Bona

Interns: Annabella Ernst, Alicia Jütte, Yala Spiegel

Funders

Funded by the Kulturstiftung des Bundes (German Federal Cultural Foundation). Funded by the Beauftragte der Bundesregierung für Kultur und Medien (Federal Government Commissioner for Culture and the Media)

Funded by:

Ministerium für Kultur und Wissenschaft des Landes Nordrhein-Westfalen

Kunststiftung NRW

The Japan Foundation

Exhibition space

1400 m²

11 Räume

Exhibits

Paintings: 3

Drawings / Prints: 54

Sculpture / Plastic: 28

Video / Film: 18

Photographs: 186

Installations: 6

Costumes: 8

Magazines: 10

Books: 4

Sound works: 2

Mixed Media: 2

Digital Slideshow: 3 (13 and 19 digitalised photographs, 19 pages of a scrapbook)

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In cooperation with the Ruhrtriennale

Mette Ingvartsen, *The Life Work*, 2021

Debut performance: 14 August, 2 p.m.

Opening hours Museum Folkwang

Tue to Sun 10 a.m. to 6 p.m., Thu & Fri 10 a.m. to 8 p.m., Holidays 10 a.m. to 6 p.m., Mon closed

Special openings during the exhibition

Opened: Day of German Unity (3.10.), All Saints' Day (1.11.)

Admission fees

Standard: 10 € / concessions: 6 €

Family ticket I*: 20.50 € / Family ticket II*: 10.50

Time tickets: <https://museum-folkwang.ticketfritz.de>

(*The concession condition are listed on our website.)

Publication

The exhibition is accompanied by a comprehensive catalog published by Hirmer Verlag:

Museum Folkwang (Hrsg.): *Global Groove. Art, Dance, Performance & Protest*

383 pages, 285 images, ISBN: 978-3-7774-3789-7

Price: 34,90 € Museum / 45 € Retail

Programme

The exhibition at the Museum Folkwang is accompanied by an extensive programme of events and education for children, youths, adults, families, and school classes. The events calendar can be viewed in the program flyer or at www.museum-folkwang.de

Visitor office / tour bookings

info@museum-folkwang.essen.de

Getting there

Public transport connections from Essen Central Railway Station (Hbf): Underground lines: Take the 107, 108 and U11 lines in the direction of Bredeney/Messe Gruga and alight at Rüttenscheider Stern. From here there are signs directing you to Museum Folkwang (approx. 7 min. walk)

Walking from the Essen Main Station's south exit, follow the signs and then the luminous blue squares on the ground (approx. 15 min. walk)

Arriving by car: Bismarckstraße 60, 45128 Essen

Artists

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Charles Atlas
Pina Bausch
Alice Boner
James Byrne
John Cage
Chandralekha
Boris Charmatz & César
Vayssié
Padmini Chettur
Merce Cunningham
Ruth St. Denis
Eiko & Koma
Siegfried Enkelmann
Hans Evert
Loie Fuller
John Godfrey
Martha Graham
Marion Gray
Timothy Greenfield-Sanders
George Groslier
Atelier Frans Hals
Philippe Halsman
Madame Hanako
Bernd Hartung
Minoru Hirata
Tatsumi Hijikata
Claire Holt
Eikoh Hosoe
Leiko Ikemura

Mette Ingvarsten
Raden Mas Jodjana
Kurt Jooss
Dora Kallmus (Madame
d'Ora)
Rei Kawakubo
Edmund Kesting
Sonia Khurana
Ernst Ludwig Kirchner
William Klein
Harald Kreutzberg
Anouk Kruithof
Shigeko Kubota
Brüder Lumière
Victor Magito
Albert & David Maysles
Margaret Mead & Gregory
Bateson
Peter Moore
Bimol Mukherjee
Kelly Nipper
Isamu Noguchi
Yoko Ono
Nam June Paik
Irving Penn
Ad Petersen
Pablo Picasso
Jackson Pollock
Timm Rautert

Albert Renger-Patzsch
Atelier Robertson
Auguste Rodin
Ulrike Rosenbach
Charlotte Rudolph
Thomas Ruff
Otto Sarony
Sasha (Alexander Stewart)
Tejal Shah
Uday Shankar
Kazuo Shiraga
Harry Shunk & Janos
Kender
Julius Hans Spiegel
Simon Starling
Edward J. Steichen
White Studio
Shomei Tomatsu
Umbo
François Antoine Vizzavona
Walter Vogel
Pae White
Mary Wigman
Yohji Yamamoto
Sada Yacco
Haegue Yang
Zygmunt Szajder

List of Loaners

Museum Folkwang

Akademie der Künste, Berlin
ALBERTINA, Wien – Dauerleihgabe der Österreichischen Ludwig-Stiftung für Kunst und Wissenschaft
Albertinum | Skulpturensammlung, Staatliche Kunstsammlungen Dresden
Allard Pierson, University of Amsterdam, Theatre collection
Bayerische Staatsgemäldesammlungen, München - Pinakothek der Moderne
Bibliothèque nationale de France
Bundesarchiv
Centre Pompidou Paris, Musée national d'art moderne / Centre de création industrielle
Courtesy Galerie Henze & Ketterer, Wichtrach/Bern
Courtesy Image Forum, Japan
Courtesy of Galerie Barbara Wien, Berlin
Courtesy of Haegue Yang
Courtesy of James Byrne
Courtesy of Keio University Art Center and Butoh Laboratory, Japan
Courtesy of Kelly Nipper
Courtesy of Padmini Chettur
Courtesy Pae White and neugerriemschneider, Berlin
Courtesy of Shigeko Kubota Video Art Foundation © 2021 Estate of Shigeko Kubota
Courtesy of Simon Starling and The Modern Institute, Toby Webster Ltd, Glasgow
Courtesy of Yoko Ono
Courtesy: Thomas Ruff and Galerie Rüdiger Schöttle
Denishawn Collection, Jerome Robbins Dance Division, The New York Public Library for the Performing Arts
Deutsche Oper am Rhein, Düsseldorf
Deutsches Tanzarchiv Köln
Eiko Otake, New York
Fundación Almine y Bernard Ruiz-Picasso para el Arte, Madrid
Georg Kolbe Museum, Berlin
© HM Archive / Courtesy of Taka Ishii Gallery Photography / Film
Kicken Berlin
Leihgabe der Daimler Art Collection, Stuttgart / Berlin
Leihgabe von Bernd Hartung
Leiko Ikemura
Library of Congress, Motion Picture, Broadcasting and Recorded Sound Division, Washington
Martha Graham Dance Company, New York
Ministry of Culture and Fine Arts, National Museum of Cambodia, Phnom Penh

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Museum Fünf Kontinente, München
Museum Ludwig, Köln
Museum Rietberg, Zürich
© Musée de la danse / Same Art – 2014
Musée Rodin, Paris
Münchner Stadtmuseum
Nationalmuseum, Stockholm
New American Cinema Group Inc. / The Film Makers' Cooperative
Opéra national de Lyon
Philippe Halsman Archive
Photos Shunk-Kender. Courtesy E.A.T. / Klüver / Martin Archive. All rights reserved.
Pina Bausch Foundation
Privatsammlungen
Privatsammlung, München
Privatsammlung, Schweiz
Privatsammlung, Stuttgart
Rennie Collection, Vancouver
Sammlung Fotomuseum Winterthur
Staatliche Museen zu Berlin, Kunstbibliothek
Tejal Shah, Courtesy Barbara Gross Galerie, München
The Dartington Trust and The Elmgrant Trust
The Film Foundation / World Cinema Project
The Irving Penn Foundation, New York
The Isamu Noguchi Foundation and Garden Museum, New York
Timm Rautert, courtesy Parrotta Contemporary Art
ZKM / Zentrum für Kunst und Medien Karlsruhe, Courtesy Electronic Arts Intermix (EAI), New York

Catalogue

Museum Folkwang

Global Groove. Art, Dance, Performance & Protest

Published by Museum Folkwang

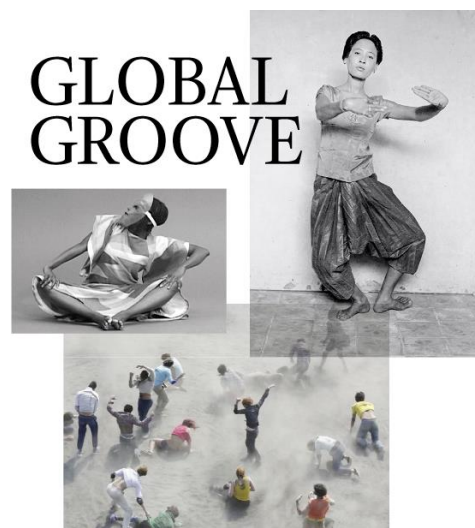
Concept by Marietta Piekenbrock, Brygida Ochaim, Christin Losta and Anna Fricke

With articles by Rimli Bhattacharya, Anna Fricke, Peter Gorschlüter, Antonina Krezdorn, Christin Losta, Susan Manning, Helly Minarti, Walter Moser, Brygida Ochaim, Marietta Piekenbrock, Eike Wittrock

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Art, Dance, Performance & Protest

Museum Folkwang

HIRMER

Mette Ingvarsten
The Life Work, 2021

Museum Folkwang

Sa and Su, 14 and 16 p.m. (1 hour)
14, 15 / 21, 22 / 28, 29 August
4, 5 September

Premiere:
Sa, 14 August, 14 p.m.

Admission:

In order to attend the performance, it is necessary to book a ticket for the exhibition *Global Groove*, in the context of which *The Life Work* can be visited. You can book your tickets directly at <https://museum-folkwang.ticketfritz.de/>

About:

In her new piece choreographer and dancer Mette Ingvarsten (born 1980) has created an artificial garden. In it, four Japanese women who have lived in the Rhineland for decades talk about their paths through life, language barriers, love stories, the Fukushima disaster, and how they have experienced the Corona pandemic. On several weekends with minimal, flowing movements they activate the multi-sensory installation, while in their absence their voices and the materials – the rotating trees, the tender plastic ribbons, and even the light choreography – become the main actors. The postapocalyptic scenery of *The Life Work* explores our relationship to nature and brings to mind the fragility of human existence, as human destiny is closely bound up with that of nature.

Concept, Choreography: Mette Ingvarsten
Light, Set Design: Mette Ingvarsten und Hans Meijer
Sound Design: Bart Aga, Mette Ingvarsten
Dramaturgy: Judith Gerstenberg
Costume: Jennifer Defays
Production Management: Ruth Collier
Voices, Performance: Taeko Gericke, Yoko Iso, Michiko Meid, Kumiko Watanabe
Artistic Production Management Ruhrtriennale: Akiko Okamoto

A Production of Mette Ingvarsten / Great Investment
Coproduced as a commission by Ruhrtriennale, in collaboration with Museum Folkwang

Great Investment is funded by the Flemish Authorities and the Danish Art Council.
The Life Work is funded by Alfried Krupp von Bohlen und Halbach-Stiftung.

Chapter Introductions and Stories of Contact

Prologue: The Event Loïe Fuller. Between Extravaganza and Avantgarde

Two works form an associative space and prompt reflection on movement and transformation. In her renowned dance of light, Loïe Fuller (1862– 1928) presented an abstracted body and its shape, in the unfurling of organic-amorphous veils on stage, and in so doing set new standards with her dance and media aesthetic. In her expansive *Foreverago* tapestry, Pae White (born 1963) offers an astonishing combination of ornamental, organic, and technical elements. With their “aesthetics of the infinite”, both artists take us to the very limits of vision.

Paris 1900: Loïe Fuller – Sada Yacco – Otojirō Kawakami

Exposition Universelle: With theatre reformer Otojirō Kawakami (1864–1911) and his troupe of actors, for the first time a Japanese ensemble stepped onto the European stage. The performances at London’s Coronet Theatre marked the beginning of a pioneering success, and the US “light artist” Loïe Fuller hired the ensemble for her theatre pavilion at the Paris World Expo 1900. As the female star of the group, Sada Yacco (1871–1946) achieved the cult status of a major tragedienne. The young Pablo Picasso visited one of her performances, in the wake of which he drew *La Danseuse Sada Yakko*. The successful Japanese guest performance was a turning point in international cultural transfer and triggered activities by the coming generation.

Foreign Dance

This chapter focuses on early encounters between Western and (South) East Asian dance avantgardes. Individual celebrities such as poet Rabindranath Tagore, dancer Raden Mas Jodjana or art collectors Karl Ernst Osthaus and Rolf de Maré were amongst the first to expand their radius through travel, and at the beginning of the 20th century they started questioning Eurocentric approaches. The Western pioneers found inspiration and material for their thoughts in art history museums and in the non-European cultures that arrived in Europe and North America thanks to the World and Colonial Exhibitions. Parallel to this, the first Asian ensembles confidently performed on Western stages. A hundred years later, in his installation entitled *At Twilight* British artist Simon Starling addresses the enthusiasm among W. B. Yeats’ circle for Japanese culture and for dancer Michio Ito.

Marseille 1906: Auguste Rodin – *Les Danseuses Cambodgiennes*

Exposition Coloniale: France’s colonial territories at the time included what are today Vietnam, Laos and Cambodia. In 1906, King Sisowath I accompanied by his court ballet, the Cambodian Dancers, arrived for his inaugural visit to Paris. Their sensational performances in the capital were then continued at the Colonial Exhibition in Marseille. It was the third large event of its kind organized in France. Sculptor Auguste Rodin (1840 –1917), whose artistic interest in dance and the moving body was pronounced, followed the troupe southward. In the course of but a few days he created a body of work of almost 150 sketches and watercolours. Moments of this convergence were documented on site in the photographs of Émile Sanremo.

Phnom Penh 1927: George Groslier – *Les Danseuses Royales du Cambodge*

National Museum of Cambodia: Having grown up in Phnom Penh under colonial rule, French curator and museumfounder George Groslier (1887–1945) researched and promoted the development of traditional Khmer culture and Cambodian modern art. In 1927, in the rooms of the new art museum he set up a provisional studio and photographed the poses struck by the Cambodian dancers – bereft of the masks and luxurious costumes in which Auguste Rodin experienced them at the Colonial Exhibition in Marseille in 1906. In the course of only three weeks, Groslier exposed 449 glass plates with two motifs each. This photographic documentation

of the Cambodian dance heritage formed part of his comprehensive initiative to preserve Cambodian art and traditions. At the same time, it reflects the cultural imperialism innate in how the French colonial power saw itself as the saviour of the endangered culture of the subdued Other.

Paris 1907: Auguste Rodin – Madame Hanako

Atelier Rodin / Hôtel Biron: The dancer and inventor Loïe Fuller, who had a great passion for Japanese culture, brokered the meeting of dancer and actor Madame Hanako (1868–1945) and the famous artist Auguste Rodin at the Colonial Exhibition in Marseille in 1906. Fascinated by the intensity of her performance, in particular her impressive suicide scene, Rodin invited Hanako to Paris. And Hanako, whose real name was Hisa Ota, took to the stage to guest at Le Théâtre Moderne, albeit now with her own company, something that helped her artistic breakthrough. During this time, she sat as a model for the first few times for Rodin. In the period 1907–11 a series of extraordinary works arose that are considered among the most modern in his œuvre.

New York 1904: Ruth St. Denis

Luna Park, Coney Island: The US pioneer of Modern Dance, Ruth St. Denis (1879–1968), came to fame almost overnight in 1906 as it were: with her piece Radha, a pseudo-Indian temple dance. It formed the prototype for her other dance creations. However, at the beginning of her career she had never spent time in the “Orient”, which as a fictitious idea was especially popular in US vaudeville theatre. Her interpretation of “exotic” dances is closely bound up with the impact of colonialism. St. Denis’ first encounter with Indian dancers, namely Nautch girls at the Luna Park on Coney Island, have decisively fired her imagination. Marketing non-Western cultural assets played a significant role in advertising back then and mixed easily with fantasy notions of adventure and luxury.

Glasgow 2014–2016: Simon Starling – *At Twilight*

At Twilight was developed over a period of 3 years in collaboration with theatre director Graham Eatough and took the form of two exhibitions in Glasgow and New York and 3 nights of live theatre realised in the grounds of Holmwood House, Glasgow in August 2016. At its core lies research on *At the Hawk’s Well*, a dance play composed by Irish poet and dramatist W. B. Yeats one hundred years ago amidst the unfolding horrors of World War I. Inspired by Irish folklore as well as Noh – Japan’s traditional masked drama – the play was originally staged at a London salon in 1916. Collaborators on the production included leading figures of early twentieth-century Modernism, who had escaped war-ravaged continental Europe. Although the premiere staging was only scantily documented, *At Twilight* reimagines the moment for contemporary audiences. As a cross-cultural fusion, *At the Hawk’s Well* not only suggested exciting new possibilities for Western artistic production, but also sparked a renewed enthusiasm for Noh in Japan. Today, *At Twilight* encapsulates this dynamic discourse between tradition and the avant-garde in a kind of absurd, dramatised tussle between history, mythology and Modernism. As a product of collaboration itself, it also reveals how multiple influences and inputs, slippages and misunderstandings between cultures can be potent forces for creativity in our own age. This representation of *At Twilight*, developed specifically for the Museum Folkwang, includes a number of photographs of Noh masks made by the celebrated German photographer Albert Renger-Patzsch. From 1929 until World War II Renger-Patzsch was responsible for the photographic documentation of both the permanent collection and its presentation within the museum’s buildings, in which his studio was then housed. Many of the installation views made by Renger-Patzsch show ethnographic objects, such as the Noh masks, displayed in direct relation to cutting-edge European Modernism. The inclusion of these photographs connects this exhibition to Simon Starling’s project *Nachbau* realised at the museum in 2007. *Nachbau*, took as its starting point 4 installation views made by Renger-Patzsch circa 1930 and was the last exhibition to be held in the so-called Neubau (1983) which was demolished to make way for the building in which this exhibition is now being held.

Dancing in Utopia

The question of “How do we want to live?” was already being asked at the end of the 19th century and becomes the central theme of the emerging Lebensreform movement(s). Alternative models for social coexistence linked to ideas on vegetarianism, naturalism and “free love” were being tried and tested beyond the pale of the big cities, although many such experiments were doomed to fail. In the persons of poet Rabindranath Tagore in Santiniketan and Anglo-American couple Dorothy Whitney Elmhirst and Leonard Elmhirst in Dartington Hall, reformers with revolutionary educational concepts started to have a greater influence. At the same time, a parallel community arose in the 1930s in Bali which found new sources of inspiration and tasks for life in the “happy Tropics”.

Bali 1938: Claire Holt – Rolf de Maré – Hans Evert

On the occasion of the planned 12th exhibition at Les Archives Internationales de la Danse (A.I.D.) in Paris curated by Claire Holt (1901–1970), Swedish art collector and ballet patron Rolf de Maré departed together with photographer Hans Evert in 1938 on a four-month research tour of the then Dutch East Indies. Accompanied by Holt, who lived on Java, and with her practical and expert support, the trio then filmed and photographed traditional dances and dramas on Java, Bali, Sulawesi, Sumatra and Nias. This was also the subject matter of the exhibition *Théâtre et Danses aux Indes Néerlandaises* at the A.I.D. in 1939, which made an important contribution to modern dance ethnology. Holt played a major part in it being established as a discipline in dance studies. This exhibition was crucially stimulated by her still unpublished manuscript *Dancers and Danced Stories of Java*.

Dartington 1925: Rabindranath Tagore – Leonard and Dorothy Elmhirst

At the behest of Bengali poet and reformer Rabindranath Tagore (1861–1941) British agronomist and philanthropist Leonard Elmhirst (1893–1974) initiated and ran Tagore’s Institute of Rural Reconstruction in India from 1921 to 1922. Elmhirst took Tagore’s exemplary education and cultural centre in Santiniketan as a model for his own ambitious inter-disciplinary project that he launched together with his US wife Dorothy Whitney Elmhirst. With the purchase of a medieval estate in Devon in the south of England in 1925, they laid the foundations for Dartington Hall – an experiment that was to write history. The project evolved into an international setting where social transformation processes could be tested far away from the big city.

Dartington 1934: Uday Shankar – Kurt Jooss

In 1933 the Elmhirsts went to see the prizewinning anti-war ballet *Der grüne Tisch* (The Green Table) by Kurt Jooss (1901–1979) in London. One year later, Dartington Hall became a place of refuge for Jooss, his family and his company, somewhere whence they could start work again. It was here that in 1934 he met Indian choreographer and dancer Uday Shankar (1900–1977) with his Hindu ballet for the first time. Shankar found important patrons in the Elmhirsts and Swiss artist Alice Boner (1889–1981). The latter managed his dance group from 1930 to 1935, and Shankar and his company enjoyed several more prolonged stays at Dartington Hall subsequently. In 1938 he returned to India and founded the India Culture Centre in Almora. He is considered a pioneer of modern Indian dance.

New York 1970: Chandralekha – E.A.T. Experiments in Art and Technology

The year 1970 saw the collaboration between the non-profit organization E.A.T. founded amongst others by Billy Klüver and Robert Rauschenberg and the Indian feminist and choreographer Chandralekha (1928–2006). In New York a film was made with Andy Warhol, in which Chandralekha demonstrates a series of symbolic hand gestures. Sadanand Menon recalls: “However, the film with Andy Warhol, as far as I remember Chandra’s description of it, was based on her performance of the hand-gestures (called ‘hastas’) in Bharatanatyam. The New York group was fascinated with this elaborate, stand-alone vocabulary [...]”. Photographers Harry Shunk and

Janos Kender were present during filming, and a series of photos was produced showing Chandralekha performing the hand gestures – the so-called “Hasta Mudras”.

Body, Void, Form

Ever since the Second World War, the history of the USA has been closely bound up with that of Japan. Thus, from the 1950s onwards, there was also increased interaction between artists from both countries. In the West, John Cage was representative of an entire generation that was influenced by Zen Buddhism and its understanding of void and reduction. For their part, the Japanese artists responded to the Abstract Expressionism of Jackson Pollock, for example, and decisively shaped the Fluxus movement. Thanks to mobility between continents becoming ever easier, there was brisk movement between the two countries. New cultural stimuli resulted from the encounters between for example Merce Cunningham and Rei Kawakubo, Martha Graham and Isamu Noguchi, or Pina Bausch and Yohji Yamamoto.

New York 1935: Martha Graham – Isamu Noguchi

Martha Graham Center of Contemporary Dance: When in 1935 Martha Graham and Isamu Noguchi started collaborating – and they worked together for over 30 years both had already been defined by various Asian and western influences and encounters. Dancer and choreographer Martha Graham (1894 –1991) had studied under Ruth St. Denis, who was renowned for her style that incorporated orientalising dance elements and performed in pieces by Michio Ito. The latter introduced her in 1926 to Isamu Noguchi (1904 –1988), who grew up in both the United States and Japan and used elements of both cultures in his art. Noguchi designed fascinating minimalist stage sets for the up-and-coming choreographer who hated anything decorative. Graham became the icon of Modern Dance and Noguchi's sets represented a new sense of space; they captured in abstract, symbolic manner the choreographer's underlying ideas.

New York 1983: John Cage – *Where R = Ryoanji*

Emptiness, silence, random operations and a lack of intention are elementary notions in the oeuvre of composer and artist John Cage (1912 –1992). They are largely derived from Zen Buddhist ideas which Cage got to know through Japanese intellectual Daisetsu Teitaro Suzuki. In the early 1950s the latter triggered a veritable Zen-Buddhism boom in the United States. In 1983, over 20 years after visiting the famous Ryoan-ji stone garden in Kyoto, Cage started producing his *Where R = Ryoanji* series, consisting of some 170 sheets. He initially numbered 15 pebbles in line with the 15 natural stones in the Ryoan-ji garden and 17 pencils analogously to the 17 syllables of a traditional Japanese Haiku poem. Applying the principle of chance from the *Ching*, the Chinese Book of Chances, he determined which pebbles to use respectively for a drawing, their position on the sheet, the pencil, and the number of circles.

Osaka / New York 1954: Kazuo Shiraga – Jackson Pollock

Japan's Gutai group symbolized artistic upheaval in the country. It was no coincidence that it started in the period of liberalization that began after the US occupation of Japan came to an end. In swift succession, from 1954 onwards trailblazing works arose that attributed a central role to the human body. Gutai member Kazuo Shiraga (1924 –2008) started as early as 1952 painting his canvases using his feet, both referencing traditional Japanese art and engaging with the paintings of Jackson Pollock (1912–1956), who related the body directly to the canvas. Pollock's technique of dripping suddenly became known the world over in 1949 on the back of an article in Life magazine. From 1955 onwards the group brought out its own Gutai magazine, presenting images of its actions and performances – and the members also always sent a copy to Pollock in New York.

Wuppertal 1998: Pina Bausch – Yohji Yamamoto

Lichtburg / Oper Wuppertal: The collaboration between Pina Bausch (1940–2009) and Yohji Yamamoto (born 1943) was a truly unique event. As part of the celebrations for the 25th anniversary of Tanztheater Wuppertal in October 1998, the Japanese fashion designer created a collection for the dance ensemble set up by dancer and choreographer Pina Bausch, who was a friend of his. Yamamoto eschewed any decoration and reduced the costumes to simple staging of silhouettes and the shadows they cast. For the occasion, in a humorous and respectful gesture he himself took to the stage together with friends, clad as a karate fighter. The spectacle, in which the martial arts meet dance theatre, was documented by photographer Bernd Hartung in an extensive series of images.

New York 1997: Merce Cunningham – Rei Kawakubo

On 14 October 1997, the 40-minute piece *Scenario* premiered at the Brooklyn Academy of Music in New York. It resulted from the collaboration between US dancer and choreographer Merce Cunningham (1919–2009) and Japanese fashion designer Rei Kawakubo (born 1942) and thrives on the joy of experimentation. While Cunningham devised the movement patterns with the help of a computer program called *Dance Forms*, Kawakubo designed the costumes and the set, using cushions and padding to take the modelling of the human body to a grotesque extreme. To this day, the original production of *Scenario* is presented worldwide and restaged by international companies.

Antibody. Butoh – Rebutoh

This chapter is devoted to the New Expressionisms in dance and performance from 1920 to the present. The staged body undergoes a series of metamorphoses: from rhythmically dancing to grotesque, bent bodies, and on to antibodies as an extreme instrument protesting violence and inequality. Embedded in the dualisms of East and West, in Japanese Butoh dance different cultures of movement mingle: biographical and spiritual references as well as figures and postures from German *Ausdruckstanz* or variants of Action Art. The passionate and protest gestures of Butoh founders Tatsumi Hijikata and Kazuo Ohno sparked a revolution in expressive forms of dance world-wide.

Dresden 1926: Mary Wigman – Ernst Ludwig Kirchner

In Germany it was dancer and choreographer Mary Wigman (1886–1973) who was the first to introduce her audience and students to a different kind of Modernism. The dance school she founded in Dresden became a laboratory of the arts where international protagonists from the fine arts, photography, music and dance met. In 1926, Ernst Ludwig Kirchner (1880–1938) watched Wigman's rehearsal work and discerned strong parallels between her expressive movements and his new concept of beauty. Wigman's network focussed on Asia, and her encounters with poet Rabindranath Tagore and dancers Raden Mas Jodjana and Uday Shankar changed her physical technique at that time. In her pieces she draws on these impressions to develop her own unique form of Orientalism, which she reflected on in the late 1940s in her sketches for a global history of dance.

Tokio 1934: Harald Kreutzberg – Kazuo Ohno

Tokyo Theatre: From the mid-1950s a form of dance evolved in Japan that built a bridge to Europe: *Ankoku Butoh – The Dance of Darkness*. Its origins can be traced back to a single charismatic scene in which Wigman student Harald Kreutzberg (1902–1968) played an important role. During his world tour in 1934 his expressive sensuality very much unsettled his Japanese audience. Young sports teacher Kazuo Ohno (1906–2010) from Yokohama, the later inventor of *Butoh*, was profoundly affected by New German Dance. He saw Harald Kreutzberg in action in Tokyo, and the latter's queer poses, the fact that beauty and ugliness were treated as equals, and his "mentality of craziness" all served to change quite radically how Ohno viewed the body.

Shortly thereafter, Ohno started training under the pioneers of Japanese modern dance, Takaya Eguchi and Misako Miya, who had both studied under Mary Wigman in Dresden – it was the beginning of a global career.

Tokio 1959: Tatsumi Hijikata – *Forbidden Colors*

Asbestos Studio: In 1959, Tatsumi Hijikata (1928–1986) staged the very first Butoh performance with the homoerotic duo Kinjiki (*Forbidden Colors*). The dancers were Kazuo Ohno and his son Yoshito with their faces blackened by oil, and they were accompanied by soft blues notes. The blackfacing was followed in *Anma (The Masseurs)* by the white facial and body powder that became the hallmark of Butoh dance. While Japan was fast emerging as the leading technology nation worldwide and Tokyo was preparing to host the 1964 Olympic Games, there was a pronounced rebellious rollback movement in young art that was critical of consumerism, something that led to an increase in performative art practices: abattoirs, streets, backyards and open fields all became stages for physical action and expression. In Hijikata's *Asbestos Studio*, half-commune, half-avantgarde salon, a loosely composed group of young people shared their lives, work, and art. Alongside John Cage, Hijikata was one of the most important minds stimulating a transgressive concept of art. Archaic, physical and ritual-like, *Butoh* dance put its finger firmly on a nerve in the climate of post-War Japan.

Tohoku 1965: Eikoh Hosoe – Tatsumi Hijikata

Kamaitachi: Tatsumi Hijikata was open to collaborating with other artists. An important role was played here by photographic projects for which Hijikata brought on board photographers as his equal partners. His work with photographer Eikoh Hosoe (born 1933) proved to be especially fruitful. Their magnum opus is considered to be *Kamaitachi*, which came out in 1969 in the form of a photobook. They made several trips to the rural region of Tohoku in North Japan. In front of Hosoe's camera Hijikata staged himself as the demon Kamaitachi, who legend has it appears from nothing and peels the skin off his victims. The figure of the demon can be read as a metaphor for the latent nuclear threat. For Hijikata, the symbolic arrival in the village of his childhood sets in motion a return to his biographical roots. At the same time, the synthesis of photography and happening spurs a hit her to unknown subjectivity in the physical and image vocabularies.

Amsterdam 1973: Eiko & Koma – *White Dance*

In the early 1970s, the second generation of *Butoh* dancers impressively gave this dance form international reach. Artist duo Eiko Otake (born 1952) and Takashi Koma Otake (born 1948) left Japan in 1972 for Europe and the US. Along with them they took three books: a book on Noh theatre; Vincent van Gogh's letters to his brother Theo; and the diary of Russian dancer Vaslav Nijinsky. In Hanover, Mary Wigman introduced the couple to actors in the German dance scene. Setting themselves off from the *Dance of Darkness* of the *Butoh* founders, they called their early performances *White Dance* (1972–4). With their Poor Art Style, the duo championed a narrative thrust that through the subjective, pain and protest fostered a sense of historical reality.

Rennes 2009: Boris Charmatz – *Rebutoh*

French dancer and choreographer Boris Charmatz (born 1973) calls his homage to Japanese expressive dance *Rebutoh*. He shares with *Butoh* inventor Tatsumi Hijikata the idea of the human body as an archive of (hi)stories. In Rennes in France, Charmatz founded the Musée de la Danse, where he collects movements and gestures. His new *terrain initiative* is a dance house without roofs or walls: Human bodies form a mobile structure on a green base. Each piece breaks a taboo or explodes a shape. Inspired by the karstic grounds of the Haniel slag heap in Bottrop, the film loop *Levée* shifts between dance and documentary film. It throws dance into a no man's land between battle arena, disaster zone, and sci-fi. The dancers are devoured by a huge vortex like refugees. The choreography is based on 25 gestures. Repetition and spiral-like movements engender an endless alphabet of dance.

Challenging Perspectives

In the 1960s, a second wave of Feminism seized a young generation of female artists in the West. They used their own bodies as the material and space to present their critique. Their performances and works centred on gender identities and inequalities, stereotypes as well as breaking with male-dominated conventions. Only 20 years later, this *white feminism* found itself subjected to critique, with calls for a more differentiated consideration that took culturally specific determinants and overlap in discrimination into account. New ideas on gender and corporeality shake customary notions and to this day continue to expand perspectives.

Essen 1977: Ulrike Rosenbach – *Frauenkultur-Kontaktversuch*

Ulrike Rosenbach (born 1943) describes her year teaching at California Institute of the Arts in 1975/76 as an initial trigger. The Feminist Art Program founded there by artist Judy Chicago functioned like the catalyst for the emergence of feminist art. Inspired by a 19th century encyclopaedia on the first women's movement, while there she devised the concept for *Frauenkultur-Kontaktversuch*. The performance and work centre on some 60 portraits of women from different cultures and ages, ranging from an independent farmer to a 1970s woman, and claim to describe the shift from matriarchate to patriarchy. During the one-hour performance, which she first presented on 16 January 1977 in Museum Folkwang, Rosenbach rolls back and forth in front of the portraits with the camera in her hand, snares herself in the video cable with each roll forwards, and liberates herself when she rolls back.

Mumbai 2012/13: Tejal Shah – *Between the Waves*

Tejal Shah (born 1979) calls the creatures that appear in the work complex *Between the Waves humanimals*, borrowing from Donna Haraway. Half-human, half-unicorn, they boast white horns on their heads. As fabled beings they point to respectively different associations in Western and Indian culture while also referencing works by artists Rebecca Horn and Frida Kahlo. In the digital collages, drawing and photography merge. The title additions *Outer* and *Secret* underline the forms of haven in Tibetan Buddhism, an interweaving of intercultural references typical of Shah's work.

New Settings

Humans exert an increasing influence on nature. Indeed, for many years they have shaped landscapes and climate. At the same time, digital technologies alter the human body, which engages in innovative communication with technology and the environment. This complex interplay of moving bodies is explored by three expansive installations. Choreographer Mette Ingvarsten stages the stories of four Japanese women who have lived in Germany for many decades – in an artificial garden, which the women activate through performances on several weekends. Inspired by Philippine Binakul weaving, artist Haegue Yang has created a floor pattern on which four sculptures bearing bells stand; the ensemble is rounded out by a wall piece. Next to it we hear the sound of a cloned voice that observes humanity from the perspective of a bodiless, artificial being. On eight canvases, artist Anouk Kruithof presents a non-judgemental and non-hierarchical composition of videos of dancers from the Internet and in this way devises a kaleidoscope of dances from all over the world. All three artworks lead us into immersive worlds of encounter and exchange and question our present-day life.

Essen 2021: Mette Ingvarsten – *The Life Work*

In her new piece choreographer and dancer Mette Ingvarsten (born 1980) has created an artificial garden. In it, four Japanese women who have lived in the Rhineland for decades talk about their paths through life, language barriers, love stories, the Fukushima disaster, and how they have experienced the Corona pandemic. On several weekends with minimal, flowing movements they activate the multi-sensory installation, while in their absence their voices and the materials – the

rotating trees, the tender plastic ribbons, and even the light choreography – become the main actors. The postapocalyptic scenery of *The Life Work* explores our relationship to nature and brings to mind the fragility of human existence, as human destiny is closely bound up with that of nature.

Curators and Correspondents

Museum Folkwang

Curators

Anna Fricke has been curator and head of the contemporary art collection at the Museum Folkwang since 2015. She studied comparative literature and art history and in her interdisciplinary dissertation studied 'living' images in literary texts and the visual arts. Among the exhibitions she has curated are the projects Fassbinder – jetzt! and Tejal Shah – *Some Kind of Nature* as well as for the Museum Folkwang *Maria Lassnig* (2017), *Alexander Kluge – Pluriversum* (2017), *Unheimlich real* (2018), and *Der montierte Mensch* (2019). Since 2018 she holds a teaching appointment at the Universität Duisburg-Essen.

Christin Losta grew up in Vienna and has lived since 1982 as a freelance photographer in Munich. Beginning in 1991 she has devoted herself to the study of fashion and its representation in the museum. She has developed exhibitions and projects in collaboration with the Musée de la Mode et du Textile in Paris; the Costume Institute at the Metropolitan Museum of Art, New York; the Gemeentemuseum, The Hague; the Bayerisches Nationalmuseum, Munich; and the collection of the Universität für Angewandte Kunst (University of Applied Arts) in Vienna. Her photo essays on haute couture, and her portraits of fashion designers, dancers, and artists have been published in numerous magazines.

Brygida Ochaim is a freelance choreographer, author, and curator. From the end of the 1980s she has been occupied with the media significance of the dancer Loïe Fuller. She conceives and organises exhibitions and dance film programmes and has collaborated on films by Jef Cornelis, Wim Wenders, and Claude Chabrol. She is co-curator of the exhibition *Auguste Rodin und Madame Hanako* (Georg Kolbe Museum, Berlin, 2016) and *Der absolute Tanz – Tänzerinnen der Weimarer Republik* in dialogue with an installation by Ulla von Brandenburg (Georg Kolbe Museum, Berlin, 2021).

Marietta Piekenbrock is an author, dramaturge, and curator. After stops in Aix-en-Provence, Munich, Paris, and Essen she now lives in Berlin. She initiates and organises exhibitions, festivals, and programmes in the areas of theatre, dance, performance, and the visual arts. She worked on the management team of the European Capital of Culture *RUHR.2010*, as head dramaturge for the Ruhrtriennale 2012–2014, and as programme director of the Volksbühne Berlin, where until 2018 she oversaw an interdisciplinary programme with the museum director Chris Dercon. She has also published numerous essays and books on international developments in theatre and dance.

Museum Folkwang

Correspondents

Jamila Maria Adeli has worked since 2007 as an advisor, curator, and project coordinator for national and international exhibitions, including *Re-Imagining Asia: A Thousand Years of Separation* (HKW Berlin, 2008), *The Last Harvest: 98 Meisterwerke von Rabindranath Tagore* (SPK Berlin, 2011), and the Rebecca Horn retrospective (New Delhi). She was awarded her doctorate in 2019 with the dissertation '*Art, Market, Communication: The Contemporary Art World in India in Transition*'. Her current research at the HU Berlin focusses on the (de)constructions of new cultural narratives as local reaction to and position towards China's Belt and Road Initiative (BRI).

Helly Minarti was born in Jakarta and recently relocated to Yogyakarta where she works as an independent dance scholar/curator. Her main interest is in historiographies of choreography as a discursive practice vis-à-vis the eclectic knowledges that infuses the understanding of the human body/nature. Her most recent curatorial project is *Jejak-~~旅~~Tabi Exchange: Wandering Asian Contemporary Performance*, an exchange platform and travelling festival. She has been involved in various exchange arts projects, forums/conferences, and research fellowships in Asia, Australia, Europe, and the US.

Makiko Yamaguchi is a dramaturge and curator. At the Goethe-Institut in Tokyo and at the Japanese Foundation in Cologne she oversaw the exchange between the theatre and dance scene of Japan and that of German-speaking countries. In 2011 she was commissioned by the Cultural Foundation of the City of Tokyo to set up an international network in the field of art and culture. Since 2015 she has overseen the intensification of artistic collaboration in the field of contemporary performing arts at the Japan Foundation Tokyo. In 2015 she was on the jury of the Zürich Theater Spektakel. Since April 2020 she has worked at the Goethe-Institut Tokyo.

Press Images

Museum Folkwang

The imagery may only be used in the context of reporting on the presentation **Global Groove. Art Dance, Performance and Protest** (13 August – 14 November 2021) at Museum Folkwang. No work may be cut nor altered in any way. Images on the Internet may not exceed a resolution of 72 dpi with a maximum size of approx. 20x20 cm. The usage for social media must be requested independently in advance.



Nam June Paik und John Godfrey

Global Groove, 1973 (Film Still)

Video, colour, sound, digitised, 28:30 min

ZKM / Zentrum für Kunst und Medien Karlsruhe, Courtesy Electronic Arts Intermix (EAI), New York

© Estate of Nam June Paik, courtesy Electronic Arts Intermix (EAI), New York



Anouk Kruithof

Universal Tongue, 2018

Edition Nr. 1/4 (+1 ap)

8-cannel-video installation, 240 min each, 1 soundtrack 240 Min., sizes variable, installation view at the Cinekid Medialab, Amsterdam Museum Folkwang, Essen

© Anouk Kruithof

Photo: Anouk Kruithof



Mette Ingvarstsen

The Life Work, 2021

Voices and performance Taeko Gericke, Yoko Iso, Michiko Meid, Kumiko Watanabe, Installation with soundtrack 65 min, Tree, lenses, stones, light, dimensions variabel

A production by Mette Ingvarstsen / Great Investment

Co-produced on behalf of Ruhrtriennale

In Cooperation with the Museum Folkwang, Essen

© Mette Ingvarstsen

Photo: Katja Illner

Museum Folkwang



Auguste Rodin

Dancer from Royal Cambodian Ballet, 1906
Pencil and watercolour on paper, 30.7 × 19.5 cm
Nationalmuseum, Stockholm
Photo: Erik Cornelius / Nationalmuseum



Leiko Ikemura

Hanako, 2020
Watercolour on paper, 38.3 × 28 cm
Leiko Ikemura
© Leiko Ikemura / VG Bild-Kunst, Bonn 2021
Photo: Jörg von Bruchhausen



Set Element (Pillar with Pink Leaves) by Isamu Noguchi
for Martha Graham's "Dark Meadow", 1946
Silver gelatin print, 25.4 × 20.3 cm
The Isamu Noguchi Foundation and Garden Museum, New York
© The Isamu Noguchi Foundation and Garden Museum / VG Bild-
Kunst, Bonn 2021

Museum Folkwang



White Dance, 1973

Performance by Eiko & Koma, Stedelijk Museum Amsterdam, 1973

Photo: Ad Petersen

B/w-Photograph, 25 × 20 cm

Eiko Otake, New York

© Ad Petersen / Eiko Otake, Takashi Koma Otake



Boris Charmatz / César Vayssié

Levée, 2014

Video, colour, mute, 14:22 Min.

Recording: Ruhrtriennale, 23.8.2021

Distribution: [terrain]

Copyright: © Musée de la danse / Same Art – 2014

Photo: © César Vayssié



Haegue Yang

Sonic Rotating Triovular Triplets – Copper and Silver #17, 2021

Powder-coated aluminium frame and mesh, ball bearings, copper-plated bells, stainless steel bells, split rings

150 × 200 × 15 cm

Courtesy Galerie Barbara Wien, Berlin

© Haegue Yang

Photo: Studio Haegue Yang



Ernst Ludwig Kirchner

Dance of Death Mary Wigman, 1926–28

Oil on canvas, 110 × 149 cm

Courtesy Galerie Henze & Ketterer, Wichtrach/Bern

Photo: Courtesy Galerie Henze & Ketterer, Wichtrach/Bern

Museum Folkwang



Tejal Shah

Between the Waves – Outer, 2012 (2021)

Mixed media collage, digital print, 182.9 × 127 cm

Tejal Shah, Courtesy Barbara Gross Galerie, Munich

© Tejal Shah, Courtesy Barbara Gross Galerie, Munich



Minoru Hirata

Shining Clothspins (Nakanishi Natsuyuki's clothspins on a model at the artists studio), 1963 (2021)

Silver gelatin print, 33.5 × 22.2 cm

HM Archive / Courtesy of Taka Ishii Gallery Photography / Film

© HM Archive / Courtesy of Taka Ishii Gallery Photography / Film



Madame d'Ora

Harald Kreutzberg, 1930

Silver gelatin print, 20.5 × 14.4 cm

Münchner Stadtmuseum, Sammlung Fotografie

© artist / legal succession

Museum Folkwang



Eikoh Hosoe

Kamatachi #8, 1965

Vintage Gelatine silver print, 60.8 x 43.4 cm

ALBERTINA, Wien – on permanent loan from Österreichische

Ludwig-Stiftung für Kunst und Wissenschaft

Photo: © Eikoh Hosoe



William Klein

Dance Happening, Tokyo (27), 1961 (2016)

Gelantine silver print on baryta paper, mounted on aluminium and framed, acrylic galzing, 32.2 x 49.3 cm

ALBERTINA, Vienna – on permanent loan from the Austrian Ludwig Foundation for Art and Science

© William Klein

Museum Folkwang

Museum Folkwang

Four paintings by Vincent van Gogh, prime examples of the work of Paul Gauguin, and masterpieces by Manet, Renoir, Cézanne, Pollock and Rothko – the Museum Folkwang, one of the most important art museums in Germany, has an impressive collection of German and French painting and sculpture since 1800, as well as an array of photographs, prints and works of antique and non-European art. The Museum Folkwang is also home to the German Poster Museum, which contains one of the largest assortments of posters anywhere in the world. The collection activity and exhibition program of the Museum Folkwang includes all artistic media.

Since the summer of 2019 the Museum Folkwang has been presenting its collection in completely redesigned halls. Taking *New Worlds* as the overarching theme, the presentation is destined to enable visitors to experience the long-standing collection in a new form, and often from surprising angles. Now, painting is juxtaposed with photography, sculpture or prints, and enters into unprecedented and inspiring constellations with world art and poster art. Firmly in keeping with the Folkwang idea of the museum's founder Karl Ernst Osthaus (1874–1921), the different genres and fields of the collection interact.

Free Admission to the Permanent Collection

Entrance to the permanent collection of the Museum Folkwang is free of charge. Since 2015 this has been made possible by the generous support of the charitable foundation Alfried Krupp von Bohlen und Halbach-Stiftung. From 2022 onwards – the year of the 100th anniversary of Museum Folkwang in Essen – the City of Essen will ensure that the museum continues to provide free admittance for the foreseeable future.

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Opening hours

Tue, Wed 10 a.m. to 6 p.m.
Thur, Fri 10 a.m. to 8 p.m.
Sat, Sun 10 a.m. to 6 p.m.
Mon closed



Photo: Museum Folkwang, Giorgio Pastore

Museum Folkwang

Direction and Organisation

Director: Peter Gorschlüter

Employees: 46

Curators

Tobias Burg, Department of Prints and Drawings

Peter Daners, Education

Nadine Engel, Painting, Sculpture, Media Art 19th and 20th century

Anna Fricke, Painting, Sculpture, Media Art Contemporary Art

René Grohnert, German Poster Museum

Hans-Jürgen Lechtreck, Chief Operating Officer, Deputy Director

Thomas Seelig, Department of Photography

Mathilde Heitmann-Taillefer, Curator of Research, Scientific Cooperations and Provenance Research

Collection

Painting, Sculpture, Media Art 19th, 20th and 21st century:

c. 900 paintings, 320 sculptures, 150 videos

Department of Prints and Drawings: 12,000 drawings and prints

Department of Photography: c. 65,000 photographs

Archaeology, Global Art and Applied Arts: c. 1,800 objects

German Poster Museum: c. 350,000 posters

Architecture and Facilities

Old building: Designed by Werner Kreutzberger, Erich Hösterey and Horst Loy, opened in 1960

New building: Designed by David Chipperfield Architects, opened in 2010

Total exhibition space (incl. the old building): c. 6,200 sqm

Exhibition Hall 1: 1,400 sqm

Exhibition Hall 2: 870 sqm