

# BUNDESKUNSTHALLE



Press Kit

## **RIDICULOUSLY YOURS!** Art, Awkwardness and Enthusiasm 11 November 2022 to 10 April 2023

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## Exhibition Information

Duration 11 November 2022 to 10 April 2023

Press Officer Sven Bergmann

Exhibition Manager Susanne Annen

This exhibition project has been initiated and conceived by Jörg Heiser and Cristina Ricupero

NEW: Combined ticket for all exhibitions 13 €/reduced 6,50 €  
All visitors up to and including 18 years of age have free admission

**An exhibition of the Bundeskunsthalle in Bonn in cooperation with the Deichtorhallen Hamburg/Sammlung Falckenberg and the HALLE FÜR KUNST Steiermark/ Universalmuseum Joanneum Graz**

Further venues DEICHTORHALLEN /  
SAMMLUNG FALKENBERG, Hamburg  
13 May to 27 August 2023

HALLE FÜR KUNST Steiermark  
&  
Neue Galerie Graz, Universalmuseum  
Joanneum  
13 October 2023 to 25 February 2024

The presentation of the work "*Pluralistic Ignorance*" aka "*Presence in the form of Absence*" aka "*The perception Paradox*" by Gabriel Lester in the exhibition is made possible with the financial support from the Mondriaan Fund, the public cultural funding organisation focusing on visual arts and cultural heritage.



Supported by



Königreich der Niederlande

Media Partner





## General Information

Director	Eva Kraus
Managing Director	Oliver Hölken
Opening Hours	Tuesday 10 a.m. to 7 p.m. Wednesday 10 a.m. to 9 p.m. Thursday to Sunday 10 a.m. to 7 p.m. Holidays 10 a.m. to 7 p.m.
Public Transport	Underground lines 16, 63, 66 and bus lines 610, 611 and 630 to Heussallee / Museumsmeile Deutsche Bahn / UN-Campus: Lines RE 5 (Rhein-Express), RB 26 (MittelrheinBahn), RB 30 (Rhein-Ahr-Bahn) and RB 48 (Rhein-Wupper-Bahn)
Parking	There is a car and coach park on Emil-Nolde-Straße behind the Bundeskunsthalle. Navigation: Emil-Nolde-Straße 11, 53113 Bonn
Press Information (German / English)	<a href="http://www.bundeskunsthalle.de">www.bundeskunsthalle.de</a> For press files follow 'press'.
General Information (German / English)	T +49 228 9171-200 <a href="http://www.bundeskunsthalle.de">www.bundeskunsthalle.de</a>

The Bundeskunsthalle is supported by



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## Media Information

### **RIDICULOUSLY YOURS!**

#### **Art, Awkwardness and Enthusiasm**

11 November 2022 to 10 April 2023

The feeling or attitude of enthusiastic embarrassment is undoubtedly associated with a notion of humorous light-heartedness – but just as much with a sense of earnest persistence, against all odds. It is certainly associated with irony – but also with a deeply unironic, rather enthusiastic belief in the necessity and possibility of persevering and continuing with something that has been recognized as unpleasant or embarrassing.

One of the most important attitudes or feelings underlying modern and contemporary art is an enthusiastic silliness that does not shy away from the embarrassing, the unreasonably silly. The exhibition, which spans epochs, includes works by around 100 artists from all over the world and spans an arc from earlier centuries of artistic creation to the immediate past.

In modernism since the 19th century in general and the classical avant-gardes of the early 20th century in particular, a very specific dialectic is at work: on the one hand, bold innovations, radical negation, and aesthetic dogmas – but on the other hand, a certain kind of laughter that formed the basis for the creation of this exhibition project. It is a laughter that is fun and at the same time – without wanting to scandalize only – undermines all conservatism, bigotry, morality and not least avant-garde dogmatisms. By opposing the use of culture to intimidate, to secure unearned privileges, this laughter shows how authority loses its grip, how the pompous gesture and the image of the hero are invalidated.

Thematic sections feature works by numerous important artists – from Pieter Bruegel the Elder, Alfred Jarry and Elsa von Freytag-Lohringhoven, Marcel Duchamp and René Magritte, Giorgio de Chirico and Sturtevant, Sigmar Polke and Martin Kippenberger to numerous younger positions of contemporary art. *Ridiculously Yours!* flirts with the humor of disaster, bad taste, the camp approach, B-movie culture, science fiction, horror, etc., as well as immaturity, idiocy, intuition and, of course, passion – not to mention enthusiasm.



## Exhibition texts

### Panel 1

One of the most important attitudes or feelings underlying modern and contemporary art is enthusiastic awkwardness. In modernism since the 19th century in general and in the classical avant-gardes of the early 20th century in particular, a very specific dialectic is at work: on the one hand, bold innovations, radical negation, and aesthetic dogmas – but on the other, a certain kind of laughter that formed the basis for the creation of this exhibition. It is a laughter that is fun and at the same time – without only wanting to scandalise – undermines all conservatism, bigotry, moral concepts and not least avant-garde dogmatisms. By opposing the use of culture to intimidate, to secure unearned privilege, this laughter shows how authority loses its grip, how the pompous gesture and the image of the hero are devalued.

Enthusiastic awkwardness, or clumsiness, has been at the base of much art production up through the present and going back at least well into the 19th century, and arguably much further into history: we find it in literature (from Aristophanes through Villon and Rabelais to Cervantes, Swift, and Voltaire); in the reversal rituals of carnival since the Middle Ages (where social roles are inverted – or even suspended – and mocked for a short period of celebration); occasionally, in early modern art (as in the works of Hieronymus Bosch, and especially those of Pieter Bruegel the Elder); and in the rise of modern caricature and the satirical cartoons.

*Ridiculously Yours!* Gives importance to experimentation and active, undogmatic communication not only in the works, but in the structure of the entire project. In that sense, as an aesthetic practice, the show implies a conscious form of intuition that takes the risk of ambivalences of meaning, of misunderstandings. A philosophy that tickles the intellectual mind but opposes formalistic intellectualism.

The exhibition will bring together challenging works encompassing a multitude of artistic strategies, ranging from historic/modernist works to new productions. Following the logic of a B-movie storyboard, the exhibition itself is conceived to be like a walk-through movie, with an opening scene followed by different 'acts' or 'plot points'. In terms of display, the main idea is to create an environment that will ultimately guide the viewer through routes containing six different chapters of the main narrative.

This exhibition project has been initiated and conceived by Jörg Heiser and Cristina Ricupero.



## Chapter I Coney Island

New York's Coney Island is where in 1903 Luna Park opened – it became the blueprint for many amusement parks, with their crystal palaces, haunted houses, and oversaturated, multicolored worlds. **The scenographer Adrien Rovero** has imagined a huge, candy-colored environment with spiral columns and oversized striped walls. Here, as in an amusement park, things might be too big or too small, creating a circus-like welcome for the show.

## Chapter II Origins, Dada

Amusement parks have always had strange cabinets of curiosities. Of course, this is not to be understood literally here – for included are works by anything but merely 'curious' pioneers of irreverent humor, from **Pieter Bruegel the Elder** to **Alfred Jarry** to **Elsa von Freytag-Lohringhoven**, who, as a contemporary and companion of Marcel Duchamp, played a significant, if not decisive role in the invention of the readymade. But caricature and film also play a role in this chapter. Thus we can at least sketch the origins of enthusiastic awkwardness in art, which found its first climax in the collages, performances, and puns of the international DADA movement.

## Chapter III The Modern Museum

What we call 'modern museum' features works of Surrealism and other modern masterpieces, including some surprising mismatches. Here we find the classical, stuffy aesthetics of certain galleries found in modern museums, including ropes and pedestals, suggesting the intimidating solemnity of the serious master genius. Yet the works included – by the likes of **Asger Jorn**, **Giorgio de Chirico**, **René Magritte**, and **James Ensor** – precisely mocks this kind of solemnity. As a kind of link to the next chapter, there is a smaller sub-section where numerous works by the likes of **Martin Kippenberger** and **Sturtevant** upend and parody the logics of the production, display, and collection of art that not least formed 'The Modern Museum'.

## Chapter IV Minimal Art/Conceptual Art

Minimal Art and Conceptual Art from the 1960s on established an austere, dry aesthetics, dominated by white, grey, and black hues. And this is precisely where its deadpan humor resides. One can describe this chapter as a very cool White Cube, with moving walls and shifting, small objects by **Robert Breer** and **Sigmar Polke**, with portraits of cows by **Jef Geys**, or the found Sunday paintings wrapped in wool by **Lara Favaretto**. Together, these works thus form an (almost) silent slapstick film.



## Chapter V B-Movies

Welcome to the wacky, shady world of 'B-Movie' section. The eccentric American film director Ed Wood (1924–1978) has been a great inspiration for this exhibition project. In 1980, two years after Wood's death, his *Plan 9 from Outer Space* (1957) was described as the "worst film ever made." Since then Wood – who had been unknown to many, but notorious among film buffs – has repeatedly been discredited the "worst director of all time." Despite – or rather because of – that unflattering title, he subsequently became a cult figure, a status enshrined by Tim Burton's 1994 film *Ed Wood*. For *Ridiculously Yours!*, Wood effectively functioned as a kind of working tool, implying questions about good and bad taste, irony, slapstick, the 'camp' approach, trash culture, idiocy, the 'do-it-yourself' attitude, outsider art, and not least, enthusiastic awkwardness.

In this spirit and inspired by Studio 28, the very first cinema in Paris totally dedicated to the avant-garde and which opened in 1928 with lamps designed by Jean Cocteau, this space with its dim lighting picks up the atmosphere of seedy bars and ciné-clubs where one could eventually watch, for example, excerpts from Ed Wood films.

## Chapter VI Camp

The notion of enthusiastic awkwardness has a lot of overlap with, though is not identical to, notions of camp – the aesthetic sensibility celebrating cheesiness and 'bad taste', and which is closely associated with queer culture. As artist and writer Philip Core stated in his 1984 book *Camp: The Lie That Tells the Truth*: "There are only two things essential to camp: a secret within the personality which one ironically wishes to conceal and exploit, and a peculiar way of seeing things, affected by spiritual isolation, but strong enough to impose itself on others through acts of creation." These acts of creation often involve enthusiasm and awkwardness, because they imply an ambiguity towards society and culture at large: ambiguity because a phenomenon – often a phenomenon that is ridiculed, belittled, or stigmatized by others, not least those in more privileged and supposedly cultured positions – is enthusiastically embraced and celebrated.

## Chapter VII Post-Surrealism/Post-Internet

As we move closer to the present day, we encounter a reality that in recent years has often been described as being too strange for satire – from Donald Trump becoming US president, to Brexit, to atrocious dictators sitting behind excessively long tables. But thinking back to the days of Surrealism, originating in the wake of the traumas of World War I, we have obviously also encountered bizarre combinations of cruelty and ridiculousness in earlier eras. In any case, 'Post-Surrealism/Post-Internet', introduces us to a contemporary world in which social media craziness, weird glitches, and contemporary digital pastiche encircle the absurdities of contemporary politics and capitalism, playing out like a TikTok nightmare.



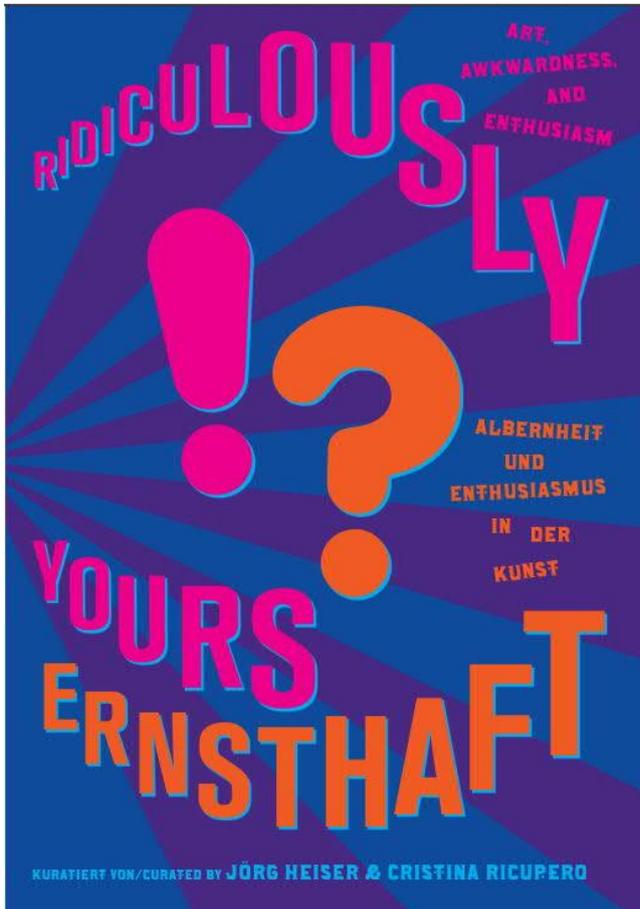
## Artists

Saadane Afif  
Jack Arnold  
Assume Vivid Astro Focus  
Dan Attoe  
Enrico Baj  
John Baldessari  
Judith Bernstein  
Jean-Luc Blanc  
Bernhard Johannes Blume  
Cosima von Bonin  
Ulla von Brandenburg  
Robert Breer  
Pieter Bruegel d. Ä.  
Marcus Calvin  
Nina Chilress  
Yun Choi  
Pauline Curnier Jardin  
John De Bello (Regie)  
Giorgio de Chirico  
Jeremy Deller  
Brice Dellsperger  
Jos de Gruyter & Harald Thys  
Josef Dobner  
Theo van Doesburg  
Marcel Duchamp  
Mimosa  
Echard  
Nicole Eisenman  
James Ensor  
Max Ernst  
Oyvind Fahlström  
Lara Favaretto  
Hans-Peter Feldmann  
Hans Finsler  
Fischli & Weiss (Peter Fischli und David Weiss)  
Elsa von Freytag-Loringhoven  
Isa Genzken  
Jef Geys  
Martin Gostner  
Nicholas Grafia  
George Grosz  
Goerg Anton Gump (nach)  
Raoul Hausmann  
Heinricvh Hoerle, Anton Räderscheidt  
Ramin Haerizadeh, Rokni Haerizadeh, Hesam Rahmanian  
Rokni Haerizadeh  
Hannah Höch  
Marcel Janco



Alfred Jarry  
Asger Jorn  
Mike Kelley  
Katia Kelm  
Kiluanji Kia Henda  
Martin Kippenberger  
Jakob Lena Knebl  
Jiri Kovanda  
Pierre la Police  
Peter Land  
Maria Lassnig  
Gabriel Lester  
Marko Lulić  
René Magritte  
Fabian Marti  
Paul McCarthy  
Bjarne Melgaard  
Nathaniel Mellors  
Franz Xaver Messerschmidt  
Russ Meyer (Regie)  
John Miller  
Ming Wong, Neo Chon Teck  
Shana Moulton  
MRZYK et MORICEAU  
Henrike Naumann  
Francis Picabia  
Wong Ping  
Katrín Plavčák  
Sigmar Polke  
Rob Pruitt  
Roe Rosen  
Mika Rottenberg  
Sterling Ruby  
Ashley Hans Scheirl  
Andreas Schulze  
Jim Shaw  
Roman Signer  
Cora Spassvogel  
Erich Spießbach  
Elaine Sturtevant  
Jeffrey Vallance  
Erik van Lieshout  
Jean-Luc Verna  
John Waters  
Olav Westphalen

## Publication



### Publisher

Kunst- und Ausstellungshalle der Bundesrepublik Deutschland

### Concept and editorial team

Cristina Ricupero and Jörg Heiser

### Authors

Charlie Fox, Jörg Heiser, Jean-Yves Jouannais, Eva Kraus, Rhonda Lieberman, Sianne Ngai, Cristina Ricupero, Noemi Smolik, Timotheus Vermeulen

### Size and format

Paper back binding with flaps

18 x 24,5 cm,

256 pages, c. 340 illustrations

Bilingual German/English

Museum edition: 35 €

The book trade edition is published by DISTANZ, Berlin, c. 40 €



## Educational Programme

### GUIDED TOURS

#### **Art education in the exhibition**

Sundays 12–17 h

During the opening hours there is an art mediator in the exhibition. You are welcome to ask questions and talk with us about the works in the exhibition.

#### **Public tours**

Thursdays, 5–6 p.m.

3 €/reduced 1,50 €, plus admission to the exhibition

Tickets are available at the box office or in advance.

ArtCard reservation: T +49 228 9171-200

#### **Guided tours by curators**

With Cristina Ricupero and Jörg Heiser, curators of the exhibition

Saturday, November 12, 11–12

Guided tour in English

3 €/reduced 1,50 €, plus admission to the exhibition

Tickets are available at the box office or in advance.

#### **Guided tours in plain language**

With Uschi Baetz

Tuesday, December 13, February 7, April 4, each 5–6.30 p.m.

Sunday, November 27, 1–14.30 p.m.

Sunday, January 22, March 12, each 11–12.30 a.m.

6 € guided tour fee, plus admission

This offer is also freely bookable for individual groups.

Written registration required: [buchung@bundeskunsthalle.de](mailto:buchung@bundeskunsthalle.de)

#### **Guided tours during lunch break**

*Art break – Seriously?!*

Wednesday, January 18, February 22, March 8 and 22, each 12:30–13 p.m.

As a balance to your daily working life, we offer you an entertaining speed guided tour during your lunch break.

8 € (guided tour and admission)

Tickets are available at the box office or in advance.

Registration required, also bookable for individual for groups

Information and registration at [buchung@bundeskunsthalle.de](mailto:buchung@bundeskunsthalle.de)

#### **Group tours**

60 minutes, 70 €

90 minutes, 90 €

plus group ticket 10,40 €/reduced 6,50 € per person

Written registration required: [buchung@bundeskunsthalle.de](mailto:buchung@bundeskunsthalle.de)



## EVENTS

### **WEDNESDAY\_LATE\_ART SPEEDGUIDES\_DJ\_DRINKS RIDICULOUSLY YOURS**

Wednesday, January 11, 2023, 6 p.m.–2 p.m.  
Your evening off full of art, culture and music!

#### **SPEEDGUIDED TOURS**

(German and English)

*Seriously?! Silliness and enthusiasm in art*

*Opera is dead – Long live opera!*

*The last of their kind. Crafts and professions in transition*

#### **PARTICIPATORY ACTION**

*One Click Sculptures*

We create sculptures out of clothespins, whose statics only have to last for one photo click.

#### **LOUNGE & DJ & DRINKS**

With the DJ Spindiana Jones

10 €/6 € with ELLAH-Card, including a drink

ELLAH – The annual ticket for young art lovers

Tickets at the Bundeskunsthalle box office in advance and at the evening box office

## WORKSHOPS

### **Workshop for adults**

#### **Fine arts! – Online art courses**

Drawing workshop

*Art and humor*

Tuesdays, November 15, 29, December 13, January 17, 31, 5–7 p.m. each day.

We explore the relationship between art and humor through drawing in our online art class. We will encounter the still lifes of Fischli and Weiss, surrealist works by René Magritte, and the portraits of Jim Shaw, among others.

In our course we will learn technical basics to enable our own expression. The materials are very simple and usually common household items. Previous experience in drawing or contemporary art is not required. Each date will focus on a different theme.

The format is digital. It takes place online in real time.

More information will be provided upon registration.

10 €/reduced 5 € (with Bonn ID)

Written registration required: [buchung@bundeskunsthalle.de](mailto:buchung@bundeskunsthalle.de)

## OFFERS FOR CHILDREN, FAMILIES AND TEENAGERS

### Workshop

Recommended for families with children from 2 to 5 years old

#### **Creative workshop for families**

##### ***Splash with splash!***

Sunday, February 5, February 26, March 12, March 26, 11 a.m.–12 p.m. each day.

Art is fun and surprising! Here, color is put on paper with very unusual things: sponge, feather, toothbrush, rubber duck and much more. There will be stamping, mixing and wiping – in our family workshop, children and adults will create pictures together that will inspire laughter.

6 € adult, 3 € child/reduced 3 € adult, 1,50 € child

Written registration required: [buchung@bundeskunsthalle.de](mailto:buchung@bundeskunsthalle.de)

Recommended for children from 8 to 12 years

#### **Free studio**

##### ***Monster Show!***

Thursdays, December 15, February 9, March 16, March 30, 3–5 p.m. each day.

In our free studio, we'll embark on a wild journey of discovery: We'll encounter old and new works of art that seem out of this world. In cartoons, music videos and on movie posters, UFOs, aliens, vampires and monsters await us. Inspired by these adventurous impressions, we will freely experiment with various artistic techniques and together let our works become a monster show.

8 €/reduced 4 €

Written registration required: [buchung@bundeskunsthalle.de](mailto:buchung@bundeskunsthalle.de)

#### **Children's birthday party**

Exhibition tour followed by artistic-practical creation.

Themes:

Creative workshop for families *Quatsch mit Platsch!*

Free studio *Monster Show!*

120 minutes, 100 €

Written registration required: [buchung@bundeskunsthalle.de](mailto:buchung@bundeskunsthalle.de)

Open workshop for ALL

#### ***Trash\_Up***

##### **Comic workshop with the smartphone**

Saturday, November 26, 2–5 p.m.

With ingeniously simple tricks you develop silly faces, animals, cheeky monsters or elephants playing the flute on foil. The end result is a unique photo.

Artists will give you tips on how to design your objects. As always, EVERYONE can participate!

10 € adult, 5 € child/reduced 5 € adult, 2,50 € child/free of charge for refugees and people with disabilities.

Written registration required: [buchung@bundeskunsthalle.de](mailto:buchung@bundeskunsthalle.de)



## EASTER HOLIDAY PROGRAM

Recommended for children and teenagers from 12 to 15 years of age

### **Digital design**

#### ***Fun with Stop Motion***

Tuesday, April 4, to Thursday, April 6, 10:15 a.m.–1:15 p.m. each day

Surprises, wit and imagination – on a tour of the exhibition we will experience how funny or wacky art can be. With the help of paper, colored pencils, smartphones and an app, we will then create our own funny pictures and use the stop–motion technique to animate them.

40 €/reduced 20 € (with Bonn ID), free for refugees.

Written registration required: [buchung@bundeskunsthalle.de](mailto:buchung@bundeskunsthalle.de)



## Family party for refugees and helpers

4 December 2022, 12 a.m. – 8.30 p.m.

Since February 2022, there has been a war in Europe that has repercussions all over the world. Ukraine has to resist the brutal attack of Russia. Millions of people fled their homes against this background. It is above all children, women and old people who suffer the most.

The Bundeskunsthalle helps refugees who have increasingly come to Germany from all over the world since 2015. This is done primarily through the protected space that has been created here for arrival and exchange. Artistic mediation techniques and practice help the refugees to gain distance, to process, to learn language and to get a first orientation for a future. More than 4,000 refugees have come to Bonn since February from Ukraine alone and are registered here. Since March 2022, almost 40 events have been held at the Bundeskunsthalle for these refugees alone, primarily for families and children, with more than 1,200 participants.

With a family party for refugees, the Bundeskunsthalle and the Initiative Solidarität Bonn Ukraine will draw attention on December 4 to the suffering caused by war and the resulting displacement of people.

Offers:

12 noon - 2:30 p.m.

Artistic-practical workshops for children and families

2.45 p.m. – 3.45 p.m.

Creative writing workshop with Olha Kupriyan

(in Ukrainian, participation for children from 8 to 12 years)

4 p.m. – 5 p.m.

Ukrainian cultural program in the Forum; greetings by the director of the Bundeskunsthalle, Eva Kraus, and the Ukrainian Consul General, Iryna Shum

5.15 p.m. - 6.15 p.m.

Short guided tours in German, Ukrainian, English  
in all current exhibitions

6.30 p.m. – 8.30 p.m.

Presentation of drawings and video clips of bunker walls from all over Ukraine,  
compiled by Darja Suzdalova.

Registration for participation required: [buchung@bundeskunsthalle.de](mailto:buchung@bundeskunsthalle.de)



## Current and Upcoming Exhibitions

### **OPERA IS DEAD – LONG LIVE OPERA!**

until 5 February 2023

Opera combines several forms of art (music, singing, acting, dance) and artisanry (costume, stage, lighting) to create a spectacular gesamtkunstwerk. It transcends the boundaries of reality, thrives on dramatic extremes, the magical and the irrational and, as an event, is as unique as it is ephemeral. Starting from the beginnings of opera in Italy, our exhibition stages a kaleidoscopic panorama of different forms of opera. It presents the baroque spectacles at the courts of Europe and explores the diversity of commercial venues in 17th century Venice. Drawing on the example of famous opera houses such as La Scala in Milan, the Vienna State Opera or the New York Met, it traces the growth and change of the institution in the 19th and 20th century and sheds light on the people who come together to cast their vision in the sumptuous form that the audience gets to see and hear.

A selection of paintings and costumes, posters and stage design models, caricatures and programs – complemented by recordings of numerous operas – tells known and unknown stories of a genre and an institution that is constantly reinventing itself.

### **THE LAST OF THEIR KIND**

Crafts and Professions in Transition

3 December 2022 to 2 April 2023

Media conference: Thursday, 1 December 2022, 11 a.m.

In the course of history, countless professions have emerged and disappeared or had to adapt to social and technical change, particularly as a result of industrialization. This process has gained additional momentum through globalization and digitalization.

Global changes happen first at the local level. The exhibition takes a look at structural change in North Rhine-Westphalia and focuses on five endangered professions. Using these examples, past, present and expected future effects of structural change can be made more generally clear. The five professions are the trades of baking and tailoring, which are threatened by industrialization and globalization, the end of coal mining as a result of ecological change, the service profession of cashiers, which is gradually disappearing as a result of digitalization, and the nearly vanished craft of typesetting.

The exhibition shows that worldwide transformation processes are also reflected in the everyday working life of individuals. Aspects of social, economic and also ecological change become visible in individual professions and biographies, such as physical, psychological and social alienation as well as personal, family and regional loss of identity, or fear of the future. However, social change also holds opportunities for improving everyday professional life, especially in view of the current sustainability debate. Craft creativity and the transfer of knowledge of cultural techniques play an important role in the education and well-being of all of us. Some crafts should therefore be preserved as intangible cultural heritage.

The exhibition, accompanying book and program of events are being produced in cooperation with the Institute of Economic and Social Research (WSI) of the Hans



Böckler Foundation. The patron of the exhibition is Andrea Nahles, Chairwoman of the Federal Employment Agency.

Subject to change  
Status: November 2022

**Save the date**

**ANNUAL PROGRAM 2023**

Media conference: Wednesday, 23 November 2022, 11 a.m.