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Report from the
Rhenish Archive for Artists' Legacies

Issue 6
Bonn 2018

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pendent researchers and curators opined on the subject of artistic heritage. The two-day symposium was the first attempt at a stocktaking of European institutions that are involved in maintaining the legacies of visual artists and making them accessible and useable. An essential accompanying effect of the event was the continued networking of institutions in the form of a collaboration across borders, which took into account the increasingly global way of operating in the fields of artistic creation and research.

After a very warm welcome by the Director of the *Bundeskunsthalle*, Rein Wolf, in which he spoke of his own experiences on the topic as exhibition curator, the Chairman of the *Landschaftsversammlung Rheinland* (Regional Assembly of Rhineland), Dr Jürgen Wilhelm addressed the packed out auditorium with a few words of greeting. The Regional Council is among the most important institutions that focus heavily on the promotion art and culture. And happily, the RAK is also a promoting partner.

The introductory lecture was given by Dr Aleida Assmann, whose voice as a literary and cultural studies scholar at the University of Konstanz reaches far beyond Germany's borders thanks to her engagement with the subject of cultural memory. Only recently, were she and her husband, Egyptologist Jan Assmann, jointly awarded the Peace Prize of the German Book Trade, which belongs to the most significant of cultural awards in Germany.

On the first day of the symposium German art archives presented their various methodological approaches to dealing with the topic of legacy. They were followed by the Head Archivist of the Art Gallery of Toronto, Dr Amy Marshall Furness. She reported about Canadian practice, which contrary to German archives, does not view artistic legacies in isolation, but rather as professionalised subdomains of art museums.

A further block of lectures addressed existing European and international networks, among which are the institution KOOP-LITERA international, housed at the Austrian National Library, and the Düsseldorf-based ZERO foundation. It was with great excitement that the symposium's participants listened to Dr Thomas Gaehtgens, who reported on the international activities of the Getty Research Institute in Los Angeles. Although the collecting aims of the Getty Research Institute are essentially no different to those of German archives, what is impressive is the intensity with which it purchases legacies worldwide so that these can be made available for research purposes. The significant appreciation for research-relevant documents in the USA has resulted in a bidding war between the old world and the new, with the former often being left behind.

The second day of the event was held under the title: European Perspectives for Artistic Legacies. The audience listened to experts talk about their archival work with artistic heritage and the situation in their respective countries. This allowed for ample discussion of the significance of the work done with artistic heritage in various countries and the willingness of the public sector to provide financial support for this work. Adrian Glew gave a talk on the activities of the art archive of the Tate Gallery in London, whereby – unusually by German standards – thanks to the connection to the museum, the archivists of the Tate Archive are able to work closely with their colleagues from the curatorial department.

After the lunch break, which offered the individual attendees of the event the opportunity to talk to one another, there followed an hour long panel discussion on the subject of artist's legacies on a spectrum between value as a cultural resource and value derived from their market relevance. The talk was broadcast on the radio on WVDR 3 the following day. Dr Thomas Gaehtgens, Director of the Archive of the Getty Research



European Heritage, auditorium and information stands of German heritage archives Photos: Gora Jain





Top: Tiziana Caianiello, ZERO foundation, Düsseldorf
 Bottom: Aleida Assmann, University of Konstanz Photos: Milan Chlumsky



Institute, Prof Henrik R Hanstein, Head of the Lempertz Auction House in Cologne, Heinz Holtmann, Gallerist in Cologne, Bernd Neundorff, State Secretary for the Ministry of Family, Children, Youth, Culture and Sport for North Rhine-Westphalia (MFKJKS), Dr Britta Kaiser-Schuster, Head of the Berlin Department of the *Kulturstiftung der Länder* (Cultural Foundation of the German States) and Dr Gerhard Pfennig, Member of the Board of the *Stiftung Kunstfonds* (Art Fund Foundation) in Bonn all spoke with moderation provided by Dr Michael Köhler.

The symposium was intended to finish with a look toward the future. The Chairman of the *Deutscher Künstlerbund*, Frank Michael Zeidler, spoke about the future with regard to affected artists, in which he referred self-critically to the responsibility of legacy creators to not leave the beneficiaries of their estate unprepared for the task of looking after their legacy and thus overburdening them. Since not all artists have the means to privately ensure the protection of their legacies, and increasingly significant works, such as written legacies, are threatened with complete annihilation, at the time of the symposium there were plans for the foundation of a German association for artistic heritage, whose designated Chairwoman, Dr Gora Jain, gave an account of its remit and objectives. The inaugural meeting of the *Bundesverband Künstlernachlässe* (German Association of Artistic Heritage – BKN) finally took place in March 2017 in Saarlouis, on the occasion of the opening of the research centre for artistic heritage based in the city.

So as to allow the German archive scene to take part in the discourse and open up the exchange between institutions in all directions there were, parallel to the conference and throughout the spacious gallery information stands run by various institutions and initiatives concerned with the preservation of artistic heritage. Among the exhibitors were the *Archiv der Akademie der Künste* (Archive of the

Academy of Arts), Berlin; the *Deutsche Kunstarchiv*, (German Art Archive), Nuremberg; the *Forum für Künstlernachlässe e.V.* (Forum for Artistic Heritage), Hamburg; the *Verein Private Künstlernachlässe Brandenburg* (Brandenburg Association of Private Artist's Legacies); the *Initiative Künstlernachlässe Mannheim* (The Mannheim Initiative for Artistic Heritage); the *Stiftung für konkrete Kunst und Design Ingolstadt* (Ingolstadt Foundation for Concrete Art and Design) and the ZERO foundation, Düsseldorf. A communal stand for the *Berufsverband bildender Künstler* (Professional Association of Visual Artists – BKK), *Deutscher Künstlerbund* (German Artist's Association) and the *Arbeitsgemeinschaft der Kunst- und Museumsbibliotheken* (Committee of Art and Museum Libraries) completed the presence of the German heritage archives. This committee assembled on the day before the event for their anniversary in the *Bundeskunsthalle*.

In addition to all speakers and participants of the symposium, my special thanks go out to the Director of the *Bundeskunsthalle*, Rein Wolf, who willingly volunteered the gallery as a suitable space for this internationally attended event. Tobias Wall, the Head of the *Karin Abt-Straubinger Stiftung für Kunst und Kultur* (Karin Abt-Straubinger Foundation for Art and Culture), likewise contributed to the very pleasant atmosphere in the packed out forum. As in previous symposia held by the RAK, Tobias provided eloquent moderation for both days of the event. The first day ended on a musical note provided by the Denhoff Trio (Denhoff, Philipp, Fischer). Following an already densely packed lecture programme, the Trio managed to attract the full attention of the event's participants with musical improvisations, before they departed for the evening.

The symposium, held in cooperation with the *Bundeskunsthalle* and the *Arbeitskreis zur Erforschung der Moderne* (Work Group for the Research of Modernity) in Rhineland, was supported by the *Kulturstiftung der Länder*, *Deutsche Forschungsgemeinschaft* (German



Top: Amy Marshall Furness, Art Gallery of Ontario, Toronto
 Bottom: Frank van de Schoor, Curator of Modern Art, Nimwegen Photos: Milan Chlumsky



Research Foundation), *Sparkasse KölnBonn*, *Klefisch Stiftung* (Klefisch Foundation), *Landchaftsverband Rheinland* (Rhineland Regional Council) and additional private supporters who wish to remain anonymous. I owe each of them my thanks for their generous financial commitment, which enabled the event to take place.

Our heritage: the link between the past and the future. This guiding principle was given to the European Year of Cultural Heritage 2018 by the European Commission, which was publicised in Germany under the motto “**Sharing Heritage**”. In order to give the people of the European countries a greater awareness of their shared, and broadly visible, cultural heritage, which stands, as it were, in opposition to certain current political developments, the concept of the Year of Cultural Heritage, to look back upon the strands connecting European culture, was cleverly selected. Cross-border commonalities are particularly easy to visualise in the area of monument care.

What is not always visible however, is the international network of relationships between visual artists, whose travels, contacts and the resulting emergent social network are often only visible and open to research via their documentary legacies. Just like the work of art itself, documentary legacies are part of our cultural heritage and likewise an immaterial asset to research, one that requires special protection.

With this in mind, the insights into lifetime and posthumous legacies in this edition should illustrate the wide scope of the recorded artists, whose creative centre was certainly in Rhineland, but who nonetheless travelled across Europe and farther afield. As such, in the reporting year 2016/17, the archive was able to register many new additions, a selection of which we would like once again to present with interesting illustrations.

In the 1960s and 70s, the USA, in particular New York, was the centre of the interna-

tional art scene. Following her time at the *Staatliche Akademie der bildenden Künste* (State Academy of Visual Arts) in Stuttgart, the painter **Tremezza von Brentano** continued her studies at the Art Academy in Austin, Texas. In 1967 the artist took up residence in Seattle, Washington for the year. Back in Germany there followed many study visits to New York (Fig. Pp. 49 and 121). From 1971 onwards, the artist lived and worked in Cologne. With his inclination towards figurative painting, like Tremezza von Brentano, **Norbert Tadeusz** broke away from the dominant abstract style early on. Tadeusz was a master pupil of Joseph Beuys at the Art Academy in Düsseldorf. He formed a close friendship with Blinky Palermo (Fig. Pp. 67–70). Norbert Tadeusz held professorships in Berlin, Braunschweig, Karlsruhe and Münster and was represented in galleries internationally. In 1992 a pavilion was erected for Tadeusz on the *Museumsinsel Hombroich* (Hombroich Museum Park) in order to accommodate a large-format picture cycle.

An important representative of concrete art is **Bernd Damke**. After his studies at the University of Visual Arts in Berlin, Damke received two prestigious Italian scholarships: the Villa Romana Prize and the Villa Massimo Prize. From 1972 to 2004, Damke held a professorship at the Münster University of Applied Sciences. He is a founding member of the artist collective B1. Bernd Damke lived and worked in Münster und Berlin (Fig. Pp. 37 and 39). As an object and land artist, for **Herman Prigann**, location was the measure of all things. Engaging with the place of exhibition and/or presentation is compulsory. When designing the *Abraumhalde Rheinlbe* as a natural recreation area, within the scope of the International Building Exhibition’s Emscherpark project, Prigann marked his presence with many objects. His *Himmelsleiter* (Jacob’s Ladder) climbs the highest point of the area. Moreover, his work, which often wrestles with questions of environmental design, can be found across Europe (Fig. Pp.40 and 43).

Benno Werth also viewed his environment from a creator’s perspective. In contrast with Prigann, the Aachen artist searched for proximity to people and their urban environment. As a sculptor he created fountains and looked to streets and squares for new creative possibilities. It was for this reason that he described himself as an urban space designer. With a background in painting, as a sculptor Benno Werth developed a particular method for creating sculptures using a seamless casting process. Having been active as a lecturer since 1958, in 1986 Benno Werth received a professorship from the Aachen University of Applied Sciences (Fig. Pp.104 and 107). Another three artists from Aachen have found their way into our archive in this reporting period. Hubert Werden, Hans Pastor and Herbert Bardenheuer. After 1945, **Hubert Werden** and **Hans Pastor** belonged to a circle of Aachen artists, who began to work with the theme of informality very early on after the war. Both maintained close relationships with France. Initially Pastor was an autodidact, before developing his skills alongside Fernand Léger and Raul Ubac in Paris from 1952 to 1954 (Fig. Pp.101 and 103). Back in Aachen, in 1952 Pastor joined the New Aachen Group, founded by Karl Fred Dahmen, whose members included Hubert Werden, Ludwig Schaffrath and Karl Otto Goetz, among others. Werden and Pastor repeatedly exhibited in Paris (Fig. Pp.108 and 110).

Herbert Bardenheuer belonged to a younger generation. The artistic positions of Bardenheuer, born in 1949, are as diverse as his education (Fig. Pp.50 and 52/53). He studied, painting, art history, philosophy and nuclear physics. His interaction with colours and colour changes led him at times to photography too, in which he experimented with different forms ranging from polaroid photography through to large photo prints. The Villa Romana scholar celebrated his biggest success in the 1980s with his paintings, which are attributed to the *Junge Wilde* (wild youth) movement.

The painter **Theo Lambertin** was born in the same year as Bardenheuer, in Cologne (Fig. Pp.113 and 116). He can be described as a true *Kölsche Jung* (Cologne lad), who was a firm fixture of the art scene of the 1970s and 1980s, which consorted in Cologne’s Roxy night club. Lambertin first completed an apprenticeship as a lithographer, which was followed a little later with a course of studies at the *Kölner Werkschulen* (Cologne Academy of Fine and Applied Arts). During his studies, in 1975 he was one of the first artists to be awarded the August Macke Prize from the City of Meschede, with which Herbert Bardenheuer would also be awarded for his work almost twenty years later.

With the bequest of **Leo Breuer** the archive has obtained the legacy of one of Bonn’s most important artists. Following his studies in Cologne and Kassel, Breuer was among the very few painters in Bonn whose style of painting can be attributed to the New Objectivity movement. The Nazi’s seizure of power in Germany thrust Breuer into exile, firstly in The Hague and then in Brussels in 1935. In 1940 Breuer was imprisoned and ended up in the French internment camps at St Cyprien and Gurs. Breuer managed to escape and became involved with resistance fighters. From 1945, Leo Breuer lived and worked in Paris. Following his inclination towards abstract art at the end of the 1930s Breuer separated himself from figurativism entirely in Paris. After his first exhibition in *Salon des Réalités Nouvelles* in 1946 in Paris, his work was represented there on an annual basis and in 1953 he became part of the management committee. For economic reasons, Breuer returned to Bonn in the same year, but he continued to keep a studio in Paris (Fig. Pp. 19 and 22–24). Almost thirty years after Leo Breuer, **Hans (Juan) Dotterweich** was born in Bonn. In 1937 he attended the *Kölner Werkschulen* for a short time, thereafter however he followed the wishes of his father and completed an apprenticeship as a commercial artist



Thomas Gaehdgens in discussion with Hans M. Schmidt
Photo: Eva M. Schmidt

at AEG. After the war Dotterweich quickly found his way into abstract art. He was friends with Francis Bott, who he visited in Paris in 1952. There he encountered many exiled artists in the studio of the photographer Willy Maywald and in the *Café du Dôme*. In 1954 and 1955 he took part in the exhibitions of the *Salon des Réalités Nouvelles* in Paris. John Anthony Thwaites became interested in his work and critiqued his 1961 exhibition in the *Haus der Städtischen Kunstsammlungen Bonn* (Bonn City Art Collections) in the Whitney Annual "Pictures on Exhibit". (Fig. Pp. 27 and 57).

The painter **Helmut Lankhorst**, who was born and died in Mülheim an der Ruhr, was closely linked to Bonn through his attendance at school in Bad Godesberg. His brother in law, the art historian Carlheinz Pfitznes, likewise lived in Bad Godesberg. In 1933 Lankhorst broke off his studies at the Munich Academy of Art once again after just a few

semesters, as he was displeased by the new ways of teaching following the political upheaval. He only began to paint again after the Second World War. Together with Max Buchartz he formed the *Ruhrländischer Künstlerbund* (Ruhr Association of Artists). Lankhorst was also a member of the *Westdeutscher Künstlerbund* (West German Association of Artists). and friends with Heinrich Siepmann, and Johannes Geccelli (Fig. P.119).

The art that emerged during the time of national socialism consistently demands a nuanced perspective, which does not neglect the political conditions. Thus, the proximity of **Werner Peiner** to the ruling powers of the Third Reich led to a distanced attitude toward his work following 1945. But this negative stance also had an effect, one could almost say jointly and severally, on the work he produced in the 1920s, which, in the perception of art critics of the 1920s and 1930s, was as significant as that of his contemporaries Georg Schrimpf and Alexander Kanoldt. Alongside research material about the artist himself, the extensive legacy also contained outstanding documentation on the Master School for Art in Kronenburg (Eifel), which was first run as an external site of the Art Academy in Düsseldorf and then, following its attempted closure by the Academy Director Peter Grund, as the *Herman-Göring-Meisterschule für Malerei* (Hermann Göring Master School of Painting) under the direct patronage of Hermann Göring. The school did not open again after 1945 (Fig. Pp. 94/95).

Artistic couples are able to stimulate one another's work and at times have the necessary understanding for the often difficult path, which the life of the artist brings with it. If the couple does not work as an artistic duo in the sense of a creative partnership, such as Gilbert & George, a mutual demarcation of creative content for assignment to various categories becomes easier. Despite all the autonomy of the creative process, legacies from artistic couples are tightly woven together.

The archive possesses the legacies of two artistic couples, Oellers & Teuber and Schriefers & Imhof. Born in 1925 in Linz am Rhein, **Günther Oellers** took up a study of sculpture at the *Kölner Werkschulen* in 1946 with Wolfgang Wallner and Josef Jaekel. In 1951 he undertook a guest semester with Ossip Zadkine at the *Académie de la Grande Chaumière* in Paris and entered into an artistic exchange with Constantin Brancusi. In 1959 he and his wife built a common living space and workshop in his hometown, which soon became a cultural meeting place. Together with Joseph Beuys, Heinrich Böll, Georg Meistermann and Klaus Staeck he founded the *Freie internationale Hochschule für Kreativität und interdisziplinäre Forschung* (Free International University for Creativity and Interdisciplinary Research) in 1972. Günther Oellers worked across Germany in particular in the area of art in architecture (Fig. Pp 58 and 60/61). **Edith Oellers-Teuber** first studied painting at the *Kunstakademie Braunschweig* (Braunschweig Academy of Art) and then at the *Kölner Werkschulen*. Her broadly distributed public art encompassed wall paintings, textile designs, mosaic designs and church windows (Fig. P. 63). Alongside this arose an extensive body of paintings, the creative inspiration for which was often found on her various travels across Europe.

The artistic couple **Werner Schriefers** and **Margret Schriefers-Imhof**, at times travelled the same path. Under the tutelage of Georg Muche, for whom he worked as an assistant, Werner Schriefers attended the Textile Engineering School in Krefeld. As a 22 year old, in 1949 he gained a reputation at the *Werkkunstschule Wuppertal* (Wuppertal School of Applied Arts) (Fig. P. 31/32). There he became acquainted with his future wife, Margret Imhof. She studied at the *Werkkunstschule* and simultaneously completed an advertising apprenticeship, which she concluded with a master's examination in 1956. With her husband two years prior,

she had already founded a studio for textile design that existed for many years. In 1965 Werner Schriefers became Director of the *Kölner Werkschulen*. Both artists presented their work at numerous exhibitions in and outside of Germany (Fig. Pp. 46 and 123).

With the legacies of Leo Breuer, Walter Gerber, Ferdinand Macketanz (Fig. Pp. 77 and 79), Walter Ophey (Fig. P. 35), Oswald Petersen (Fig. Pp. 84, 86 and 93), Ewald Platte, Vincent Weber and Egon Wilden the archive has again been able to incorporate more artists who belonged to the artist collective "*Das Junge Rheinland*" (The Young Rhineland). They will be discussed at length in the upcoming edition of this publication.

Bonn, 2018
Daniel Schütz, Head of the Rhenish Archive for Artists' Legacies

Photo: Tania Beilfuß





Portrait photo of Käthe Schmitz-Imhoff, circa 1925 Photo: (attributed to) Elsbeth Gropp.
Käthe Schmitz-Imhoff legacy, RAK

European Heritage – Artistic Legacies as a Cultural Asset

Welcoming address

Rein Wolfs

Director of *Kunst- und Ausstellungshalle
der Bundesrepublik Deutschland*, Bonn

Dear Dr Wilhelm, Chairman of *Landschaftsversammlung Rheinland*, Dr Schütz, Organiser of this symposium and Director of *Rheinisches Archiv für Künstlernachlässe*, Dr Aleida Assmann, and a warm welcome to all experts who have come here from overseas. I extend a special welcome to Professor Dr Thomas Gaehtgens from the Getty Research Institute and to Dr Amy Marshall Furness from Canada.

I am very pleased that you are attending our symposium "*European Heritage – Künstlernachlässe als Kulturgut*" (European Heritage – the heritage of artists as a cultural asset) here in the *Kunst- und Ausstellungshalle der Bundesrepublik Deutschland*, the Art and Exhibition Hall of the Federal Republic of Germany, as is the official name of this auditorium. It is nice to see that you are so numerous, as I am always happy when this forum,

this auditorium hosts quality content which receives a high turnout. I often hear it said that Helmut Kohl also intended it to be used for Federal Press Conferences; thus, since its creation, it has had this special representative and discursive aura. Dear audience and dear speakers: I welcome you here for these two days in Bonn.

As a museum expert and director of this establishment I know that dealing with the heritage of artists belongs to the everyday endeavours of a museum. We do not only work with living artists, it happens once in a while that we also work with deceased artists. I used to work as a curatorial university lecturer for a couple of years, always trying to impart my knowledge as a curator. The first question you ask yourself, when trying to organize an exhibition as a curator is, whether you have to deal with living or with defunct artists. That is critical for the organization of an exhibition. Whether you'd be better to exercise caution as curator, whether you are in a position to negotiate, whether you'd be better leaving more free space or whether there is a lot which you have to determine yourself. All these questions depend on the decisive question of life, which is the basis of our symposium, too.

Let me report some of my own experiences as a former curator and as present director of a museum and show you how much of an impact this issue has on the actual work of a museum.

Some ten years ago, I worked at the *Museum Boijmans van Beuningen* in Rotterdam, curating a great retrospective for the Dutch artist Bas Jan Ader.

This artist got lost during an ocean crossing in a small sailing boat from Europe to the USA, designed as an art event. Whether it was an accident or whether he wished to end his life, is still unclear to this day. Anyway, the artist had vanished, at a time when we were going to organise the exhibition.

There was an administrator of his estate, there was his widow and there was a gallery in Los Angeles and a relatively large variety of his works for the exhibition. How can you handle the legacy of an artist who is still strongly linked to the art market? How can you manage all the ambitions, and the machinations, when pieces of art are attributed to an artist posthumously, or when objects appear on the market, where an art historian recommends exercising caution? That meant for us that we could only draft a kind of *Catalogue raisonné*, far from meeting the requirements of a real catalogue of the *oeuvre*. We intended to be very precise for the attributions, in order to question certain works authorised posthumously. But we had to be very careful and could not proceed with the critical care required for the attributions. This is a practical example of challenges you may be confronted with in connection with the estate of an artist.

Last winter, we organised a wonderful exhibition with Hanne Darboven, a female artist from Hamburg; and we did that in very close cooperation with the Hanne Darboven Foundation in Harburg.

It was the first retrospective since she had passed away in 2009. Together with the *Haus der Kunst* in Munich, we staged two exhibitions at the same time, and I'd say that we brought the academic analysis of her very comprehensive and, from both a quantitative and a qualitative point of view, very special *oeuvre* onto the right track. So, we succeeded, together with the Hanne Darboven Foundation, in making Hanne Darboven's works accessible to a large public once again.

At present, we are showing a great Pina Bausch retrospective, which you can visit later today. All our exhibitions can be visited free of charge by the attendees of this symposium. Pina Bausch is a dancer from the city of Wuppertal. Just like Hanne Darboven, she also died in 2009. Her legacy is managed



by the Pina Bausch Foundation, who try, with substantial public funding, to analyse and catalogue the heritage of this famous dancer and choreographer and to make it available for the Pina Bausch Archives.

In Wuppertal, they intend to build up something comparable with the experience with literature in Marbach; this means using the legacy of an artist to build up a competence centre, not only celebrating the artist who is no longer alive, but presenting the comprehensive topic to a large public in a sustainable, structured and discursive way.

These were a couple of examples from our modest perspective of work with the heritage of artists. You will presumably be confronted with completely different examples over the next two days, which will open up the issue in a much more profound and more substantiated way.

On behalf of the *Bundeskunsthalle* I wish you a compelling, rich and informative symposium with a lively exchange. And as I see that there are so many of you, I am already sure that this will happen. And now, I am pleased to leave the floor to the chairman of *Landschaftsversammlung Rheinland*, Dr Wilhelm.



Top left: Jeanette Zwingenberger, Art Critic and Independent Curator, Paris Gora Jain, *Bundesverband Künstlernachlässe* (German Association of Artistic Heritage – in the process of formation). Top right: Adrian Glew, Tate, London. Frank Michael Zeidler, *Deutscher Künstlerbund* (German Artist's Association), Berlin
Photos: Milan Chlumsky



Welcoming address

Jürgen Wilhelm
Chairman of *Landschaftsversammlung
Rheinland*

Dear Ladies and Gentlemen,
Dear guests,

I am very pleased to welcome you here in the Federal City of Bonn, which is also an important place for the UN, to the international symposium "European Heritage – Künstlernachlässe als Kulturgut" (European Heritage – the heritage of artists as a cultural asset).

It is my great pleasure to see that the Bonn-based *Rheinisches Archiv für Künstlernachlässe* (Rhenish Archive for the Heritage of Artists) and its accomplished Director, Mr Daniel Schütz took the initiative to organise this symposium. He is supported by the voluntary work of the literary scientist Dr Cepl-Kaufmann and the former director of Art Collections of *Rheinisches Landesmuseum Bonn*, Dr Hans M. Schmidt. The *Landschaftsverband Rheinland* with its core competence in consulting archives acknowledges this interesting initiative and is happy to contribute to its practical realisation with special funding.

The *Landschaftsverband Rheinland* is the legal successor of the former *Provinzialverband der Rheinprovinz* and in charge of the region's cultural heritage since the 19th century. To date, we have preserved the cultural heritage in the Rhineland through our 14 museums, our cultural networks and the funding of cultural projects, museums and archives.

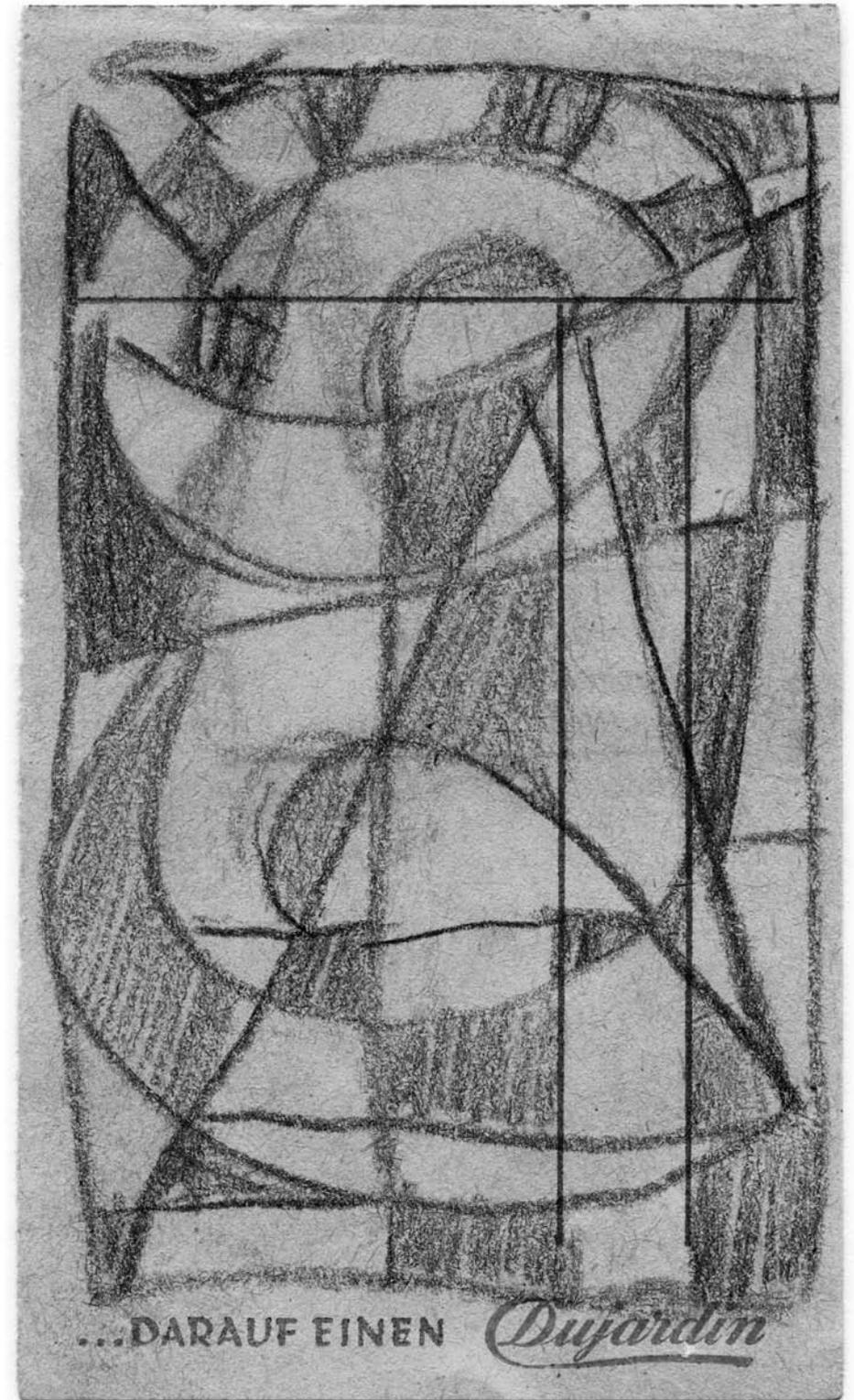
The *Rheinisches Archiv für Künstlernachlässe* is a valuable completion of the arts archive of the foundation *Stiftung Kunstfonds* – also co-funded by LVR - in our Abbey of Brauweiler. Inaugurated in 2010, the mission of the archive consists of promoting contemporary art and of hosting and managing the heritage of contemporary artists. It does so with

an innovative concept, offering storage, research, a training centre and exhibition facilities. Together with the *Rheinisches Archiv für Künstlernachlässe* and the two other cultural institutions of our cultural centre, i.e. the department for the preservation of historic monuments in the Rhineland (*Amt für Denkmalpflege im Rheinland*) and the centre for the preservation of regional cultural heritage (*Bestandserhaltungszentrum der Landesinitiative Substanzerhalt*) the Rhineland makes an exemplary contribution to the preservation of historic monuments, the restoration and the management and preservation of archives.

Preservation and sustainability make archives so valuable. Archives are the cultural memory of a society. They preserve past heritage and contemporary events and are therefore the basis of our cultural understanding. Like a mirror, they reflect past generations and are, thus, the substrate for future generations. I am already anticipating the pleasure of receiving the bilingual documentation for this symposium which will be published by RAK in their magazine "annoRAK".

For this outstanding conference, dear ladies and gentlemen, I wish you an inspiring time with a lot of new discoveries and, what is almost as important, a lot of new valuable contacts.

Leo Breuer, circa 1953, pencil sketch, 14 x 9 cm.
Leo Beuer legacy, RAK. VG Bild-Kunst, Bonn 2018



**Between remembrance and oblivion.
Artistic heritage as precarious cultural
asset**

Aleida Assmann
University of Konstanz

Three meanings of future

Over the last few years our concepts of time have shifted radically. A fact which we are reminded of by the Nobel Prize Winner Svetlana Alexievich. One of her quotes reads: "Future is no more at its place!"¹ Indeed, future is no more what it used to be: the point of orientation for all our hopes and expectations. We have seen the erosion of the concept of future, as we are ever more aware of the finiteness of resources and the contamination of the biosphere. Another quote from Alexievich reads: "The past is still ahead of us."² With this Russian proverb, she highlights the role of censorship in the official politics of memory, which, time and again, wipes out entire epochs or certain historic events from history books and public debates.

In a more general manner, we could state that there are presently three different concepts of future in our societies which are all legitimate and all have empirical value, although to some extent they are in fierce contradiction with one another. One *meaning* of future refers to everything which is unknown, unexpected and not yet thought. The unknown future will come over us inevitably as a pleasant or an unpleasant surprise. *Que sera, sera* – many of us still remember these words from a song that helped Doris Day in an American movie to repel the thirst for knowledge of what is still to come.

*Que sera, sera,
whatever will be, will be,
the future's not ours to see,
que sera, sera.*

The concept of the uncertain future is present in all cultures worldwide. Future is what man-

kind cannot see. It's God's own privilege to know – exclamations like 'insh'Allah' or 'deo volente' highlight the fundamental uncertainty of future mankind is trying to cope with by means of oracles and the art of omens. This understanding of future coalesces with a fatalistic attitude towards time. The wisdom of Doris Day's song lies in this deliberate self-limitation: we'll have to wait patiently and accept, for better or for worse, what future will bring us and do to us.

A second and much more optimistic *meaning* of future appears when it is part of a progress-centric narrative. The expectation is that mankind will become ever better, richer, healthier, more equitable and free. This progress-centric narrative used to be the basis of western modernisation, which made science and technology the most powerful engines of change. The essential component of this concept of future is the universal promise that anything old needs to be overcome to give way to the new, thus subjugating the planet to permanent change.

A third *meaning* of future has been discovered just recently in the nineteen seventies thanks to a new sense of ecological awareness. The general discovery of the limits to growth and the finiteness of natural resources has radically changed our attitude in relation to the planet and our orientation in time. Thus, our concept of future has also changed: what used to be future as a great imponderable or screen for the projection of our hopes and wishes has now turned out to be an ethical and cultural object of our attention, responsibility, care and precaution. More generally speaking, the third concept of future implies the understanding that one can no longer rely on future in its various forms, and that mankind has to make collective, targeted efforts to ensure that there will still be a future for coming generations. People are doing that with self-determined responsibilities, practiced in their families, with their friends or at work, but also with

a delegated responsibility as citizens of a society by paying their taxes, which are then used for cultural institutions. This third meaning of future is no longer attached to values like change or the expectations for something genuinely new; conversely it refers to things that already exist and which everybody hopes will continue to exist in the future. Future in this sense is no longer a bet on change or the unknown; just the opposite; it bets on preservation and the continuity of what we already know, possess, need and cherish.

Cultural sustainability

Future in this third sense basically means *sustainability*. This term is usually interpreted ecologically. It is all about economical budgeting; for *oikos* is Greek and originally means 'budget'. But the concept of a 'cultural memory' makes us recognise that there are not only natural, but also cultural resources which are constantly at risk and need special safeguards. This form of guaranteeing the future does not only apply to the heritage that found its way into literary and artistic canons, but also to precarious heritage and works that have not yet cleared this hurdle and do not yet benefit from a protective roof, works which are threatened with oblivion due to negligence, lack of interest, disorganisation or a lack of responsibility.

The work of archives is done in a dimension of *retrospect*. Of course, they are also lifetime bequests³ and the desire of an artist to exercise their control on the archive, to have a cult staged around their person with the archive. But they cannot have the final say. Retrospect means that we are essentially cut off from the artist's universe and their intentions. We can only carry fragments together and interpret them from a subsequent perspective. But collecting is undertaken with regard to *sustainability*. Artists and works are selected with the question in mind of whether or not they still have a message

for subsequent generations. This means that this retrospective assessment may focus on aspects which were neither noticed nor esteemed by the artist's contemporaries. It is the retrospect that smooths out the wrinkles of reception and (hopefully) allows a fairer view of the heritage.⁴

The future of any artistic oeuvre is both a fundamental and an open question. There can be no further impact without heritage – but who will care about the works, who will accept the heritage, protect, preserve it and pass it on to others? A lot of artists do not carry any illusions about being able to reach out to posterity with their legacy. But there are those who have great hopes and ambitions. The British poet John Milton, for instance, wanted to create a great work and bequeath something posterity could not disregard and would not "willingly let die"⁵. The desire for fame is one thing, the afterlife another. Just like the first birth of the oeuvre itself, the second birth of its afterlife requires the assistance of midwives and fiduciary administration by contemporaries and future generations. This kind of future is not about the 'new' itself as a buzzword for modernisation in the form of inventions, discoveries or creativity; rather it is about transfer in relation to the acknowledgment that there is something meaningful, valuable and relevant that deserves not to be given up, ignored, lost or forgotten, which we want to esteem and preserve. So, future is not only a dimension for utopian ideas or the longing for innovation, it is also a dimension of cultural memory. But this kind of future is no longer in contrast with the past, it allies itself with the past. When the imperative of modernisation is 'Break with the past!', the imperative of cultural sustainability is: 'Take care of the remnants and heritage, select, sort out, protect, care, discover what they contain and pass it over to posterity!' This is how traditions are built up: an object becomes part of a collection, because it tells us a story that must not die and is part of a world that must continue to talk



Gurs internment camp, France, 1941 Leo Breuer with tie. Photographer unknown. Leo Beuer legacy, RAK

to us. This future of an artwork comes with awareness and care, it requires division of labour and the knowledge of experts as well as a long-term financial commitment. Without such care and precaution for the cultural afterlife the past will definitely disappear and be swept away by the River Lethe. Parallel to sustainability in nature, a concept of cultural sustainability was born, emerging from a combination of history, memory and identity and new terms and institutions like 'cultural heritage', 'world heritage' and UNESCO.

Collectors and collections

Marcel Duchamps once said: "Half of an artwork is created by the artist, the other half is completed by the collector."⁶ The future of the past starts with a collector who builds up a collection. Behind each and every collector stands the desire to lift things out of the stream of ordinary use and consumption, in order to create a new context for

them which confirms their value. Collecting is a veto against the ravages of time and the natural force of oblivion. Collecting cannot prevent things from sliding into the void; but in a certain sense it makes this stream into the void visible and tangible, as it is the exception, the saved object that highlights the mass of all absent things which are lost forever. Therefore, collecting is often understood as a melancholic disposition, because this activity is always based on the experience of death and destruction. The impetus to collect may also result from a traumatic loss just like in the myth of the brutally killed and dismembered body of God Osiris and his wife and sister, an archetypical collector, who looked for his scattered members in Upper and Lower Egypt in order to put them together again. This myth illustrates the risk of oblivion in its dual character: as a brutal shredding and an automatic scattering. Isis, the collector, is combatting both by finding and putting the members together,



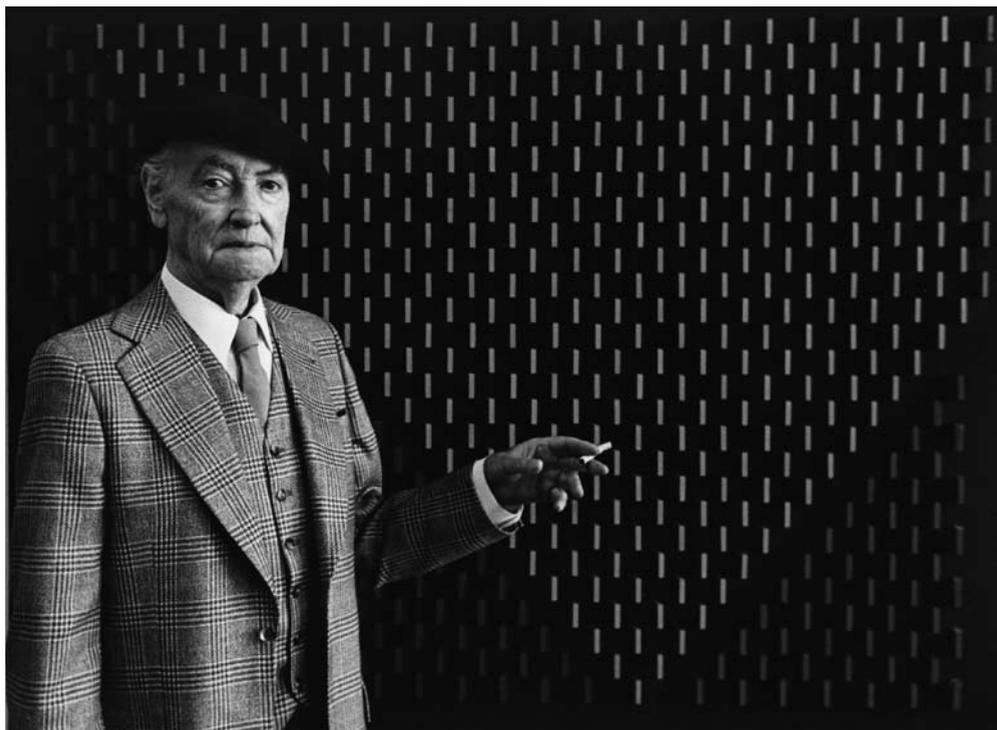
Leo Breuer, life in Gurs internment camp, 1941, pencil sketch 19,5 x 31 cm. Leo Beuer legacy, RAK. VG Bild-Kunst, Bonn 2018

something that is so wonderfully summarised by the English word 're-remembering'.

Collecting requires a specific and specialised form of attention. It excludes a lot, limits its passion to a small range; but within this range it ends up with the findings and forms of an independent and self-determined esteem. Thanks to this narrowed visor the world is not chaotic but well-ordered for the collector, because they know precisely what is relevant, interesting or valuable. Their esteem is the first trigger for the delay of the disappearance and the basis of later preservation. Most of their contemporaries cannot share the judgement of the collector. They lag behind with their perception and appreciation and jump on the bandwagon started by collectors only much later.

Objects increase their lifespan, when they are integrated in collections and collections prolong their lifetime, when they find

their way into stable institutions. And every time, the object changes, when it is transferred into another context. As long as photographs, for instance, are still owned by a family, they are relicts with a tremendous emotional value, as the persons in the photos are relatives with their concrete names and stories; often the photos are the very last representations of the persons depicted in them. When entering the archive, they are detached from their intimate relationship to life; when the relation is cut off from the vivid memory of the family, the photographs lose their emotional link, thus becoming general and abstract witnesses of a historic era. A similar structural change happens with artwork when it is transferred from a studio to a museum. The 'studio' is an inclusive room of creativity, where finished and unfinished works stand side by side. Everything in this room is inspired by the same creative spirit, which gives a soul to the works. This is something I understood particularly well from



Leo Breuer in front of his relief R 21, circa 1970. Photographer: Jacques Breuer. Leo Beuer legacy, RAK

some photos taken by photographer Werner Lieberknecht from Dresden. He had taken them in studios of defunct artists shortly after they had passed away. In his photos, the artwork is in a mysterious transition from the original context of its creation, still touched and enlivened by the hand and energy of the working artist, to a status of detachment and independence; we could also say: left in limbo between either disappearance or inclusion in a new context.

As long as collections depend on individual passion, they can also vanish, be scattered and even destroyed, when the collector dies. A friend of mine just recently drew my attention to such a case. His name is Martin Welke; all his life he had built up a collection relating to 'the newspaper', illustrating the 400 years' long history of it with many objects and intellectual refer-

ences. Surprisingly, supra-national museums for this ephemeral medium do not exist, as newspapers are published daily and then become wastepaper. This medium which is visible everywhere and, nonetheless, inconspicuous is the very beginning of modern times of communication technology and has without a doubt become the medium for enlightenment, democracy and nation-building. Martin Welke's collection is now seeking a protective roof: for, without staff and a permanent location, without rooms open to an interested public, enabling archiving, research and the transfer of knowledge, this collection will fall apart. The creation of museums is not always the result of long-term objectives and planning, but often also of extraordinary initiatives, opportunities and mere coincidence. The question of whether a collection can be carried over the threshold like a bride is carried over the threshold of

the bedroom by her groom on their wedding night, does not only depend on people but is also very contingent on circumstances.

This example makes it clear: the collector is at the origin. They are ahead of the times, and often stand, with their interests, for all that society will be able to admire a generation or a political regime later. Their esteem is the first trigger for the delay of disappearance and the basis for later preservation. With their collection, it's true, they lay the foundation of the afterlife of objects, but it will not depend on them exclusively whether or not this goal will finally be achieved. Heritage is precarious: with it, a window in time opens, but the clock is ticking. A race against the guillotine of time starts, and one has to act before it is too late.

A similar role to that of collectors for museums is played by historians for archives. Here, it is important that somebody shows up at the right moment and place to decide: this box will not disappear into a container! This is what happened to the historian Birgit Schwelling, who worked on veterans coming home from combat; thanks to personal contacts she discovered the bequest of veterans in the basement of the association of veterans. The history of this group would have been picked up and buried with the boxes; now, as a book, it is integrated in the scientific apparatus and stored as a source in a historic archive. Another example is that of the historian Philipp Felsch. He too found a box in Berlin with the bequest of the publishing house Merve. He took care of it and wrote a non-fiction bestseller called "The long summer of theory" (2014) (*Der lange Sommer der Theorie* (2014)). So, the history of the publishing house Merve is archived twice: as a book and as material inventory in a historic archive. Only when the box is integrated in a larger collection and brought to an archive or museum will it become future again, the general destiny of loss and oblivion can be delayed once more.

Archons and Gatekeeper

Until recently it was presumed that the texts of the literary canon were self-perpetuating and would prevail thanks to their overwhelming quality and age. The most popular image for their stability was that of the starlit sky. In my German lessons, Goethe was depicted on the blackboard as the sun and Schiller as the moon and, orbiting around them, all the smaller stars for the romantic writers like Chamisso, Eichendorff or Heine. In the eighteen fifties the American philosopher Henry David Thoreau could write without being contradicted until the nineteen fifties: "The noblest written words are commonly as far behind or above the fleeting spoken language as the firmament with its stars is behind the clouds." The classics are set; they used to be world heritage in bourgeois educated canon with a self-perpetuating inventory. We have since lost this optimism in the self-assertion of quality. The interest in the term 'cultural memory' stems not least from the fact that the system of symbolic reproduction which we call 'culture' has lost its self-evidence and that we have started describing and analytically examining these processes. We are observing ourselves when producing and reproducing culture, examining the institutions and practices that play a role in this. But the criteria of tradition aren't self-evident either any more, as they have become an object of reflection and criticism. We are asking for actors and masterminds in this process and want to know who precisely makes decisions, when they make them and where, with regard to the future of cultural tradition. Who are the gatekeepers, watching over remembrance and oblivion and who controls the traffic on the narrow bridge between past and future?

One famous gatekeeper for the literary canon, the American writer Harold Bloom, noticed this societal and cultural change very clearly in the nineteen eighties. He wrote: "We no longer live in a society in which we will be allowed to institutionalize memory."⁷

Probably, he meant: unfortunately, we no longer live in a society in which persons like myself – Harold Bloom – can decide all by ourselves, what will be part of the canon and what will not. For, the number of gatekeepers has increased, and canon-formation has become a controversial project with the participation of an increasing number of groups in society. In future, what will be important and deserve preservation will no longer simply depend on persons with a strong media presence like Harold Bloom or Marcel Reich-Ranicki, but also on new actors and institutions of a multi-cultural society, who will all make sure that the literary and artistic canon becomes more colourful and many-voiced.⁸ For, those who do not collect letters, notes, texts, sketches, pictures and other documents today, will not have a basis tomorrow on which a literary work or an artist can be built. In a society shaped by immigration, the enrichment of collections with consideration for new citizens will be a new and important endeavour to guarantee cultural sustainability. At the University of Essen, they already have a chair for this issue and a project which aims to register and build up the heritage of artists stemming from the German-Turkish community.

In ancient Greece the archons were the guardians of the archive and they decided which documents were included in or excluded from the canon; thus, they had the prerogative of interpretation. This prerogative has not been lost today, but in our modern democratic society it is more difficult to capture it, as it is spread over so many different institutions. The major gatekeepers are still as visible and audible as critics with a strong presence in the media like Harold Bloom or Marcel Reich-Ranicki. The critics of the feature pages are still known by their names, but the members of a jury are as unknown as librarians, archivists, museum curators and the authors of schoolbooks, who do their very varied and specialised work as gatekeepers of cultural memory

every day. The sustainability of this work for the cultural memory is fostered by two principles: 1. In contrast to totalitarian states, a lot of well-educated persons are involved in the selection process, and 2. There are various systems with different logics of exclusion. The canon, for instance, bets on more than just the market, because long-term sellers are not necessarily bestsellers; and the archive is also different from the great assortment offered by the market, because it concentrates less on a large variety and more on duration in time. Compliant series production and ready-made purchase packages as offered to libraries by service providers radically reduce the variety of choice and the necessary different and complementary focuses for the development of a collection. This procedure, which is currently implemented in order to rationalise and lower costs, diminishes the potential for librarians to exercise their skills and reduces them to the role of customer. This procedure which is currently implemented in order to rationalise and reduce costs reduces the potential for librarians to exercise their skills and reduces them to the role of customer.

Regional networking and local links

The roof of an institution is not the final authority for guaranteeing cultural sustainability. Above the institution, there is a network of institutions with complementary specialities, who exchange objects and mobilise public attention for one another by cooperating with cities, regions and beyond national borders.⁹ Just as the integration of a collection into an institution offers a new context for the works, the networking of institutions constitutes an additional productive context. The *Museum Kurhaus Kleve* with the studios of Mataré and Beuys (1997), the foundation *Stiftung Künstlerfonds* in the Abbey of Brauweiler (2010) and the Rhenish Archive for the heritage of artists, the *Rheinische Archiv für Künstlernachlässe Bonn* (RAK, 2007) are good examples for such an overarching unit



Hans (Juan) Dotterweich, *Abendlicher Tisch* (evening table), charcoal drawing, 1948. Hans Dotterweich legacy, RAK

which pools all collections and skills. Just as there can be no contemporary history without a corresponding historic archive which provides the relevant sources, there can be no history of art from the recent past without corresponding archives of its heritage. It is obvious that there are many different kinds of artistic heritage. When dealing with renowned names who have their own place in the artistic canon and whose works are

traded at high prices, museums and archives will spend a lot on their heritage. For artists, who for various reasons have never had any popular success, the inclusion of their bequest is a second chance. The archive and the museum which make an afterlife possible can correct and compensate the earlier reception; they make up for omissions in the past and help persecuted or underrated artists receive overdue esteem and publicity.

Remembering, as I may quote from the magazine *annoRAK* 2, “belongs to the core missions of museums and archives”¹⁰. More precisely, it is obvious that the institutions themselves do not remember, but they keep collections that can be remembered later. They assume, as it is said in the magazine, “for an undetermined period of time the responsibility for the care, research and transfer of an entire artistic existence”¹¹. By doing so, they not only secure the past, but also the future. Future is not a vague promise; it is a self-commitment, a pact, a contract. The duration of future is as long as the institution will exist, as long as a building with a protective roof will give shelter and space and as long as there will be budgeted staff to take care of this mission. But together in a network, these institutions do even more: they stimulate public interest and inspire debate about their collections in the form of exhibitions, magazines, conferences, excursions and other events, for which they establish the thematic framework for the memory and open a window of attention for their collections. Thanks to their networking and the interlinking of their activities they complement the functions of a museum as a place with its special aura, exhibition surface, resonance space, inventory and research institution.

Up until this point, we have talked about cultural sustainability, a pact for memory and historic responsibility, but cultural memory has an additional aspect: it is also a factor of prestige, enabling the promotion of the image of a city or a region. Just like the European nations, cities also have their own history, their historic assets, traditions and a communicative memory of the citizens. These factors constitute the self-understanding of a city thanks to the participation of many different parties. As the image is also used for the tourism sector in order to improve the visibility and the prestige of a place, the local discovery and care of the artistic heritage is an important endeavour for cultural politics and festively staged for anniversaries and

exhibitions. This also means interlinked local and supra-regional references, because “the more precise the analysis of a region, the more transnational its references”. (Daniel Schütz). The Düsseldorf-based group of artists ZERO, for instance, got rid of the baggage of the past in the nineteen fifties and sixties in order to restart with their new purist aesthetics, admitting to being inspired by ideas of the concrete abstraction of Piet Mondrian and Kazimir Malevich. This group experienced an unexpected renaissance when, in 2014, the Guggenheim dedicated to them a highly-regarded exhibition, that helped them increase their value in the international art market substantially. In the case of the Museum *Kurhaus Kleve*, for instance, the city combines its own local history with supra-regional and global developments. The museum contains works of Ewald Mataré, a “key artist of the Rhenish art scene and one of the most prominent representatives of classical modernism in Germany”¹². And it is entirely fitting that the museum also contains the former studio of Mataré’s disciple Josef Beuys, who can bring his global renown to Kleve.

The museum does not only exhibit pieces of art, it can also initiate work relating to local memory by reconstructing the complex history of the reception of art. One example for this is a monument sculpture created by Ewald Mataré in 1934 on behalf of the city of Kleve. The memorial for soldiers killed in World War I was destroyed by the Nazis in 1938. The buried ruins of the monument were found only in 1977 and then rehabilitated. The sculpture of the prisoner in his lying position makes us think of suffering, weakness and unmanliness. A lying position was admissible only, if ever, as an allegoric incarnation of the nation with a heraldic lion (like the monument of German warriors killed in action on the forest cemetery in Vilnius or Vienna). Mataré was well ahead of the times; he found a successor only at the end of the 20th century. When the historian Jay

Winter and his colleagues arranged a museum of World War I in the nineteen nineties in the French region of the Somme, the leading stylistic principle for the exhibition was avoidance, yes: even the taboo of the vertical. They gained inspiration from Holbein’s and Mantegna’s presentation of Christ lying dead. Another no less inspiring monument for the soldiers killed in World War I was designed by the sculptor Jupp Rübsam, who chiselled two figures lying in stone like Egyptian Sphinxes. He too refused the heroic vertical in 1928 and found a form that was dismantled in 1933 due to its strangeness. The remaining pieces were erected again in 1978, close to the original site. Both monuments were completely outside the ordinary canon of forms used for monuments in relation with World War I; both artists refused the narrow standards of representation of heroic monuments. Without the meticulous work of museums, the preservers of heritage, and local citizens, who rediscover and safeguard the material traces, there would be no longer be any traces of them today.

“How short-sighted!”, I read in an article of the magazine *annoRAK* 4, “Everything is expected to be ‘sustainable’ – in ecology, economy and politics! Only the sustainability of artistic creation and of archives is still neither discussed nor part of social awareness!”¹³ We thank the organisers for making an important contribution to change that with this symposium.

Endnotes

- 1 Svetlana Alexievich, *Secondhand-Time. The Last of the Soviets*. Text Publishing. Melbourne 2015.
- 2 In January 2010, President Obama said on the occasion of his reelection: “The best is yet to come!” (www.lds.org/liahona/2010/01/the-best-is-yet-to-be?).
- 3 For the topic of lifetime bequests cf.: Jan Wilm, „Im Dialog mit dem eigenen Leben“, *FAZ* vom 16. 1. 2016, No. 13, p.18.
- 4 The questions: “How do we remember? What is our genuine cultural property? And who transfers it to whom in which way?” are addressed by the

exhibition *DEPOT ERBE* from the end of March until the beginning of May 2017, organised by the *Museum für Neue Kunst* in cooperation with *Theater Freiburg*. The exhibition “did not only show inherited objects of dance, performance and art; in addition to that the museum became a space for active research.”

- 5 John Milton: “hoping to produce something for an afterlife that the world will not willingly let die.” *The Reason of Church Government*. Milton expresses here the anxious hope for a posterity that is distinctly different from the exuberant claim for eternity which we know from Horace’s 30th ode and some of Shakespeare’s sonnets, where the poem is compared with a monument more durable than ore which, thus, needs neither archives nor administrators of its heritage.
- 6 Marcel Duchamps, quoted from Gerhard Theewen, *Obsession*. Collection, Cologne 1994, 5.
- 7 Harold Bloom, *The Western Canon. The Books and School of the Ages*, New York 1994, 39, 17. Cf. also Renate von Heydebrand, *Publ. Kanon Macht Kultur. Theoretische, historische und soziale Aspekte ästhetischer Kanonbildungen*. Stuttgart, Weimar 1998; John Guillory, *Cultural Capital. The Problem of Literary Canon Formation*, Chicago 1993.
- 8 Just think about the booming culture of anniversaries in the media.
- 9 For literary heritage we have „KOOP-LITERA international“, a network of institutions from Germany, Luxemburg, Austria and Switzerland, who acquire legacies and autographs, register and preserve them and make them available to the public.
- 10 Roland Mönig, in: *annoRAK – Mitteilungen aus dem Rheinischen Archiv für Künstlernachlässe*, Vol. 2, Bonn 2011, p.10.
- 11 *Ibd.*
- 12 *Ibd.*, p. 11.
- 13 Silvia Klara Breitwieser, *Das Schwarze Projekt / The Black Projekt – Modell und Wirklichkeit*, in: *annoRAK – Mitteilungen aus dem Rheinischen Archiv für Künstlernachlässe*, Vol. 4, Bonn 2013, p.69.

Across the borders

Daniel Schütz

Rheinisches Archiv für Künstlernachlässe (Rhenish Archive for Artists' Legacies or RAK for short), Bonn, Germany

The Eurozone crisis, a surge in refugee numbers and growing nationalism; headlines that are constantly in the news lately. Borders are being closed and entire sections of society are leaning towards national-conservative political camps; something that is only further compounded by creeping "Orbanisation" from the East. In short, it seems as if the experiment of the European Union is on the verge of failure.

At the same time, we are hearing of the increased engagement of academia with the concept of cultural heritage. Only a few days ago, Yale University hosted the eighth Global Colloquium of University Presidents on the subject of Cultural Heritage. During an interview, Holger Simon, the conference organiser and director of the "Institute for the Preservation of Cultural Heritage" in Yale, explicitly pointed out the growing importance of cultural heritage for modern societies as a source of identity and catalyst for peace.¹

This emerging discourse in Europe on the valorisation of culture is not, however, moving towards a more inward-looking perspective in parallel with the socio-political tendencies that until a few years ago nobody in Europe would have thought possible. It is, in fact, shining a light on the strong cultural ties that exist between the various European states with the aim of researching and emphasising these further.

Our event today is just one example. Online library Europeana is another. The aim of the virtual library portal, which was only launched back in March 2014, is to make European cultural heritage accessible to all. Europeana provides access to books, maps, paintings and films in several languages and

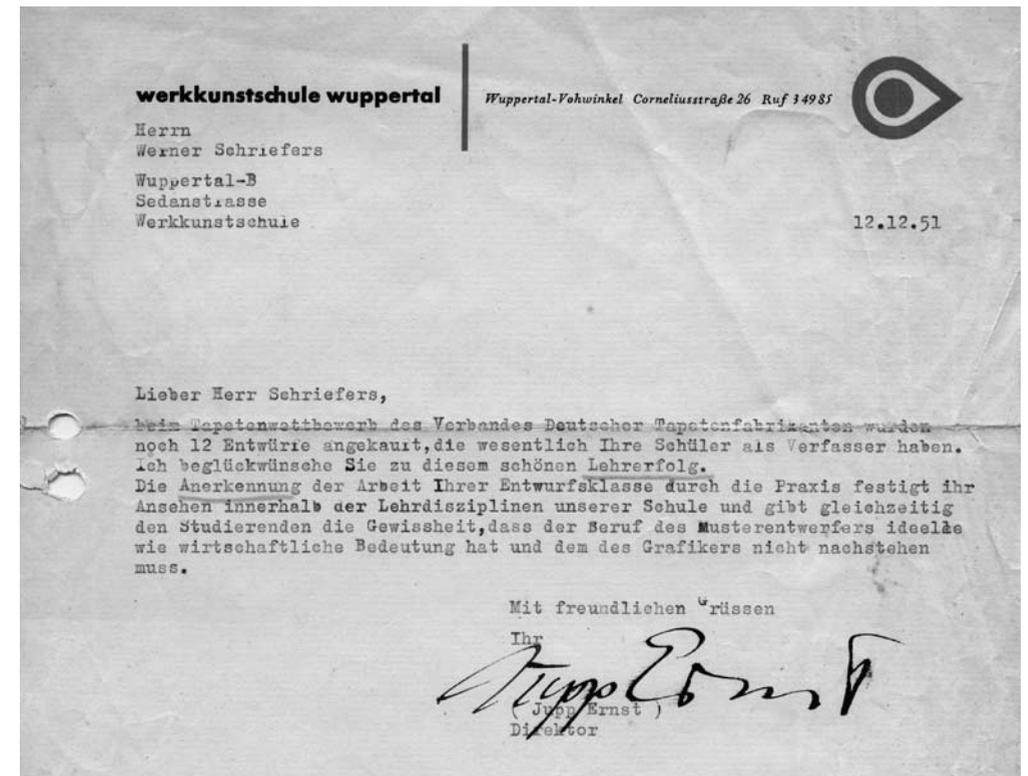
therefore represents a thoroughly forward-looking instrument of cultural enrichment.

The internet portal „European Art Net“ was launched almost ten years prior to that and is an open association of various archives dedicated to the recording and cataloguing of materials of contemporary art (to be discussed in more detail in the section entitled „European and international networks“). And it was only in December 2015 that the „European Year of Cultural Heritage 2018“, with the working title „sharing heritage“, was first announced. The aim, according to the initiators, is to focus on the value of cultural heritage throughout Europe and illustrate the common roots of Europe with the aid of historical buildings.

For too long, the commonalities within Europe have been looked at purely from an economic perspective. Science and art were centuries ahead of Schengen! These created a common European heritage through the freedom of spirit and arts that stretches like a net across all political and territorial boundaries throughout Europe!

Composers would travel throughout Europe as a matter of course, carrying the spirit of their music across national borders. The 17th-century composer and organist Georg Muffat, for example, was a typical European artist of the time:

Born in Savoy, Muffat first received his musical education in Paris, which was followed by a period of several years at a Jesuit college in Alsace. He then proceeded to study law in Ingolstadt and finally settled in Vienna. Since he was only able to get by with occasional jobs, he left the beloved capital of musicians downhearted to try his luck in Prague, the golden city of the Vltava. It was not until the Archbishop of Salzburg took him on as his organist and valet-de-chambre that he first gained a permanent position. Georg Muffat spent his last years as "Kapellmeister" at the court of Bishop Johann Philipp von Lamberg in Passau.



From Jupp Ernst, Director of the *Werkkunstschule Wuppertal* (Wuppertal School of Applied Arts) to Werner Schriefers, 1951. Werner Schriefers legacy, RAK

Better known than Muffat is George Frideric Handel, regarded as a German composer here in Germany, but whom the English also claim as their own given that he spent a large part of his career at the English Royal Court, where he also achieved his greatest successes.

Taking the opposite path to Handel is British sculptor Tony Cragg who has lived and worked in Wuppertal longer than in his native country.

Someone who spent even less time in his native country (or native city) than Handel was Ludwig van Beethoven, the perfectionist of the Viennese classics – which was clearly of no consequence to the citizens of Bonn, who commemorated their city's most famous son as early as the mid-19th century with an imposing Beethoven monument, which was in-

augurated in the presence of Queen Victoria. His birthplace is now a much-visited museum and the people of Bonn also host the international renowned Beethovenfest in his honour.

Since the Middle Ages, musicians, architects, sculptors and painters have been similarly propelled across Europe from one commission to the next, and the audible and visible testimonies of their artistic talent are still in evidence today. A prime example from the Middle Ages are the remarkable works of French enamelist and goldsmith Nicholas of Verdun, a true master of the twelfth century guild. He was demonstrably responsible for the Verdun Altar in Kosterneburg in Lower Austria, which bears his name, the Marian shrine in the church of Notre Dame in Tournai, Belgium, and the Epiphany shrine



Jury members consulting during the competition *Tapetenentwürfe* (Wallpaper Designs), international competition organised by the *Verband deutscher Tapetenfabrikanten* (German Association of Wallpaper Manufacturers) in 1957. From right to left: Mia Seeger, Hans Schwippert, Otto Bartning, Emil Rasch, Dr Schaedel. Photographer unknown. Werner Schriefers legacy, RAK

in Cologne Cathedral, undeniably the most significant preserved goldsmith work of the Middle Ages.

While in the Middle Ages, it had primarily been the clergy which attracted and employed the best artists, the dynasties and nobility later followed suit, demanding the top architects and artists of Europe for their residencies and to build their palaces. Often, the artists would follow the family ties of the aristocratic families, which created a far-reaching network through their marriage policy. The network that the architects of the baroque left behind would have certainly been just as dense, if one was to connect their work-places on a map using a straight line.

While anyone travelling through Europe today may not always understand the local lingo, and will from time to time also discover some new culinary specialities, the

great architectural edifices from the various epochs will no doubt be instantly familiar and categorizable.

Of course, general styles can always acquire their own particular national or regional characteristics, which is what makes our European music and art history so exciting and a veritable Eldorado for any research.

Ladies and gentlemen, this is where the Rhenish Archive for Artists' Legacies comes in; focusing its collection and research on the Rhenish cultural region. It was more than 10 years ago that the RAK took on the long overdue task of providing the culturally rich Rhineland and neighbouring regions of Westphalia with a dedicated place for the storage of the estates and legacies of its visual artists. As an archive for written estates, retrospective collection options are naturally limited since very few legacies have been preserved by artists in private ownership

with documents dating back to the early 19th century. Looking ahead, the RAK is increasingly working on the lifetime estates of visual artists to take on the relevant documents and manuscripts in dialogue with the bequeathers themselves.

What is the reason for the RAK's focus on the Rhineland as a region of culture?

Besides the continuous activities of *Kunstakademie Düsseldorf*, which was founded in 1819 and had already gained international repute under Gottfried Schadow, Rhineland has seen a genuine explosion of cultural-historical and artistic activities since the early 20th century, providing invaluable sources for art and cultural history.

Around 1900, in the interests of economic development, the Prussian state sponsored a reform of schools of arts and crafts with the aim of providing fresh impetus for craft and industry through the arts following the example of John Ruskin and the Arts and Crafts movement in England. The Rhineland was one of the regions in which many schools of arts and crafts responded to the call for reform, which had largely been propagated in Germany by Hermann Muthesius, and became pioneers through the replacement of teachers and the introduction of new curricula, creating a new generation of artists.

Outstanding examples include the *Kunstgewerbeschule* of Düsseldorf [*Düsseldorfer School of Applied Arts*] following its restructuring by Peter Behrens in 1903, the *Krefeld School of Applied Arts*, whose reformer, director of the Krefeld museum Friedrich Denneken, secured strong teaching personalities in 1904 with the appointments of Henry van der Velde and Jan Thorn-Prikker, the *School of Applied Arts in Wuppertal-Barmen* directed by Gustav Wiethüchter; the *Essen Folkwangschule* under the direction of Alfred Fischer, the *Aachen School of Applied Arts*, which gained international importance

with architect Rudolf Schwarz and of course the *Cologne School of Art and Crafts*, that became one of the most illustrious schools throughout the entire German Reich, under the new management of Riemerschmid in 1926. Alongside these training institutions, which were, entirely in the spirit of the *Deutscher Werkbund*, operated with a practical focus, there was the *State Art Academy of Düsseldorf*, which underwent an internal transformation in 1924 under the direction of Walter Kaesbach.

Of course, it was not the institutions as such that were responsible for the cultural-historical developments in the Rhineland. It was the openness of their protagonists and the politics of transnational ideas, and their willingness to work for these new ideas – not only in the area of teaching, but also in the area of communication.

In 1908, up until his early death, Alfred Hagemann took over as director of the *Kölnischer Kunstverein* and initiated a new exhibition policy. Under the direction of art historian Richard Reiche from 1908, the *Kunstverein in Wuppertal-Barmen* flourished anew by focusing its programme on modernism. On his retirement in 1931, Reiche left behind one of the most important collections of modern art in Germany.

Not far from Wuppertal, the manufacturer, collector and patron of arts, Karl Ernst Osthaus, opened the *Folkwang Museum* in Hagen in 1902. On a small hill in the city of Hagen he let Henry van der Velde build his *Villa Hohenhof* residence, in the neighbourhood where he (and also Peter Behrens) began the construction of an entire residential area based on the model of Darmstadt Mathildenhöhe, in which selected artists could pursue their work.

In 1909, the *Sonderbund Westdeutscher Kunstfreunde und Künstler* (Special League of West German Art Lovers and Artists) was

founded under the chairmanship of Osthaus, and was largely devoted to communication of the arts. The aim of the involved artists, collectors and art historians was to make problems of contemporary art more accessible to a wider public. These activities culminated in the legendary special exhibition in Cologne in 1912, which represented a veritable "who's who" of European Modernism with more than 100 works of Vincent van Gogh on display as well as an entire hall with works by Pablo Picasso. Incidentally, it should be noted that the Sonderbund Exhibition was the inspiration behind the Armory Show which opened in New York in 1913.

It was also in 1913 that August Macke initiated the "Ausstellung Rheinischer Expressionisten" (Exhibition of the Rhenish Expressionists) in Bonn, a programme that was actually intended as a trial run for the Berliner Herbstsalon by Herwarth Walden, and yet became an icon for an entire region. It was less a uniform programme that connected the exhibiting artists and more the friendship of a small group who had recently enjoyed a shared summer retreat on the Rhine, joined by a few other fellow artists from the Rhineland.

Just one year after the Sonderbund Exhibition, the Rhineland experienced its second cultural event of European significance: the large Werkbund Exhibition in Cologne. Over an area of more than 200,000 square metres, all forms of the new Werkbund-inspired design approach were to be represented, from modern architecture to arts and crafts.

The only exhibition bigger than this was the GeSoLei, which opened in Dusseldorf in 1926. Covering an area of around 400,000 square metres, it was the largest exhibition of the Weimar Republic. Although conceived as an exhibition for health care, social welfare and physical education, its design was clearly influenced by the modernist architects and artists of the time. While no architectural evidence of the Werkbund

Exhibition in Cologne sadly remains – Henry van der Velde's Werkbund Theater building, for example, or the model factory by Walter Gropius – GeSoLei certainly left its mark through the complex created by Wilhelm Kreis: in the artistic design of the Ehrenhof cultural centre, the Tonhalle concert hall and the Rheinterrassen building, for example.

Along with Alfred Flechtheim in Düsseldorf, the Nierendorf brothers from Cologne were among the most important purveyors of modern art in the Rhineland, opening their gallery even before the World War I. Karl Nierendorf emigrated to New York in 1936 and founded the Nierendorf Gallery, which became an important meeting point particularly for the German émigré community in the United States.

Art dealer Johanna Ey, lovingly named Mother Ey by the circle of artists around her, was certainly a very important personality in the Rhineland art scene of the 1920s and 30s in Düsseldorf.

The artists similarly formed themselves into groups of like-minded people to stand out from the crowd and to realise their artistic ideals together. 1909 saw the formation of the „Sonderbund“, or to give it its full name, the Sonderbund Westdeutscher Kunstfreunde und Künstler. The Cölner Secession was founded in 1910 and the Rheinische Künstlervereinigung in Cologne in 1913/14, evidently in response to the exhibition of Rhenish expressionists. After World War I, the Dada Movement of Cologne was formed in 1919 under the leadership of Hans Arp, Max Ernst and Theodor Baergeld, with close ties to the group known as the "Kölner Progressiven". The "Aktivistenbund" was also founded in Düsseldorf at the same time.

The Rhineland's most important group of artists, „Das Junge Rheinland“, was also founded in Düsseldorf in 1919. Their goal, as formulated in various programmatic writings, was to make the Rhineland internationally known



Season ticket for the exhibition Health, Social Welfare and Physical Exercise (GeSoLei). Walter Ophey paints a mural for the Rhine Halls. Walter Ophey legacy, RAK

as an art metropolis. These activities culminated in the creation of the "Union fortschrittlicher internationaler Künstler" (Union of Progressive International Artists) in 1922, which organised a major international exhibition in parallel with the first congress of the Union.

Many members of Das Junge Rheinland were later politically persecuted, tortured and sometimes died in internment or concentration camps. Some of them emigrated to the USA. Painter Gert Wollheim, whose estate is housed at the RAK, is one of the most famous representatives of the group alongside Max Ernst, Otto Dix and Otto Pankok. Around the same time period, a circle of like-minded art-

ists also developed around the art dealer Johanna Ey from Düsseldorf, who maintained close ties with Das Junge Rheinland and had many overlapping members.

The list of events, exhibitions and groups could go on right up to the present day. However, this brief glimpse into the first three decades of the 20th century alone clearly illustrates the cultural richness of the Rhineland region.

What was the situation after World War II? After the cultural-political bloodletting of National Socialism, was the Rhineland able to return to its former strength as a cultural region during the Weimar Republic?

I would at this point like to quote Günter Herzog, head of the Central Archives of the International Art Trade [ZADIK], who in an interview on the occasion of the 50th ART COLOGNE said:

„In the post-war period, the Rhineland was the nucleus of art development. This is where the artists worked, and there were more collectors – private and corporate – than anywhere else in Europe.“²

Even 50 years later, the Rhineland has lost none of its attractiveness for arts and culture. According to the „Rheinische ART“ cultural magazine: „The variety and internationality that can be observed in this region is enormous, and rightfully marks the Rhineland as an international centre on the global map for art and culture.“³ Ladies and gentlemen, what else is there to add!

Fortunately, this remarkable cultural landscape of the Rhineland is supported by an equally expansive research landscape; a genuine centre for science and teaching. Aachen, Bonn, Düsseldorf, Cologne and Wuppertal all have major universities dedicated to research in general and art history in particular. Only recently, the first chair for „Provenienzforschung“ (provenance research) throughout the whole of Germany was established at the University of Bonn.

In addition, it is worth remembering the many independent institutes render outstanding services to the preservation and research of art and culture.

I would like to draw particular attention to the „Kunst- und Museumsbibliothek“ (Art and Museum Library) of the city of Cologne with its exceptionally rich holdings, the ZADIK, which has dedicated more than 20 years of research into the German and international art trade, and of course to the Rhenish Archive for Artists' Legacies, which has been collecting and preserving the written lifetime and posthumous estates of Rhenish artists for more than 10 years, and which, with its

events, has become one of the key driving forces in the ongoing discourse on artists' estates and legacies in Germany.⁴

The Rhenish Archive for Artists' Legacies makes an important contribution to the preservation of cultural heritage within the Rhineland; a contribution that, despite its regional nature, is international and cosmopolitan rather than provincial.

Endnotes

- 1 Interview with Holger Simon on Deutschlandradio Kultur from 10.4.2016.
- 2 Günter Herzog, the mother of all art fairs, in: General-Anzeiger for Bonn and surroundings from 5.4.2016.
- 3 Rheinische ART, <http://www.rheinische-art.de/cms/de-statisch/ueber-uns.php>, retrieved on 20.4.2016.
- 4 The RAK has been organising symposia on the subject of artists' estates since 2009.

Bernd Damke on the design language/idiom of his works. Typescript. Bernd Damke, lifetime legacy, RAK

BILDHOHE RECHTECKIGE FLÄCHEN, DIE ABGERUNDET ODER ABGESCHRÄGT WERDEN, GEBOGEN ODER IN EINER WELLENFORM ENDEN, BILDEN DAS EINZELELEMENT, DAS IN EINER REIHUNG ZWEI-, DREI-, VIER- ODER FÜNFMAL WIEDERHOLT WERDEN KANN. DIE ZAHL DER WIEDERHOLUNGEN UND DIE GRÖSSE DER BILDFLÄCHE BESTIMMEN BREITE UND FORM DES EINZELELEMENTES.

DIE BILDBEHERRSCHENDE REIHUNG EINES EINZELELEMENTES LÄSST AUCH DEN DANN NOCH SICHTBAREN TEIL DES GRUNDES ZUR FORM WERDEN. JEDEM EINZELELEMENT WERDEN SO ZWEI WEITERE FORMEN ZUGEORDET. DIESE "RAHMEN"-FORMEN GRENZEN DIE GROSSFORMEN EIN, TRENNEN SIE VONEINANDER UND LEGEN DEN ABSTAND DIESER VOM BILDRAND FEST. JE NACH BLICKEINSTELLUNG DES BETRACHTERS KÖNNEN SICH ABER AUCH DIE WERTIGKEITEN IM BILD VERSCHIEBEN. DIE RAHMENFORMEN BLEIBEN DANN NICHT LÄNGER NEGATIVFORMEN SONDERN WERDEN ZUM BILDBESTIMMENDEN FAKTOR; VOM RAND HER GREIFEN FORMELEMENTE IN DEN BILDRAUM.

DIESES WECHSELSPIEL DER FORMEN KANN DURCH EINE DIFFERENZIERTE FARBIGKEIT VERSTÄRKT ODER GEDÄMPFT WERDEN. VORAUSSETZUNG DAFÜR IST, DASS AUCH EINZELFORM UND FARBE EINE UNTRENNBARE EINHEIT BILDEN. NUR DANN KANN EIN GEPLANTES SPANNUNGSVERHÄLTNISS ZWISCHEN MONUMENTALEN UND MINIMALEN FARB-FORMEN ALS BILD WIRKSAM WERDEN.

BERND DAMKE

The Stiftung für Konkrete Kunst und Design

Marie-Luise Heske

Stiftung für Konkrete Kunst und Design (Foundation for Concrete Art and Design), Ingolstadt

The desire to preserve artistic heritage for posterity is garnering increasing public interest and with it there is a growing willingness and desire to give more rigorous academic attention to the, often very extensive, bodies of work.

That which is increasingly being taken into account/consideration in the form of foundations and associations today was plainly new territory a good ten years ago, when the matter at hand concerned more than just the conservation of a single collection or oeuvre. At the same time, one artistic legacy alone already presents a challenge which can hardly be dealt with by a single person.

Founded in 2007, the *Stiftung für Konkrete Kunst und Design* (SKKD) began its work, ready to offer personal and technical assistance to artists and heirs. Since then it turned its attention to the significant posthumous and lifetime bequests from artists in the area of concrete art and design, in order to secure their conservation in the long term and to make them accessible to the public in their entirety. The collection of the SKKD has continuously received generous donations from artists and collectors, beginning with small, partial collections, through to extensive bodies of work and complete estates. Since then the collection has come to encompass a considerable breadth of work of all classes, such as sculpture, photography, graphical work, painting and design. Its focus is on art of the 20th and 21st centuries.

By statute, the foundation is represented by its head, Dr Simone Schimpf, in her position as Director of the *Museum für Konkrete Kunst* (Museum for Concrete Art – MKK) and the Foundation Board. The Foundation

Board consists of its founders, Ms Ingeborg Wilding-König, Ms Inge Wolf-Frör from *Audi Kommunikation Kultur*, the incumbent cultural advisor for the City of Ingolstadt, Gabriel Engbert, and the two city councillors, Eva-Maria Atzerodt and Veronika Peters. Dr Lösel holds the position of council chairman, in his office as mayor of the city.

Initially limited to the field of visual art, later being extended to cover groups of work from applied art and design, the foundation has made the promotion, maintenance and conservation of concrete art its remit. The focus of the foundation is unique in Germany. The great deal of expertise and profound skills required for the maintenance of artistic heritage are not to be underestimated. Aside from this it can be extremely cost intensive, too. Otherwise large bodies of artwork would vanish. With the *Stiftung für Konkrete Kunst und Design* its founders, Ludwig Wilding and Ingeborg Wilding-König, in addition to the City of Ingolstadt and Audi ArtExperience – from the beginning a promoter and supporter of the foundation – have reacted to a great need in the art scene, where there are countless artists without heirs or with heirs uninterested in their legacies.

In collaboration with the MKK, Ingolstadt has increasingly established itself as a centre for concrete art. It is yet to be settled, what is to be understood by the phrase coined by Theo van Doesburg in his 1930 manifesto "The foundation of concrete painting"¹. This can hardly be explained in a few sentences, because in the history of the phrase, concrete art has in part been very narrowly defined and, in other cases, very openly interpreted by representatives such as Max Bill. Contemporary artists, dislike their work being associated with it, not wanting their work to be known and categorised under a cumbersome and historical term. But they all follow one idea, one particular notion of art, which constitutes neither figuration nor abstracted reality. Despite all concerns that



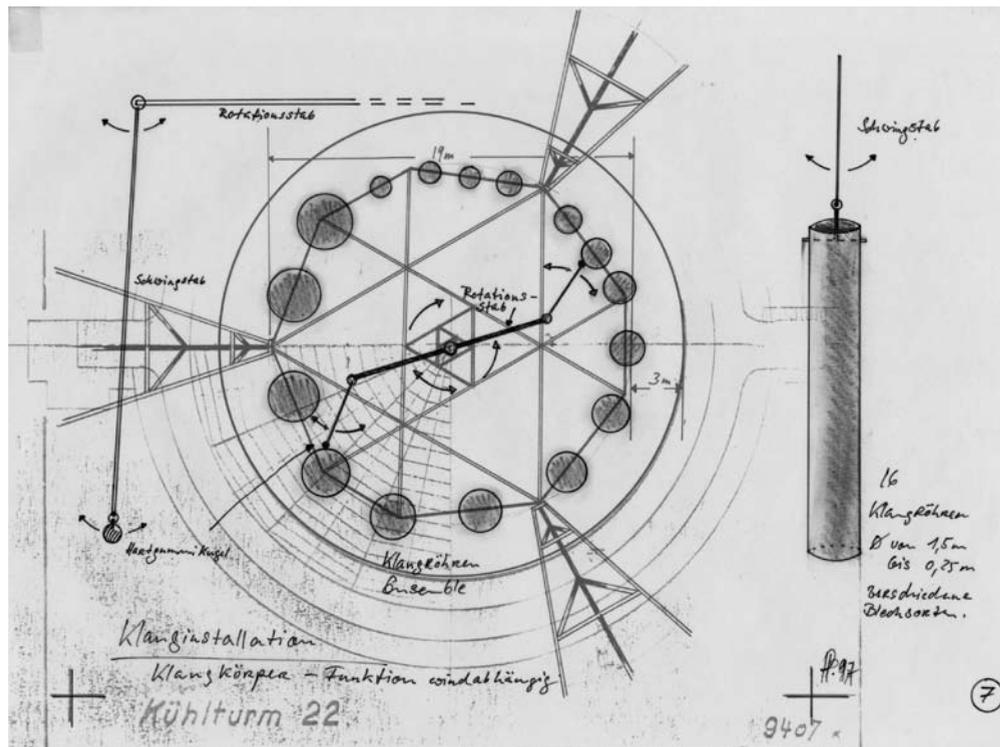
Exhibition invitation to the *Galerie Lüdenscheid* from 1991 with a picture of Bernd Damke in his studio with one of his works. Photo: Manfred Schoon. Bernd Damke, lifetime legacy, RAK

concrete art would make itself obsolete at a given time through a defined character set, it does not limit itself – in spite of what is said by its critics – to the combination of basic mathematical forms. Initially derided as "box painting", concrete art has become a consistent, fundamental artistic approach. And it has been successful. Names such as Josef Albers, Sol LeWitt, Ludwig Wilding, Carlos Cruz-Diez, Victor Vasarely and Vera Molnár are known around the world. And perhaps these impressive names also bear witness to that which has been said of the art movement: it is globally understood. In our coalescent world, an invaluable good.

At the current time, the foundation represents 17 foundation artists and this poses the question of what the SKKD does that is so in demand: Firstly, there is the close connection to the *Museum für Konkrete Kunst* as a

place of science and an exhibition building. Alongside cabinet and special exhibitions in the MKK and other institutions, the foundation is increasingly focusing on events, for example, in the form of discussions in the Audi Forum, the very successful Art and Beat Party format and others. Secondly, its programmatic orientation is a guarantee of quality for the foundation, when thinking of a sustainable collection strategy. With its statutory goals, *Conserve, embed and promote*, the SKKD consistently supervises artists and their work, heirs and the holdings of their estate.

In the 2013 edition of *annoRAK*, the artist Camill Leberer reported on her personal decision to donate work to the *Stiftung für Konkrete Kunst*. The factors that substantially contributed to this decision were summarised: the conscious decision against establishing her own foundation, for which an immense



Herman Prigann, detailed sketch of the planned project *Kühlurm 22*, a sound and light installation in Zschornowitz near Dessau, 1997. Herman Prigann legacy, RAK. VG Bild-Kunst, Bonn 2018

amount of capital is necessary, not vanishing after an uncertain time in museum depots, the guaranteed presentation of his own work in exhibitions in addition to the use of the effects from synergy with other artists. "Every donor artist profits from a type of affinity. This proximity and/or community also justifies the well-founded academic analysis and dissemination of the respective work."²

The academic processing of and research into posthumous and lifetime bequests in accordance with the ICOM standards, *Collect, Conserve, Research, Exhibit and Teach*, form the essential focal points of the work done by the SKKD. Through research and documentation the foundation wants to share the results of its work with other institutions and make them accessible to future generations. Currently, primary research in the area of

conservation is the main task of the foundation. The results of the research are compiled together in exhibitions and publications and made available for the public.

The foundation invests significant labour and material costs into the specialist area of restoration and conservation. Up to a tenth of the SKKD's annual budget is put into care for the objects, thus contributing to the maintenance of key works such as *Steigen im Kreis* (Climbing in a Circle, 1921) by Erich Buchholz and brings technically sensitive works such as Peter Vogel's *Klang-Sound-Objekte* (Tone-sound-objects) before an astonished museum audience once again.

Even if the SKKD operates, in large areas, exactly like a museum, it nonetheless remains a foundation. This has little effect on certain areas of work, for example taking inventory,

digitalisation or exhibition work. Conversely, in other areas it is markedly noticeable. The SKKD must ensure the conservation of its holdings, but has the freedom to work independently of trends in the museum landscape and free from cultural-political guidelines. It is solely obligated to fulfil its purpose as a foundation – the promotion and care of concrete art.

The foundation represents its artists on the art market with the sale of certain works, through the sale of editions and originals for example; either the artists gift these to the foundation expressly for this purpose or the foundation takes a commission from the sale of the work. Often it is a mixture of both and it has proved popular, as was seen with the successful 2017 MKK exhibition *Verkäuflich* (For Sale), in which works were not only exhibited, lots of pieces were sold too. Alongside long-term placement of foundation artists on the art market, with its offering of concrete art the foundation wants to contribute to spreading the movement and encourage lively interaction with it. A challenge in future will be finding forms of cooperation for marketing, so as to reach art lovers and collectors in a more targeted way. Promotion, does not only mean strengthening the recognition of established artistic positions, it also means giving aspiring young artists a suitable presentation space. In summer 2015, a start was made with Lars Breuer, who developed a series of artwork for the foundation under the title *Ingolstadt*.

Currently, the *Stiftung für Konkrete Kunst und Design* is facing several challenges. These include, making a record of, securing and storing the extensive legacy of Edgar Gutbub (1940–2017), whose works certainly deserve more public consideration. Here also, the preparation for exhibition of Traudl Brunnquell (1919–2010), who brought an Italian sense of modernism into the domestic worlds of West Germany in the 1960s and 70s with her lamp designs, as well

as working with leading designers such as Wilhelm Wagenfeld. Alongside this, there are the many processes in day-to-day operations, which the foundation must master. Our thanks to our donors, sponsors and cooperation partners. With their support, the foundation can advocate for concrete art and design into the future and across regional borders and contribute to its recognition.

Endnotes

- 1 Theo van Doesburg, *Die Grundlage der konkreten Malerei*, in: *Kunsttheorie im 20. Jahrhundert*, Vol. 1, Ostfildern-Ruit, Ed. Charles Harrison and Paul Wood, 2003.
- 2 Camill Leberer, *Das Nachlassarchiv der Stiftung für Konkrete Kunst und Design Ingolstadt*, in: *annoRAK – Mitteilungen aus dem Rheinischen Archiv für Künstler-nachlässe*, Vol. 4, Bonn 2013, p. 29.

Artists' Legacies: A Canadian Perspective

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My goal in this brief paper is to articulate the distinctive aspects of the collection of artists' archives at the Art Gallery of Ontario (AGO), both in terms of the content of these collections and the institutional practices that shape them and animate them in the setting of the art museum. To place this account in a wider context, which I think is vital given the international scope of this symposium, I will also consider the distinctive aspects of Canadian collecting in this area. My paper is focused only on artists' archives, since in Canada there are virtually no public institutions or foundations mandated to collect or administer the more broadly-defined legacies of artists – i.e. the inventory of finished art work belonging to an artist's estate.¹

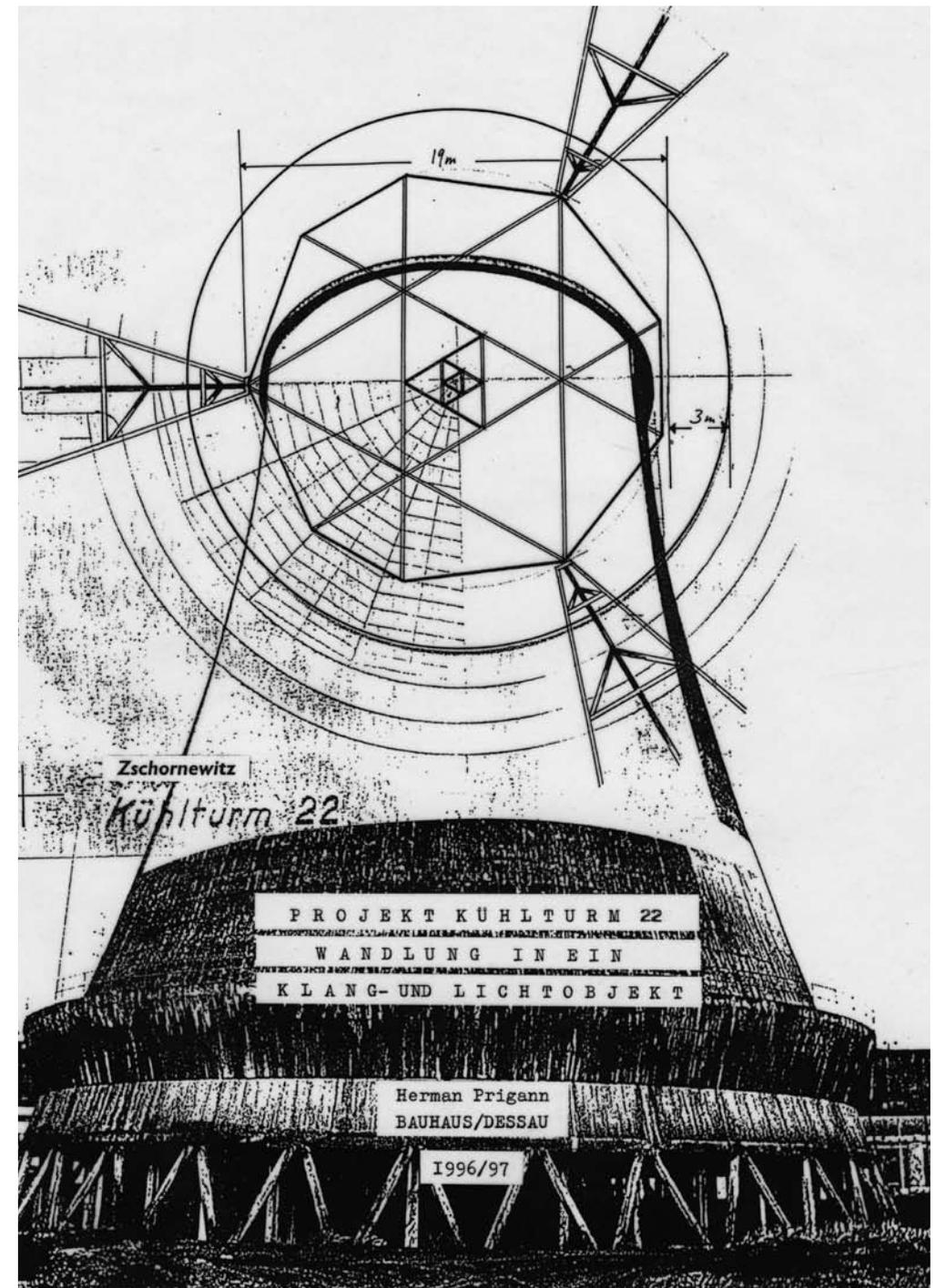
In developing my paper, I have found myself considering some underlying questions about terminology, and about the nature of institutions. In my own research into the nature of artists' archives, I have examined the relationship between the material evidence of an artist's practice (and life more broadly), and the processes of institutions when they become involved in acquiring the archival component of the artist's legacy. It has become clear to me that the archives – and I think more broadly the legacies – of artists are substantially shaped by the concepts and definitions we bring to bear on our work, and the institutional histories that underlie our professional practices. It seems to me that in the setting of an international conversation such as this symposium, the matter of terminology is fundamental. Before I describe the particularities of working with artists' archives at the AGO, I want to consider a few definitions and their implications.

A key concept in considering the genesis of artists' archives during the artist's lifetime is of course the idea of the *studio*, on which there has been a great deal of writing and exhibition activity in recent years.² Artist Daniel

Buren's 1970–71 essay on "The Function of the Studio" has been a seminal text for these projects. For Buren, the studio, as the original context of creation, has a unique status in its relationship to the work of art: "In the studio we generally find finished work, work in progress, abandoned work, sketches – a collection of visible evidence viewed simultaneously that allows an understanding of process: it is this aspect of the work that is extinguished by the museum's desire to 'install.'"³ This description of artistic context and process will be immediately familiar to those who work with artists' archives. Buren was frustrated by what he called the "unspeakable compromise" of removing art work from this context for display and public consumption, which led him in the direction of site-specific work. For the present purposes, what is interesting about his challenge is that it articulated the role of process and practice in art, making clear that the space and the evidence of art making could invite aesthetic consideration as much as the finished product.

Evidence of artistic process has long been of aesthetic interest to scholars and the art-viewing public, as demonstrated by the time-honoured practice of collecting drawings. Buren's essay invites us to consider such evidence holistically, as part of an artist's oeuvre and closely enmeshed with the site of creation and the processes that enliven it. When I consider the origins of artists' archives, it is this integrated concept of the studio that I have in mind. The afterlife of the studio is shaped by the institutional frameworks and decisions we bring to bear on our work.

I would argue that the acquisition of artists' archives by institutions, entailing their removal from the studio context, can be seen as its own kind of unspeakable compromise – one that is nonetheless generally unavoidable. In the discourse of archival studies it is now fairly commonly accepted that archivists participate in shaping the meaning of the collections they acquire, however much neutrality



Herman Prigann, sketch of the project *Kühlturm 22* in Zschornowitz near Dessau, 1997. Herman Prigann legacy, RAK. VG Bild-Kunst, Bonn 2018

they attempt to bring to the process. Canadian archival scholar Heather MacNeil has argued that archives in an institution should be viewed as evolving cultural texts, and archival interventions – including selection, arrangement, and description – can be considered among the numerous authorial forces that come to bear on these collections.⁴ To my mind, then, institutional mandates and professional practice need to be carefully examined in terms of the profound effect they can have on shaping the collections in our care. An international symposium such as this one is a rare opportunity to consider the commonalities and differences in our various approaches.

In considering definitions and concepts, I should explain that the term “archives,” in a Canadian context, commonly refers both to the archival records of government and to similar material generated by organizations and individuals – the inclusion of the latter, which is sometimes referred to as “manuscripts” in different traditions, is a notable feature of Canadian archival theory and practice. As an archivist working with artists’ archives, I see my purview as all the documentary evidence of artistic practice that has value for research. For practical and institutional reasons, I would exclude finished works of art from this definition, even if there is a conceptual argument for considering them.

Part of the background to this definition of archives is the Canadian tradition of “total archives,” which, though not exclusive to my country, arguably sets Canadian practice apart from prevailing approaches to archives in the United States, Britain and Europe.⁵ The concept of “total archives” encompasses both a holistic approach to acquiring archival records in diverse media (textual, photographic, moving images, documentary art, etc.), and a commitment by archival institutions to acquire not only the records of their sponsoring government or institution, but also private archival material related (geographically or thematically)

to this mandate. This is, by and large, the norm in contemporary Canadian archival institutions, although in recent decades the collection of private archives by government institutions in particular has declined, probably because periods of fiscal restraint have led to a greater emphasis on the role of archives in government accountability, and a reduced scope of the cultural heritage role of archival institutions.

One of the consequences of the Canadian total archives tradition has been a general expectation, on the part of the Canadian public, that private archival material of significance will find a home in a public institution, most often one attached to a level of government or a university. This model for private archives becoming a public resource has been substantially supported by Canada’s cultural property legislation, which has the dual function of controlling the export of cultural heritage and encouraging the donation of cultural property (including artwork, natural history and archives) to accredited public institutions (of which there are nearly 300) for generous income tax benefits.⁶

The application for a cultural property income tax certificate is made by the recipient institution on behalf of the donor, with the institution typically bearing the costs (or labour) of inventories, supporting documentation, and monetary appraisal of the donated property. In the case of archival donations, even in the absence of a real market for archival collections, there is a well-established practice of assigning monetary values through a process of “reasoned justification,” the rationale for which must be closely argued and documented by appraisers. For donors of archival material, this system provides a generous and flexible income tax credit at the value of the donation, and an exemption from taxation on capital gains for the same value. The cultural property certification and donation system places a certain burden of labour and associated costs on public institutions, but has facilitated the collective public own-

ership of a rich Canadian documentary heritage. In tandem with cultural property legislation, very few archival institutions have a substantial budget for the purchase of collections. Arguably, the playing field has been leveled, so that archival collections are more often placed at the most thematically and/or geographically appropriate institution rather than the wealthiest one, and there is little temptation on the part of owners of archival material to sell their collections piecemeal to maximize profit.

The public ownership of artists’ archives in Canada has developed on a national scale within this wider context for Canadian archives. Key players include Library & Archives Canada (the national institution with a mandate to acquire the archival records of government and the published and unpublished documentary heritage of Canada), and a number of provincial government archives and university archives across the country. There is no national repository for artists’ archives equivalent to the Archives of American Art in the United States. Canada’s population centres are geographically widely dispersed, and a spirit of regionalism is likely to play a role in the selection of a repository by an artist or his or her estate. Also important is the relationship between donor and institution. Many artists have existing relationships with educational institutions as former students or instructors. I would argue that it is the aspect of relationships that has been foundational to the emergence of a handful of Canadian art museums – including the AGO – as key players in the collection of artists’ archives in Canada. Art museums are already highly familiar to artists as collecting institutions and centres for the exhibition of art; they are closely bound up with the metrics of success in the art world. Both familiarity and prestige would often attend the placement of an artist’s archives at a major art museum.

Meanwhile, it must be acknowledged that the Canadian art world is a relatively small and quiet place, and that despite the suc-

cesses of some individual artists and institutions, the country has not developed a homegrown art scene in which artists have attained celebrity or enormous wealth. There are very few artists who achieve the means to establish independent foundations to further their own legacies. Research and publishing on Canadian art takes place at so modest a scale that it is hard to imagine the viability of a research facility centred on the work of a single artist.

With the matter of information networks emerging as a theme of the symposium, it is worth making a few comments on the Canadian situation in this regard. While Canada has no information network devoted solely to the archives of visual artists, there are a couple of related information tools with a national scope. The Canadian Heritage Information Network (CHIN) maintains *Artists in Canada*, a union database that serves as a directory of documentation files on Canadian artists at 24 art libraries across the country. In general, these files contain ephemera such as news clippings and exhibition invitations, and have been compiled by institutions rather than artists. In other words, they are not strictly archival material. However, the *Artists in Canada* database brings together information on some 42,700 artists, making it a uniquely comprehensive resource for artist biographies. It is not difficult to imagine its scope being expanded to encompass artists’ archives in public institutions.⁷ Meanwhile, the Canadian archival community has developed a robust national union database of archival descriptions, *Archives Canada*, with over 800 participating repositories and approximately 56,000 archival fonds or collections represented at time of writing.⁸ The scope of *Archives Canada* is comprehensive, limited only by the nationality of its contributing repositories, meaning that visual artists’ archives are represented within it but are only a small subset of the collections included.

Having described the national context, I will turn now to the specific case of the Art Gal-



Communication from Margret Schriefers-Imhof on the occasion of the purchase of a work shown at the exhibition of the *Deutscher Künstlerbund* (German Artist's Association) by the state of North Rhine-Westphalia. Margret Schriefers-Imhof legacy, RAK

lery of Ontario as a repository for artists' archives. One of the two largest art museums in the country, the AGO holds in its Research Library & Archives over 130 individual archival collections documenting the history of the visual arts in Canada, with an emphasis on Toronto and the province of Ontario. Some 25-30 of these collections are substantial, in-depth archives of visual artists for whom there also exists a significant concentration of art work in the AGO's permanent (art) collection. The collection of artists' archives was championed by former AGO director Matthew Teitelbaum, who coined the term "study centre" to denote certain instances where the gallery's holdings of art, archives and published research materials could support in-depth research on an artist, at the level of a doctoral thesis, biography or substantial

retrospective exhibition. "Study centres" at the AGO include the multifaceted artist and filmmaker Michael Snow, Montreal printmaker, sculptor and installation artist Betty Goodwin and London, Ontario regionalist painter Greg Curnoe. It is worth noting in the present context that the establishment of a study centre does not include comprehensive acquisition of the contents of an artist's studio or inventory of artworks, or any assignment of or responsibility for intellectual property rights. Michael Snow, for example, has been active in shaping his archives as a living artist; the estates of Betty Goodwin and Greg Curnoe exist independently.

The AGO began collecting artists' archives in its earliest years of existence, when it barely had a curatorial staff or a library.⁹

Nonetheless, the fledgling art museum was seen by local collectors and artists as a logical repository for small gifts of artist manuscript material. By the late 1940s, when the widow of local artist, educator and gallery co-founder George Reid was seeking a home for the large scrapbooks that contained his archival legacy, the art gallery was the institution of choice. At that date, it was not yet clear whether sketches and albums belonged in the art collection proper or in the museum library (indeed, the question remains somewhat unresolved), but the overall suitability of the institution as a repository was clear. By the 1980s, the maturing Canadian art world meant that artists were creating and keeping more extensive archives with the expectation that these would find an institutional home. The establishment of cultural property legislation in the late 1970s encouraged the donation of these archival collections and led to the AGO's acquisition of the archives of Jack Bush, one of Canada's foremost abstract painters, in 1987. The steady growth of the Special Collections (artists' archives) since that date led to the creation of a full-time position in 2001, funded by an endowment from AGO benefactor Rosamond Ivey.

In the current environment of the AGO, the Special Collections are an adjunct to the art collection. Administratively, the Library & Archives reports to the Chief Curator, and acquisitions of artists' archives, artists' books and other rare books are subject to the review of the institution's art acquisitions committees. The Special Collections Archivist works closely with curatorial staff, without being considered a curator per se. In the last decade or so, there has been general acceptance of the idea of archives as a collecting area of the museum with its own distinct acquisitions criteria supported by a body of professional knowledge. The parameters of each artist's archive are shaped by the work of the Special Collections Archivist, in close conversation with curators and with the artist him- or herself, when s/he is still living.

One of the opportunities attending the collection of artists' archives in an art museum setting is the potential for close integration of the art collection with the archives. In many respects, this situation is advantageous, allowing the institution to consider the representation of an artist in the collection from a more holistic perspective, including both representative art works and documentation (and, of course, the in-between material which cannot easily be designated either art or archives). In the particular context of the art museum, my archival appraisal and selection decisions are influenced by criteria such as the relationship of archival material to the art works by an artist in the AGO's collection and the potential for inclusion of material in exhibitions.

In recent decades there has been an active practice of involving special collections material in the exhibition program of the AGO. Typically the archives play a supporting role, providing contextual depth for the art on the walls and illustrating the artist's practice, as in the 2011 exhibition *The Passion of Kathleen Munn*. The 2010 exhibition *At Work* explored the place of artistic practice in the work of Agnes Martin, Eva Hesse and Betty Goodwin, finding territory in which the relationship between art and document was much more nuanced and integrated. In particular, the section of the exhibition dealing with Betty Goodwin (entitled *Work Notes*) included the monumental installation of nearly 100 of the artist's notebooks which she bequeathed to the AGO's Special Collections, as well as printing plates donated during her lifetime. Goodwin kept sketchbooks and notebooks throughout her career, finding in them a kind of portable studio (one with an extraordinary afterlife as an archive). Her printing plates are rich study material for the artist's technique, which involved etching directly from found objects such as gloves and vests. They are also remarkably beautiful objects in their own right. By placing the evidence of the artist's practice front and

centre, the exhibition inverted the usual order of the art museum and made possible an intense and intimate experience of Betty Goodwin's work.

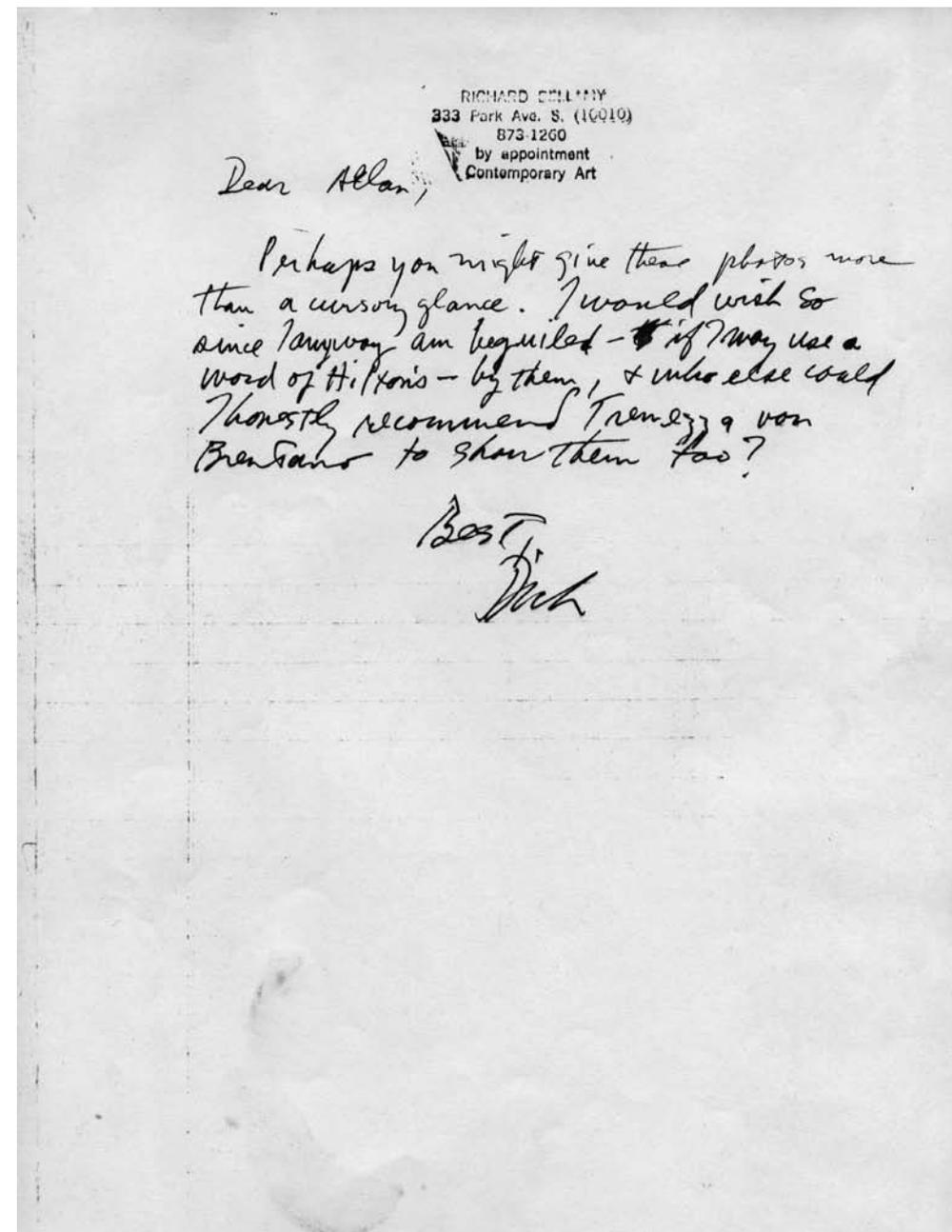
Before I conclude, the example of Betty Goodwin brings me back to my earlier comments regarding the artist's studio. In the course of acquiring Betty Goodwin's archives, while the artist was still alive, I had the privilege of visiting her studio, a highly private space where few people were invited. There, as much as in any studio I have encountered (or read about, or seen in photographs), I had the experience of being in a space that was an external manifestation of the artist's mind and creative spirit. The evidence of Goodwin's working process was everywhere, in the careful disposition of found objects on the studio walls, and their arrangement on work surfaces. The material that I would recognize as archival was mingled with works in progress, and collected items, and published material. Its physical placement perhaps carried as much meaning as its contents. I have seldom been more acutely aware of the inadequacy of institutional conventions and silos in dealing with the afterlife of this kind of space. Betty Goodwin's archives, which are comprehensive and potent in ways that I have described, are nonetheless only a piece of the artist's legacy, and one that was carved away from an original context that was organic, fragile and extraordinarily complex. This is the great challenge of artists' archives.

At the AGO, the scope of the exhibition program, the depth of curatorial engagement with the artists' archives collections and the role of the Special Collections Archivist are key aspects of the institution's character as a collector of artists' archives. It is beyond the scope of this paper to describe other aspects of the institution's program, such as research access, description and digitization, which also come to bear on its nature as a collecting institution. Indeed, it is my expectation that there are distinctive elements of

our practice that will only be revealed when brought into relief by the international dialogue at this symposium, and the multiplicity of perspectives on the afterlife of the studio. I look forward to the continuation of this conversation.

Endnotes

- 1 This observation is the author's best knowledge, based on conversations with visual art professionals in Canada. There are isolated instances of studio remains and/or intellectual property rights being acquired by public institutions (for example, the legacies of Frances Loring and Florence Wyle at the Art Gallery of Ontario), and the single-artist example of the Doris McCarthy Gallery (and archives) at the University of Toronto Scarborough, but no institutions mandated to acquire or represent the estates of artists.
- 2 See, for example, Didier Schulmann, *Ateliers: l'artiste et ses lieux de création dans les collections de la Bibliothèque Kandinsky* [ouvrage publié à l'occasion de l'exposition "Ateliers: l'Artiste et ses Lieux de Création"] (Paris: Éd. du Centre Pompidou, 2006); Jens Hoffmann and Christina Kennedy, eds., *The Studio* (Dublin: Dublin City Gallery The Hugh Lane, 2007); Wouter Davidts and Kim Paice, eds., *The Fall of the Studio: Artists at Work* (Amsterdam: Valiz, 2009).
- 3 First published in English as Daniel Buren, "The Function of the Studio," *October* 10 (Fall 1979): 51–58; Reprinted in Hoffmann and Kennedy, *The Studio*.
- 4 Heather MacNeil, "Archivalterity: Rethinking Original Order," *Archivaria*, no. 66 (Fall 2008): 1–24.
- 5 Laura Millar, "Discharging Our Debt: The Evolution of the Total Archives Concept in English Canada," *Archivaria* 46 (Fall 1998): 110.
- 6 Government of Canada: Canadian Heritage: Movable Cultural Property Program. <http://www.pch.gc.ca/eng/1268673230268>. Accessed 30 June 2016.
- 7 Canadian Heritage Information Network: *Artists in Canada*. <http://www.rcip-chin.gc.ca/application/aac-aic/description-about.app?lang=en>. Accessed 30 June 2016.
- 8 Canadian Council of Archives: *Archives Canada*. <http://archivescanada.accesstomemory.ca/>. Accessed 30 June 2016.
- 9 The institution now known as the Art Gallery of Ontario was founded as the Art Museum of Toronto in 1900, renamed the Art Gallery of Toronto in 1919, and adopted its current name in 1966.



From Richard Bellamy to Allan Kaprow (copy), undated. During one of her longer study visits to the USA Tremezza von Brentano was in contact with the art agent Richard Bellamy, who promoted her artwork among his friends. Tremezza von Brentano lifetime legacy, RAK



Exhibition space in the *Villa Romana*, Florence, with Herbert Bardenheuer's work *Stanza nord-est*. The exhibition created an overview of 261 days' work. Photographer unknown. Herbert Bardenheuer legacy, RAK

**An international research group
for an international movement:
An academic research exchange
on the subject of ZERO**

Tiziana Caianiello
ZERO foundation, Düsseldorf

ZERO
The ZERO movement was formed in Europe towards the end of the 1950s by a group of artists from Germany, Italy, the Netherlands, Belgium, France and Switzerland who were looking to move away from the gestural painting of Art Informel and towards a more reductive form of art. During this period, artists Heinz Mack and Otto Piene from Düsseldorf, joined by Günther Uecker in 1961, strove to establish contacts with like-minded

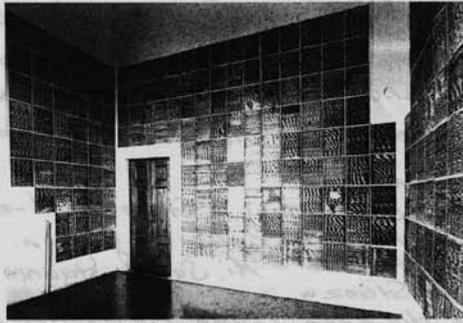
artists in order to create platforms for their art through joint exhibitions, campaigns and publications. Since the art business at the time offered them very few opportunities to showcase their work, the artists themselves became active exhibition and event managers, as well as publishers. The joint projects often carried the name ZERO, selected by Heinz Mack and Otto Piene for the title of a magazine they pub-

lished in 1958, which then became the name for the whole movement. The ZERO foundation is a non-profit foundation founded in late 2008 to research the international ZERO art movement and bring it to a wider audience. Our research activities to date have focused primarily on lifetime estates rather than posthumous estates due to the unique fact that the ZERO foundation was founded by three key protagonists of the movement: Heinz Mack, Otto Piene and Günther Uecker. These donated a body of works of art and archives that form the basis of the collection and archive of the ZERO foundation. Otto Piene died in 2014. Nevertheless, the fact that several artists of the international ZERO movement were still alive when the foundation was founded has shaped our activity to date, partly because we had (and to some extent still have) the opportunity to interview them as contemporary witnesses.

The ZERO research group
It was back in 1963 when William E. Simmat, who, together with Hermann Goepfert, Rochus Kowallek and Fritz Usinger, directed the Galerie d in Frankfurt in the 1960s, first called for the documents of the European avantgarde – in which ZERO played a prominent role – to be collected and researched academically in order to document its activities for posterity. In the catalogue of the exhibition *European Avantgarde*, which was organised by the Galerie d in Frankfurt, he wrote: "The time has come to stop defending, explaining and discussing, and to start systematically collecting, sorting through and ordering; to research the material from an academic perspective. No doubt, however, the official art research community will pass up the golden opportunity that is open to it today, and will only try and chase the documents once they are much harder to get hold of than today, if they can be found at all [...]."¹ It was not until 2010 that the ZERO foundation in fact put together an international research group

to finally collect and process the documents of this movement. The group has been meeting regularly since 2011 and consists of researchers from the five European countries which were particularly relevant to the development of the ZERO movement (Belgium, Germany, Italy, the Netherlands and Switzerland). Occasionally, a member from the USA has participated in the research work. Due to the internationality of the research group, linguistic and cultural barriers can be overcome in the evaluation of documents, expert knowledge can be exchanged, and different perspectives in historiography can be taken into account. The previous work of the research group has focused on the study of collaborative projects (exhibitions, activities and publications), which were initiated between 1957 and 1967 in the context of the ZERO movement, with the aim of reconstructing the European network established by the artists. The research work is subsidised by funding institutions. The Gerda Henkel Foundation, for example, funded the research project ZERO 1957–1967: *Kartierung einer europäischen Neo-Avantgarde (ZERO 1957–1967: Mapping of a European neo-avantgarde)*, which was carried out by the ZERO foundation in cooperation with Heinrich Heine University in Düsseldorf. Another archive research project, *Zone ZERO*, was funded by the Rhineland Regional Council with a particular focus on ZERO movement artists from the Rhineland.

The research method
By collaborating with researchers from a number of different countries in our research of the ZERO movement, we try to move past a national perspective and more towards a polycentric and transnational picture. ZERO does not have a hierarchical tree structure with the classical avantgarde and individual artists representing the roots of the movement, specific artistic personalities forming the trunk, and the so-called epigons forming the dichotomously shooting out branches.



Lieber Uli

Vor Dir liegt der Entwurf für meinen
Katalogbeitrag Villa Romana 94.

Da viele der Arbeiten, die in Florenz entstanden
sind, im Aachen-Hagen Katalog veröffentlicht sind,
will ich im Ramona Katalog "nur eine Arbeit vorstellen."

Ihr Titel "Stanza nord-est" bezeichnet das Zimmer, in dem
Sie entstanden und wo die "zu Hause" war. Sie besteht
aus 261 Zeichnungen, die an den 261 Tagen meines
Aufenthalts angefertigt wurden (nehmen Sie sie täglich)

Die 261 Originale ließ ich am Ende reproduzieren und
zu 261 Blöcken zusammenheften. Die haben dann
genauso wieder aus wie der Ausgangsblock. Ich legte
ihnen jeweils eine Originalzeichnung bei und ver-
schweißte den Block. Jetzt wartet das Akkordpaket
auf seine Verteilung und mit ihr wird sich der
"Stanza nord-est" Raum überwie ich schwebte, die
ganze Welt ausdehnen. Wie Du siehst genial.

Mein Motiv zu der Arbeit war allerdings ein anderes.
Das Licht, das vor mir schon eine Unmenge von Nord-
ländern umgesehen hatte, sah ich auch bei mir
nicht seine Wirkung. Vom ersten Tag an, noch
durch die geschlossenen Fensterläden hindurch, (siehe auch
Katalog Foto Aachen-Hagen S.39) empfand ich das Licht
in diesem Raum als so beeindruckend, daß ich fort-
an diesen Raum als Entwicklungskammer meiner
"monastischen Untersuchung" nutzte. Es pulsierte und es
zillierte, daß es nur so splattierte. Also nicht wie
B. Schulte schrieb, "... die Lichteffekte auf einer weißen Wand,
(Kater 100 S.12) dieses sonicht (s), sondern vielmehr das
Schwingen des ganzen Raumes, daß die b.w.

"Physiologie des Auges" in ein Pulsieren brachte, daß ich
mit der Abstraktheit des Verständers in eine konsequente
Form zu bringen suchte. (Ha!)...

Da ich die Arbeit für grundlegend zum Verständnis
meiner gesamten malerischen Auffassung halte, würde
ich mich über einen Text von Dir freuen, der kurz
Grundsätzliches über das Licht in dem Zusammenhang aussagt.
Zur Information das Konzept der Seiten, die Dir vorliegen.

- Seite 1. Name
- Seite 2. Ortsbezeichnung "Stanza nord-est"
- Seite 3. Ort vom Villengarten aus gesehen. Die offene
Fenster mit Mi. Sauer's Staunen am Rande.
- Seite 4. im Stanza
- Seite 5./6. in die Ecke (wenn Du das Heft aufstellst, 90° knickt,
kannst Du die Ecke genau sehen.

☞ auf Seite 6. wird seitlich Dein Text anfangen oder
auch anders, wenn Du's schaffst. Es wird mich des-
halb freuen, weil M.S. Beitrag vorher 10 Spalten Text
verbrät. Knapp ist natürlich schwerer, dafür stehen dann
hinten auf Seite 11 noch 2 Spalten zu Verfügung.
1 SPALTE = 2580 Anschläge. Nimm Dir also mal ein
Beispiel an B. der kommt seit 27 Jahren ein Spaltig zurecht.

- Seite 7/8 1: 1 Zeichnung im Anschnitt
- Seite 9. der stante Block
- Seite 10. und raus in alle Welt
- Seite 11. 2 SPALTEN für Dich
- Seite 12. Name und Galard

so knapp wird schwer werden, da unser
Fleinleiter mit jedem Spatz vom
Wall rafft platz wame drofft.

Mit freundlichen Grüßen
und ciao ciao
Dein B.

From Herbert Bardenheuer to Ulrich Krempel, covering sheet to a letter, 1994 Bardenheuer asks Krempel for a text for the catalogue entry on his Villa Romana scholarship in Florence. Bardenheuer designed the catalogue as a

print run, the basis for which was his exhibition Stanza nord-est. Each of the 261 catalogues contained an original work from the exhibition. Herbert Bardenheuer legacy, RAK

ZERO is rather understood as 'rhizome'; that is, a non-hierarchical interwoven system spreading out in all directions with multiple clusters.

Archival research

Important sources for reconstructing the network of artists include correspondence providing information about the contacts between the protagonists and the planning history of the exhibitions and activities, artists' magazines conveying information about artistic views and multidisciplinary collaborations, historical exhibition catalogues, invitations, posters, leaflets etc. illustrating how artists raised public awareness of their projects, as well as sketches and project drafts. A central role has been taken by the research on exhibition photographs and TV reports, some of which are unpublished or little known. Film footage and photographs provide information about exhibited works and presentation, as well as the course of events. Speeches held at the openings provide information about the supporters of ZERO and their perception of the movement. Reviews show how the respective projects were ultimately received by the public. Interviews and discussions with artists and contemporary witnesses complete the picture. The documents are dispersed over numerous archives within and outside of Europe. Therefore, an important task of the research group is to supplement and link the ZERO archive material with documents from other collections.

An example

We can provide an illustration of how archive materials from different holdings can be brought together using an example from our research on the ZERO exhibition which took place in 1964 in the New Vision Center Gallery in London. Correspondence about the organisation of this exhibition, which is housed at the ZERO foundation in the lifetime estate of Heinz Mack and the posthumous estate of Otto Piene, was

supplemented virtually with letters from the Hermann Goepfert Heritage in the Institute for Urban History in Frankfurt am Main and the respective private manuscripts of the artists Jef Verheyen (Belgium), Oskar Holweck (Germany) and Henk Peeters (Netherlands) as well as from the holdings of gallery owner Rochus Kowallek at the ZADIK in Cologne. Putting together these different puzzle pieces, it became clear that the London exhibition was organised by Heinz Mack, who divided the participants into four national groups. For each group, Mack appointed a 'commissioner'; in other words, an artist who was responsible for the coordination of the participants from their own country: Hermann Goepfert for Germany, Dadamaino (Eduarda Maino) for Italy, Henk Peeters for the Netherlands and Jesús Rafael Soto for the artists living in France. This example shows how the ZERO movement consisted of local cells that were networked together: The hard work and dedication of the associates in the different countries made it possible to organise challenging events on an international level, even at short notice. Each artist used their own contacts to open up exhibition opportunities and, in turn, benefited from the contacts of the others.

A guest book from the fonds of the New Vision Center Gallery, which are stored in the archive of the Tate Gallery in London, also provides an insight into the people who visited the exhibition in the New Vision Center Gallery. Among other things, it proved that the American artist Ad Reinhardt was one of the guests. Photos of the New Vision Center Gallery and its laudable owners, artist Denis Bowen and Kenneth Cou tts-Smith, were found in the Cou tts-Smith holdings of the Morris and Helen Belkin Art Gallery in Vancouver, Canada. The example of the ZERO art exhibition at the New Vision Center Gallery demonstrates how Mack, Piene and Uecker, despite the resentment often shown against Germans in other countries, succeeded to build a European artistic community after World War II. Thanks to open-minded per-

sonalities, such as the South African artist Denis Bowen, director of the New Vision Center Gallery, the ZERO movement was even able to resonate in Great Britain where there was considerable mistrust against the Germans and the 'continent' as a whole.

Presentation of findings

The information gathered as part of the group's research served as the basis for the development of a chronology of selected exhibitions, activities and publications that were relevant to the ZERO movement. The archival documents allowed connections to be reconstructed and the partly inaccurate information found in the previous literature on ZERO to be corrected and supplemented. The extensive archival research also brought to light personalities, exhibitions and other activities that previous research had missed. This has therefore created a solid foundation for further studies on the ZERO movement.

The results of the research group's work have been presented in various exhibitions and publications. For example, in the "Wanderzirkus ZERO" section of the exhibition Zero - Die Bewegung der 1950er und 1960er Jahre (Zero - The movement of the 1950s and 1960s), which was held at the Martin-Gropius-Bau, Berlin, in 2015, and in the catalogue published by the ZERO foundation together with the Stedelijk Museum Amsterdam. They were also presented in the book entitled "The Artist as Curator: Collaborative Initiatives in the International ZERO Movement, 1957-1967", which was also published by the ZERO foundation in 2015. Findings from the work of the research group have also been included in projects of other institutions with which the ZERO foundation has cooperated, such as the catalogue for the ZERO exhibition which opened at the Solomon R. Guggenheim Museum in New York in 2014.

International cooperation

ZERO was a European movement that transcended national boundaries. The like-mind-

ed artists taking part in the movement supported each other in the organisation of joint exhibitions and activities, as well as in the production of publications. Although their artistic work could be very different, they gained inspiration from one other and used their respective contacts and opportunities to present their works to the public. The Dusseldorf-born Mack, Piene and Uecker succeeded in finding a way out of the isolation suffered by Germany in the aftermath of the War. Following the rift brought about by National Socialism and World War II, which also affected the arts and prevented international contacts, it was necessary to build a new network of artists. It is of considerable credit to the ZERO movement that the artists made transnational contacts, so that in parallel with the creation of the European Economic Community in 1957, a loose European artistic community emerged from the end of the 1950s. While the statesmen who signed the Treaty of Rome were striving for an economic cooperation, the artists of the ZERO movement came together to promote an artistic exchange and dissemination of their ideas. The work of the international research group which was established by the ZERO foundation aims to preserve this cultural heritage for posterity.

Endnotes

- 1 William E. Simmat, "Neue europäische Schule, Arte Programmata, Neue Tendenzen, Anti-Peinture, Zero", in: *Europäische Avantgarde*, exhibition catalogue, Galerie d, Frankfurt 1963, unpag.

European-art.net

Edith Krebs

Swiss Institute for Art Research (SIK-ISEA),
Zurich, Switzerland

European-art.net is the product of a cooperation between *basis Wien* (Vienna) and *Kunstbulletin* (Zurich) and the former Vektor Project (Vektor – European Contemporary Archives), which received financial support between 2000 and 2003 from the European Commission in the scope of the 'Culture 2000' initiative.

The goal and purpose of European-art.net (EAN) is to collate various European art databases into a meta-database, in order to illustrate the breadth and depth of European artistic production online and to facilitate research into this topic. EAN collects information about artists and their activities in exhibitions and galleries; photographs and texts about the creators and their works are also a part of the online offering. With this international network, the EAN aims to strengthen the visibility on the internet of the art archives involved, by incorporating the data into other search engines for example.

As a meta-database, the EAN does not provide any data itself, rather it collects data from its partner institutions on a collective online platform. The respective data sources remain visible throughout this process. The professional profile of the partner institutions guarantees a high level of data quality. Currently, EAN is sustained by 10 partners, who together have pooled around 275000 data entries.

Each year, European-art.net organises a gathering for its partners in one of the participating institutions. This gathering facilitates the exchange of expertise, the expansion of the network and the discussion of future projects and further developments. Previous

gatherings have taken place in Bucharest, Nuremberg, Kassel, Cologne, Lublijana, Vienna and Zurich.

EAN is financed by annual contributions from the participating partner institutions. Efforts are being made to secure public sector/EU funding, so as to enable the continuous development of the website and to keep it in line with technological innovations.

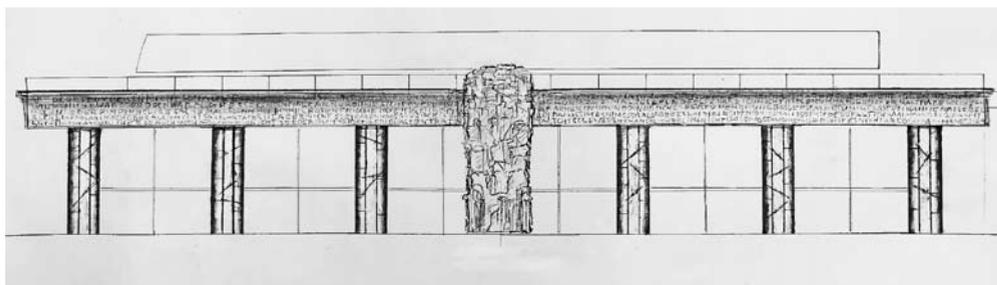
The management board is housed by one of the partner institutions; from 2011 until 2016 at the Swiss Institute for Art Research (SIK-ISEA), Zurich, as of 2017 *basis Wien* took over the chair. A strategic committee of (at least) three people is responsible for the ongoing conceptual development of the project and the integration of additional partners.

The following institutions are currently partners of the EAN network:

basis wien (Vienna); *documenta Archiv* (Kassel); *Institut für moderne Kunst Nürnberg* (Nuremberg); *Kunstbulletin* (Zurich); *Kunst- und Medienbibliothek Köln* (Cologne); *Moderne Galerija Ljubljana*; National Museum of Contemporary Art, Bucharest; Swiss Institute for Art Research (SIK-ISEA), Zurich; *Studienzentrum für Künstlerpublikationen Weserburg*, Bremen; *Zentralarchiv des internationalen Kunsthandels e.V. (ZADIK)*, Cologne.

Hans Dotterweich, self-portrait, charcoal drawing, 73 x 51 cm, 1945. Hans Dotterweich legacy, RAK





Günther Oellers, draft designs for the facade of the *Haus der Geschichte* (Museum of Contemporary History), Bonn, circa 1986/87. Günther Oellers legacy, RAK. VG Bild-Kunst, Bonn 2018

The KOOP-LITERA international network Formation, self-conception, practice, perspectives¹

Volker Kaukoreit

Austrian National Library, Vienna, Austria

KOOP-LITERA is an independent network with a strong emphasis on practical work that focuses on dealing with legacies and associated matters. The following is about the actual network itself and possible touch-points with artists' legacies.

History

The foundation of the network was linked to the official establishment of the Literary Archive of the Austrian National Library and its commitment to cooperation and coordination. Foundation meetings took place in Vienna and Bregenz in 1996/97, in which the decision was made to provide the working group of the Austrian Literary Archive² with an expert advisory board in the form of an estate management committee as part of the *Vereinigung österreichischer Bibliothekarinnen und Bibliothekare* (VÖB, Association of Austrian Librarians)³. Over time, further estate-managing institutions with an interest in sharing experiences about managing estates were added to the literary archives, such as:

The Research and Documentation Center for Austrian Philosophy (Graz) or Geologische Bundesanstalt (GBA, Geological Survey of Austria) (Vienna).

What were the goals by then and what are they now?

The original goal was to harmonise archival practices; that is, the management of estates, the electronic cataloguing of estates as well as standardised regulations of use, always, however, with a focus on vital exchange through regular work meetings. To this end, KOOP-LITERA toured Austria many times, not only the regional capitals, but also Gmunden (Upper Austria); from the outset including guests from Germany, Luxembourg, Slovakia, Slovenia, Czech Republic and Hungary. In June 2018, the 21st workshop of the Austrian KOOP-LITERA Community took place in Innsbruck, with over 40 participants from 20 represented institutions. In addition, KOOP-LITERA set itself the task of pursuing a cooperative acquisition policy, to

observe the collection guidelines of partners and the market around the estates, for example, in order to avoid pushing up mutually the prices in auctions, because after all, most of the institutions operate with public funds. In the meantime, similar agreements have been made with international partners, such as the German Literature Archive in Marbach. A further goal was to establish a joint website and mailing list.⁴

From KOOP-LITERA Austria to KOOP-LITERA international

In 2008, KOOP-LITERA Austria presented itself on the international stage for the first time, as a guest of the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz (Berlin State Library – Prussian Cultural Heritage). After a conference held in Berlin, the proven and open concept of cooperation raised the question of establishing a comparable network in Germany. In August 2008, a handful of interested institutions met up to this end at the German National Library in Frankfurt/Main for a kick-off meeting to initiate independent working group KOOP-LITERA Germany and integrate it in an international network. KOOP-LITERA now operates in Germany, Luxembourg, Austria and Switzerland. Regular annual meetings take place in Germany and Austria, and every three to four years, there is a conference of the international network/association, which has to date been held in Mersch (Luxembourg, 2011), Bern (2014) and Berlin (2017). The next international meeting will be held in Vienna in 2020.

Organisational Practice

Every year in December, an international KOOP-LITERA organisation group has met in Vienna to coordinate the focus of the national and international meetings.

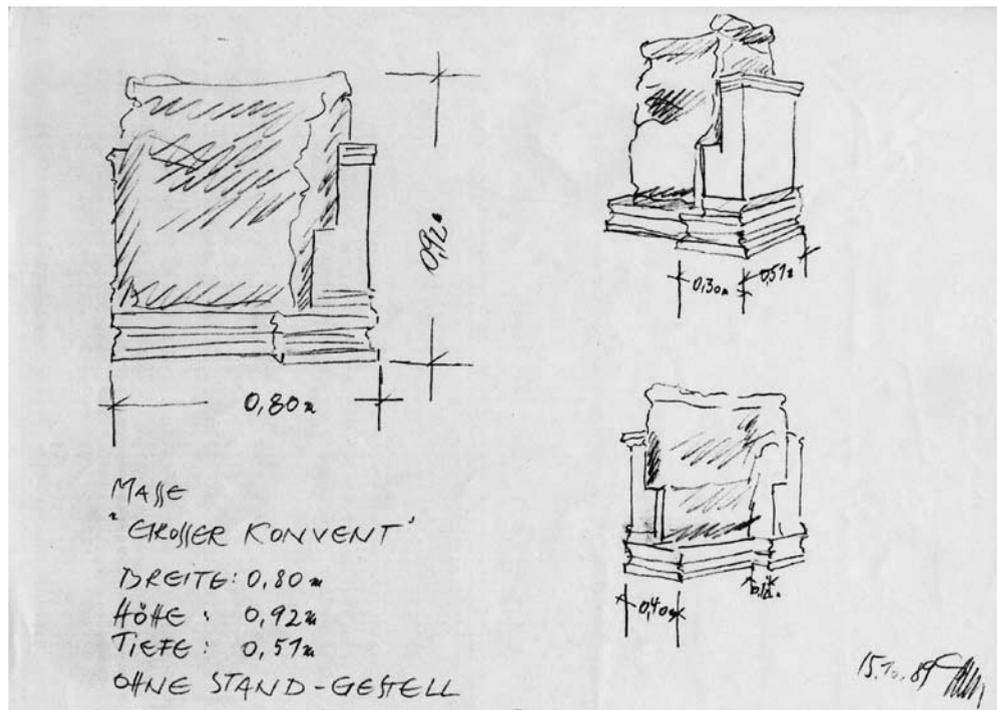
The regular work meetings follow a relatively fixed pattern that has become established based on the practice in Austria. The meetings take place over three days, initiated by

a half-day hands-on workshop, for example, about the pricing of lifetime and posthumous estates or legal questions – a perennial issue for archivists. The main programme initially offers the possibility for the individual participating institutions to introduce themselves and / or to report on the activities in the past year. Presentations and panel discussions on various topics, such as the estates of composers, digitisation issues or exhibition strategies are then held in the afternoon. Estate libraries have also been a topic of discussion. The following day is again defined by presentations and panel discussions in different sections, this time however, with a more practical approach in which policy matters and conservational issues are discussed.

Interface: Artists' estates

Within this document, we are using the term artists' estates to refer, in the first instance, to "written estates", not artistic estates in the narrower sense. In this respect, artists' estates, with their theoretical-aesthetic writings, diaries, correspondences, photos, posters, sketches, illustrations, newspaper clippings, etc., overlap with authors' estates. It is an indisputable fact that artists also enter into correspondence with writers, just as writers themselves enter into correspondence with scientists, musicians, politicians, etc., and so the art-creating, intellectual, and (cultural) political world is also interlinked through the various estates.

These interrelations were discussed in 2010 at the conference of KOOP-LITERA Germany in Berlin with a section entitled "Dialogue of Disciplines. Estates of *Multi Talents*. Acquisition, Cataloguing and Presentation". Topics of the individual speakers included "Einar Schleaf: Theatre – Visual Arts – Literature. Special Features in the Cataloguing of Cross-Genre Artists' Archives", "Hermann Hesse and the dual methods of cataloguing his dual estates" and "A World of Language as a Legacy. Cataloguing the Legacy of Carlfriedrich Claus" (art collections in Chem-



Günther Oellers, sketch for the bronze sculpture *Grosser Konvent* (Large Convent), 1989.
Günther Oellers legacy, RAK. VG Bild-Kunst, Bonn 2018

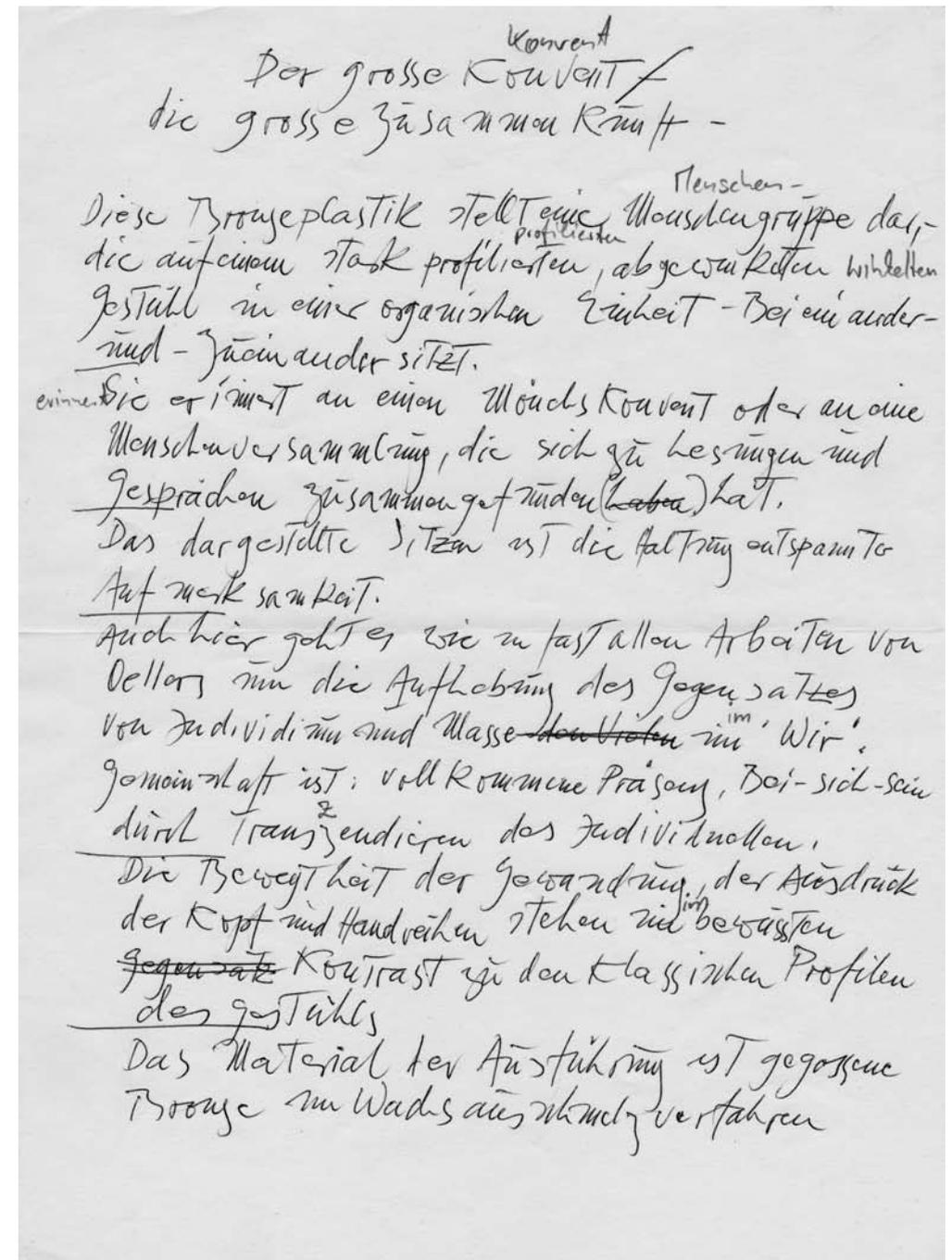
nitz). The subject of artists' estates was thus repeatedly emphasized or touched upon; most recently in 2018 in Kiel, where lectures on "Original and Representations in the Current Estate Cataloguing of Research Institutions: Archive of the Nolde Foundation" and "Barlach 2020 – Critical Study Edition of the Letters of Ernst Barlach" were held under the main title "Artists' Estates – Special Features, Cataloguing, Visualisation".

The Web portal

The "Explore" section is the centrepiece of the KOOP LITERA website⁵. Here, you will find a list, including comments and organised by geographical location, of estate-managing institutions the majority of which have already participated in KOOP-LITERA conferences. The "Rheinische Archiv für Künstlerachlässe" (Rhenish Archive for Artists' Legacies) and the "Universitäts- und Landes-

bibliothek Bonn – Handschriftenabteilung" (University and State Library of Bonn – Manuscript Department) can be found in the "Explore Deutschland" section. However, the institutions in evidence also include important estate management institutions from non-German-speaking countries. In addition to the list mentioned above, the German-speaking institutions are additionally listed according to their collection areas, e.g. "Art".

Information on databases and web portals, as well as web portals associated with the cataloguing of estates can be found under "Datenpools" (Data pools)⁶, as can the "Verzeichnis der künstlerischen, wissenschaftlichen und kulturpolitischen Nachlässe in Österreich" (Index of artistic, scientific and cultural-political estates in Austria)⁷ or "Kollinope" and, of course, also references to the Deutsches Kunstarchiv (German art archive)



Günther Oellers, manuscript, circa 1989. In describing his work *Grosser Konvent*, Oellers touches upon the fundamentals of his creative process, the resolution of the conflict between the individual and the masses. Günther Oellers legacy, RAK

at the Germanisches National Museum (Nuremberg) or to private artists' estates in the state of Brandenburg. The "Standards" section incorporates national and international regulations. The "Archivpraxis" section also references important publications on the subject of estates and estate management.

The website also provides information about estate projects (also concerning the digitisation of estates) and, not least, provides current dates of events that are of interest to the specialised audience of KOOP-LITERA. Additions to the website, updating and correction suggestions are welcome.

Perspectives

The significant challenge of dealing with digital-born estate materials⁸ has been discussed repeatedly at several work meetings – a topic, it seems, that cannot be dealt with conclusively, and thus remains very much alive. In addition, the KOOP-LITERA network is discursively involved in the development of a set of rules that is intended to replace the previous "Rules for the Cataloguing of Estates and Manuscripts" (RNA) and also approximate the usages of official archives. The RNAB, which is an acronym for "Ressourcenschließung mit Normdaten in Archiven und Bibliotheken" (Cataloguing of resources with standard data in archives and libraries (for personal, family, and institutional archives and collections), will most likely be adopted in the course of 2019 by the Standardisation Committee at the German National Library. Also, the KOOP-LITERA community is interested in establishing an international database of estates and manuscripts that extends beyond already existing models such as CERL⁹.

Literature (selection)

"Martin Wedl, Volker Kaukoreit (Hrsg.): 15x Koop-Litera. Begleitbuch zur Veranstaltung Literatur und ihre Archive – Eine Linzer Lesenacht" (Catalogue accompany-

ing the event literature and its archives – A Linz reading night. Linz: StifterHaus 2009.

Sylvia Asmus, Jutta Weber: KOOP-LITERA Germany. Network for estates. In: Dialog mit Bibliotheken (Dialogue with libraries). Volume 21, no. 1/2009, p. 36–37.

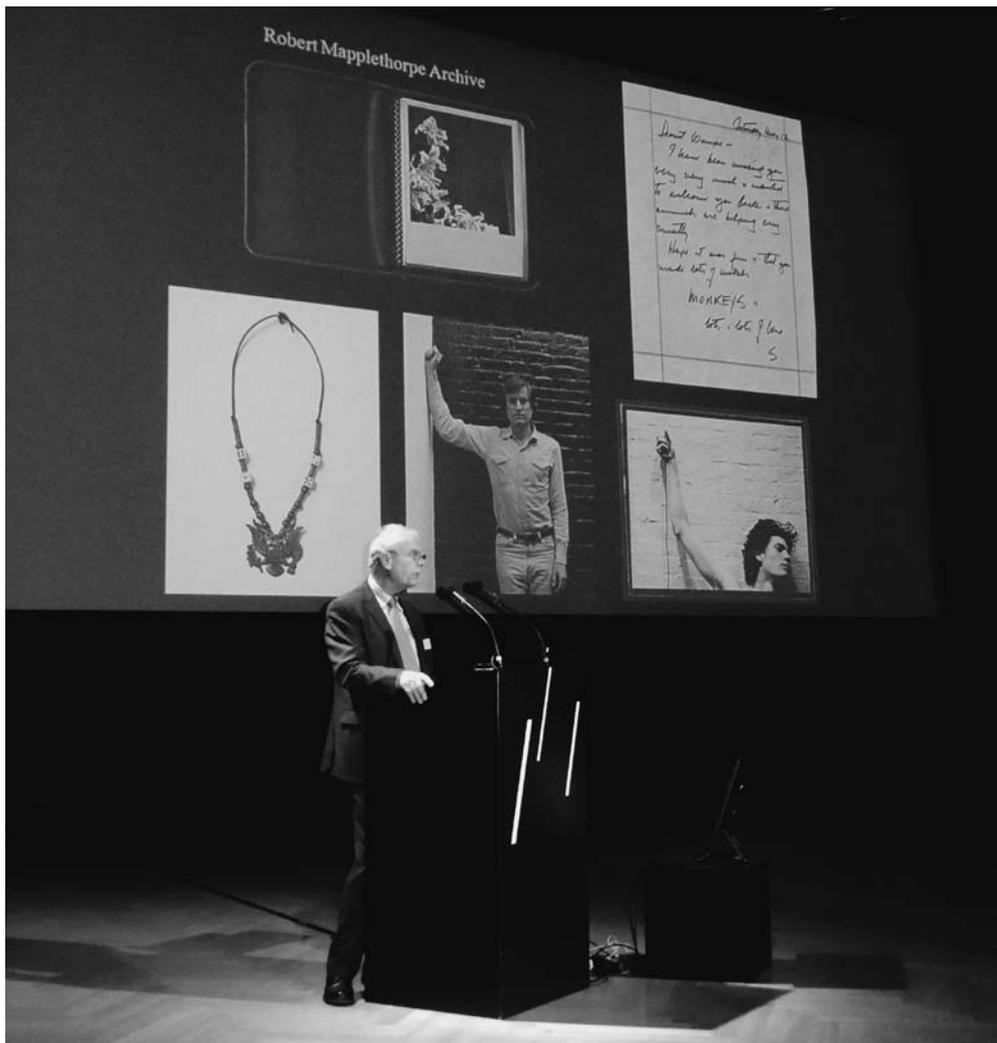
Volker Kaukoreit, Martin Wedl: Von KOOP-LITERA Österreich zu KOOP-LITERA International. Ein Kompetenz-Netzwerk für Nachlässe. (From KOOP-LITERA Austria to KOOP-LITERA international. A network of competence for estates) In: Archivar, issue 4/2014, p. 372–373.

Endnotes

- 1 This text is an audio transcription. The lecture was given without notes in April 2016 in Bonn; the text was subsequently edited down and slightly updated.
- 2 The amalgamated Austrian Literary Archives initially operated as a working group. The name KOOP-LITERA was subsequently adopted to reflect the group's identity as a cooperative initiative; a name that has been retained despite the cooperative now counting many non-literary archives among its number.
- 3 See <http://www.univie.ac.at/voeb/kommissionen/nachlassbearbeitung/> (as at July 2018).
- 4 See <https://www.onb.ac.at/koop-litera/liste/> (as at July 2018).
- 5 See <https://www.onb.ac.at/koop-litera/> (as at July 2018).
- 6 See <https://www.onb.ac.at/koop-litera/datenpools/> (as at July 2018).
- 7 See <http://opac.obvsg.at/nlv> (as at July 2018). – Note that this estate index, which comprises more than 6,400 fonds and can be searched by the term "art", could only be realised with the active support of the KOOP-LITERA community.
- 8 Estate materials that genuinely and exclusively exist in digital form.
- 9 See <http://cerl.epc.uu.se/sportal/> (as at July 2018).

Edith Oellers-Teuber, portrait photo, circa 1960. Photographer unknown. Edith Oellers-Teuber Legacy, RAK





Thomas Gaehtgens, Director of The Getty Research Institute, Los Angeles, USA. Photo: Milan Chlumsky

The Getty Research Institute

Thomas Gaehtgens
The Getty Research Institute, Los Angeles,
USA

Thank you very much for the friendly introduction, many thanks, Mr Schütz, for the invitation. When all is said and done, some things will have been repeated, but I think that we will also see, how positive it is, that we are having this conference. Mr Schütz,

it is a compliment to you, as it shows more than anything, that there are a great deal of opportunities for discussion between these institutions; we all do things very differently. As you will see, there are some similarities, but there are many slight differences too.

The heritage of artists, but also of curators, art critics and gallery owners, is an important source for research in the field of art history. It constitutes a focal point for the Getty Research Institute. The GRI, as abbreviated, is one of four programs of the Getty Trust, located alongside the Getty Conservation Institute, the Getty Foundation and the Getty Museum on the main campus in Brentwood, Los Angeles. As a research institute for art history, the GRI not only possesses an extensive library, it also runs a scholar program, a program within the scope of which a group of 50 to 60 researchers are selected each year to come together in Los Angeles to work on an annually selected, common topic. The majority of these scholars make use of the collections of the Getty Research Institute over the course of their stay, spanning three, six or nine months. Both the library, which with over a million books is one of the most extensive art history libraries in the world, and our special collections. I don't wish to go into further detail here about the other departments of the Getty Research Institute, as you can find out all about them on our website.

The special collections are comprised of unique material, such as rare books from the 16th century, graphic prints, drawings, architectural models, sketch books and an archive, which spans over 22,000 feet, or 8 km. We have more than 2,000 bequests, but not only from artists. One of the focal points here is the heritage of artists which I will concentrate on today. First, a word of clarification: we have archives from artists, architects, art critics, art dealers, auction houses, art historians – all from around the world. And a word of clarification on terminology. When I speak of heritage, legacies, bequests or archives, I am referring to written material, as opposed, for example, to artistic bequests such as paintings or sculptures. However, located in our archives are also drawings, sketch books or negatives and Polaroids, as you will see shortly.

The Getty Research Institute collects the written legacy of artists, which is important for research, as opposed to the artworks themselves. There is no question that the terms used here are somewhat vague, likewise an unusual feature of our area or areas of collection is that we accept architectural models, but only if, as a drawing would, they represent the architectural design process.

As such, our collection policy distinguishes itself from the initiatives in Germany's federal states, which look after entire artistic legacies. Consequently, the most accurate comparison is with the Literary Archive in Marbach. But only in certain aspects, as our archive is an extension of the library. We collect and conserve the sources, which are indispensable for future research.

What you will find in our storage houses: here in the picture you will see a list, which admittedly only constitutes a selection of the archives in our possession. Among the artist archives of the Getty Research Institute are the legacies of both formative artists and art theorists, such as Marinetti, Kaprow, Szeemann, Sam Francis, but influential photographers such as Mapplethorpe, Balz, and Julius Shulman can also be found here. A particular focus are the archives or partial archives of architects, such as Pierre Koenig, Peter Eisenman, John Lautner, Bernard Rudofsky, Coop Himmelblau, Rossi, Meier, Libeskind and many others, in which, alongside sketches, correspondences and business papers, the most beautiful models are often to be found. As the research institute is a relatively young institute, its collecting activities reaching only as far back as the early 1980s, the focus of the archival material is on the 20th and 21st centuries. We also have extensive archives from earlier centuries, these are seldom entire artistic legacies however. Geographically speaking, the majority of our inventory comes from the USA, California in particular, in addition to South America and Europe. However, in the last few years we have adopted a more inter-

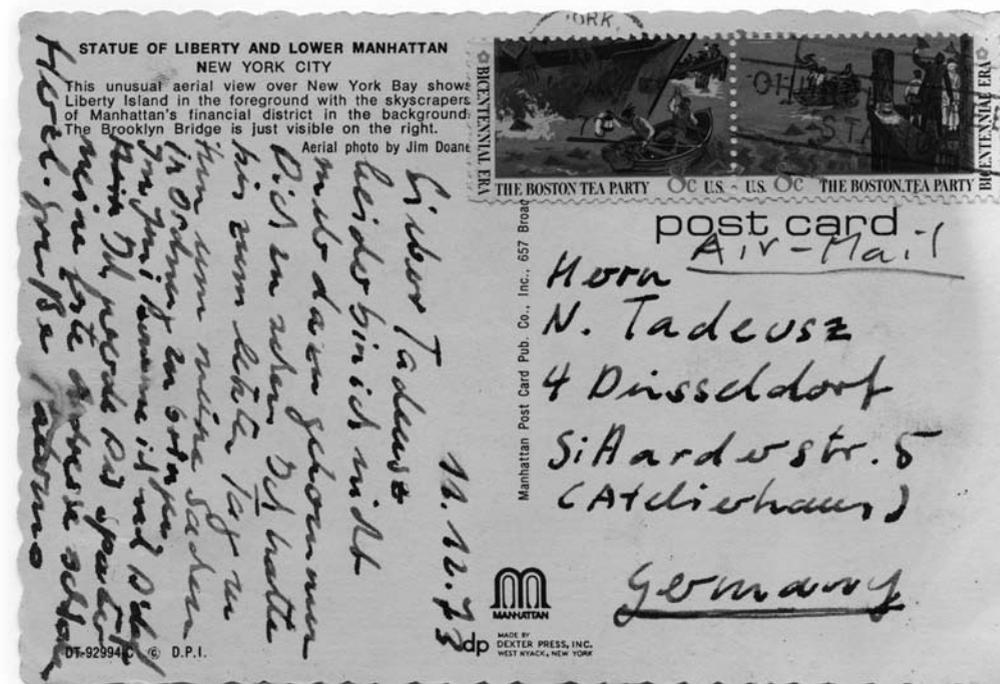
national outlook, both in the collections and in our research initiatives. We also travel to China, Japan, India, Africa etc.

The collecting activities in the area of artistic heritage began at the Getty Research Institute with the acquisition of artist's letters and other materials such as sketch books and notebooks. Artist's letters constitute a unique resource for researchers, as they give an insight into the mind of the artist. This often takes a more intimate form than that of publications or official speeches or statements. Furthermore, they impart the conditions in which the artworks arose, bearing witness to the relationship with a client for example. The correspondences in the special collections date back to the 16th century, with early examples from Michelangelo, Turner and Reynolds. But the 19th and 20th centuries forms a particularly strong presence in our inventory. The 19th century is represented by letters from, among others, Delacroix, Monet, Manet, Renoir, Signac and Ensor. As an example I present to you here, among other things, an envelope from 1891, addressed to Signac's friend, the critic Finions, the back of which bears a wonderful silhouette drawing of the critic.

The inventory of artist's letters from the 20th century encompasses letters from many individuals, including Kollwitz, Klinger, Liebermann, Klee, Max Ernst, Arp, Kandinsky, El Lissitzky, Mendelson, Richter, Rothko, Beuys and many others. Some of these letters are a testament to long friendships and intense professional connections, as is the case of René Magritte's letters to Colinet from 1934 to 1955 for example – we have some 250 letters from Magritte. Magritte constantly conveyed to his friend ideas for pictures, which he regularly discussed in their conceptual form with his writing partner. Here is a particularly handsome letter from Magritte, in which he explains to his friend how one should observe the "bar aux Folies-Bergère" [by Édouard Manet], where one should

stand in order to really understand the picture – naturally this is also very characteristic of Magritte.

An important and extensive collection of letters from André Marty exists, Marty being a French publisher and editor of printed graphics and art books. The collection encompasses the period from 1886 until 1911 and contains letters from artists such as Vallotton, Pissarro, Monet and Signac. The letters illustrate the tension and the development at the interface between new forms of artistic expression at the turn of the century and commercialisation through print production. In a letter from Monet to Marty for example, the artist talks with some uncertainty about his capability of working with lithography as a medium. In contrast, a letter from Félix Vallotton reveals his concerns as to how much control the individual artists could exercise over the publication of their graphic work. A collection then, that addresses a very specific artistic problem, described by various artists. This is a collection topic that particularly fascinates the research institute. Especially in the period before 1900, letters and other objects such as sketch books were often the only primary sources on the life and work of an artist. The GRI nonetheless attempts to form as comprehensive as possible a collection around the artist and to make this accessible; even if the material is physically distributed across various institutions. This is the case with the correspondence between architect Erich Mendelsohn and his wife Luise, of which one part is located in the GRI, another in the Art Library of Berlin's State Museums. In order to support research into Mendelsohn, both institutions have developed a project to digitise the letters in their respective collections, to transcribe them and to bring them together online on one commonly accessible site in a type of "digital cabinet". Over 11,000 pages have been processed to date – it is important to know here that if Mendelsohn was away from home, he wrote his wife around four

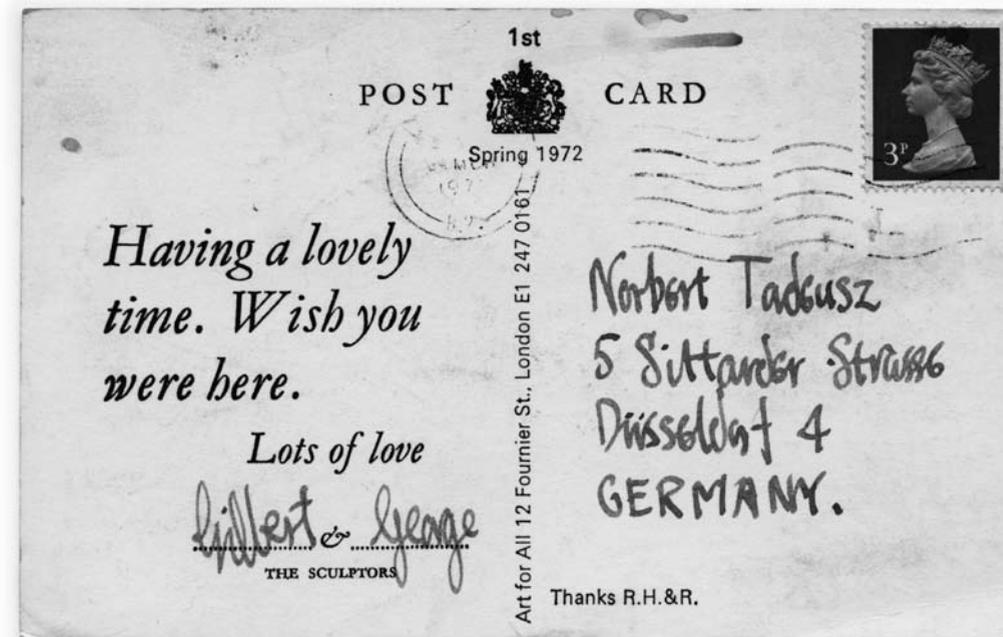


From Blinky Palermo to Norbert Tadeusz, 1973. In December 1973 Palermo settled in New York for almost three years. He got in touch with Tadeusz immediately after his arrival. Norbert Tadeusz legacy, RAK

to five letters a day and she likewise to him. So there really are a lot. They give us a complete insight into the professional and private life of the couple, including during their escape from Germany in 1933.

Ideally, we look to acquire complete archives or receive them as donations and make the research accessible, something which forms one of the main criteria when making an acquisition. Artists' archives are increasingly being dismantled, or in the case of particularly successful or influential artists, eviscerated. Letters, drawings, or other visually attractive material are taken from archives and sold. This complicates both the scholarly examination of the material and the comprehensive research into the artist. Reducing artistic heritage to such a tattered state is analogous to grave robberies in the field of archaeology!

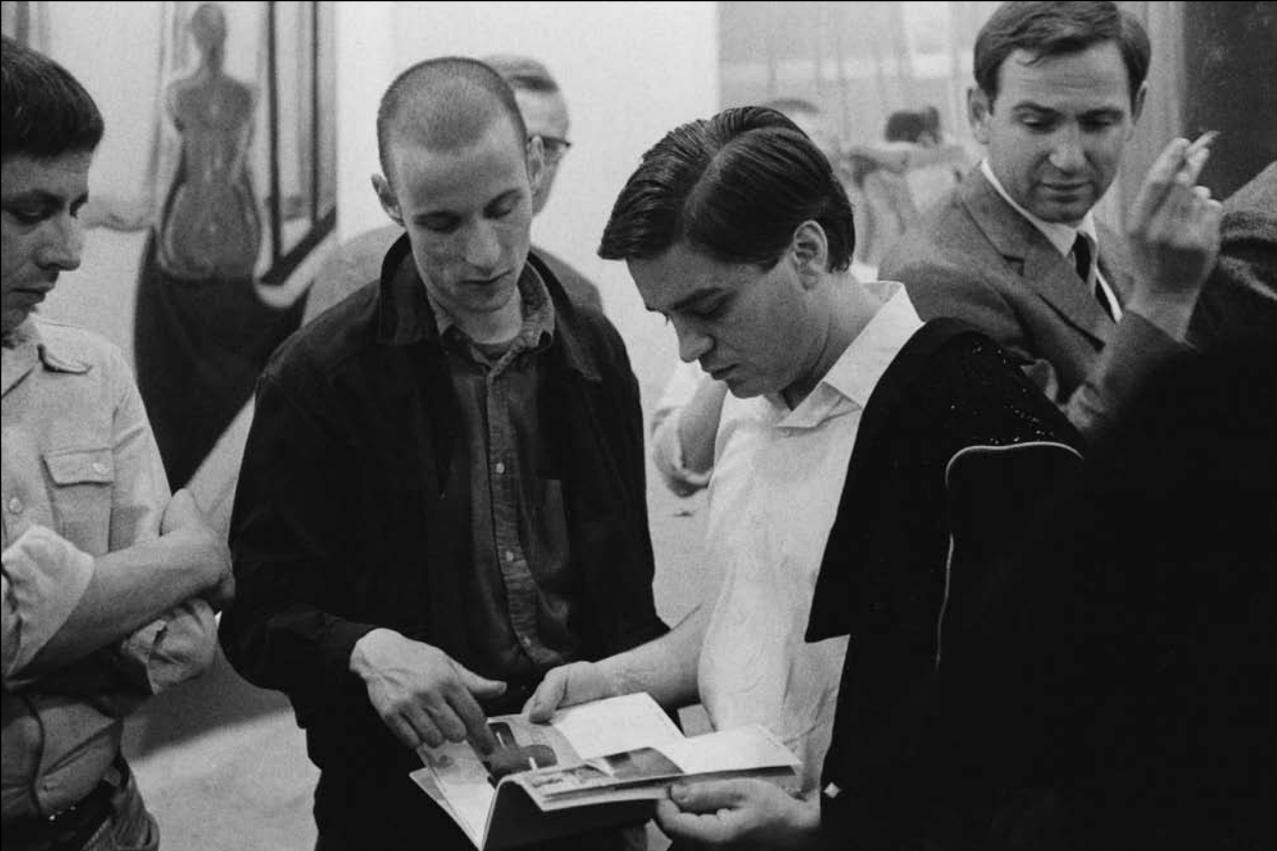
We collect artistic heritage from all epochs and cultures. We receive the majority of this heritage as bequests. When purchasing or accepting legacies, several basic principles must be fulfilled and these are defined in our acquisition policy: first of all we check that the heritage has research potential. You can imagine how difficult this is to define. Secondly, we check to what extent it constitutes an expansion of our existing inventory. Thirdly, if the legacy is complete. The fourth step is checking if we have the rights to usage and reproduction. The fifth step is ascertaining if restoration measures are necessary, and the sixth, if we are making a purchase, whether the price negotiated corresponds to the market price. Accepting a bequest takes place over a very long process of evaluation, which ends in a type of seminar, in which the academic staff of the research institute discuss all these questions at length,



"Gentlemen...", From Gilbert & George to Norbert Tadeusz, 1972. Norbert Tadeusz legacy, RAK

sometimes over many hours and sometimes with a great deal of controversy. We have recently acquired the legacy of Otto Muel. You can imagine how controversial this discussion was. When discussing the research value of the archive, we consider which research opportunities arise from intersections with other holdings in the special collections and our library and with those in other institutions. As such, the archives in the collections of the research institute are in no way solely representative of important artists, architects, musicians or photographers, such as Shulman, for whom we possess the entire legacy of thousands of photographs. These holdings are complemented by archives which provide information concerning reception, market value, or artistic development, those of curators for example, such as Marshall Tucker, Harald Szeeman or Kirk Anold, or critics such as Lawrence Alloway, Clement

Greenberg, Harald Rosenberg or Ada Louise Huxtable. We possess the legacies of collectors such as Fritz Panzer, Gene Brown, and those of galleries such as the Galerie Schmela, the Margo Leavin Gallery, and the documents of the Knoedler Gallery. The Knoedler legacy contains a plethora of artist's letters from the likes of Bugarro, Corot, Monet, and Cézanne. This complete legacy, especially in connection with the Getty Provenance Index, proves to be a unique source for research on movements in the art market, the history of taste, collecting activity, provenance and patronage on the international and especially the American art market from the late 19th through the 20th century. One of the most extensive legacies, which we acquired several years ago, is the archive of Harald Szeemann, the cataloguing of which we have already largely completed. In this archive too there is naturally a multitude of



Blinky Palermo and Norbert Tadeusz during the opening of an exhibition featuring works by Norbert Tadeusz in the *Galerie Gunnar*, Düsseldorf, 1966. Photo: Werner Raeune. Norbert Tadeusz legacy, RAK

correspondences with artists, critics and museum curators which are all extraordinarily valuable as sources for research. Here too I can only give examples, such as Szeeman's correspondence with Tinguely, Niki de Saint Phalle, or Christo, in which he details instructions on packing to the *Kunsthalle Bern*, but also Serra's ideas on his contribution to *documenta 5*. The artist's letters in the Szeeman archive would merit an entire lecture in their own right.

The Getty Research Institute finds itself in the privileged position of having the spatial and logistical prerequisites, in addition to the expertise of academics in the field, for taking on artist's legacies in their entirety, professionally cataloguing them, digitising them and making them accessible where necessary and upon request. Purchasing an

archive, inputting it into the catalogue of the special collections of the Getty Research Institute and opening it up for research is an intensive and drawn out process. Initially, all the elements making up the estate are recorded, catalogued and chronologically and thematically sorted in special archive boxes. Parallel to this a so-called "finding aid" is created. This finding aid, which is accessible to everyone online in the library search engine, lists all the documents of an archive, complete with the box and folder number in which they are located. In this way, researchers can order exactly those boxes which are of interest for their work and view them in the reading room of the special collections, or they can send us an online request to ask if specific correspondences have been digitised and have us send those to them. A key aspect of processing the

archival material is its digitisation. The Getty Research Institute aims to make as much material as possible available in digital form for research purposes, so as to facilitate access. The issue of copyright often poses a problem here however, as it is not always transferred to the institute with the purchase of a legacy, staying instead with the estate holders for up to 70 years after the death of the artist.

From the legacies of artists, photographers and architects, which are situated in the Getty Research Institute, in cooperation with other institutions and academics around the globe, we often develop research and exhibition projects, which span over many years. This comes in addition to workshops and publications, in which we highlight new topics from areas of research and exhibitions, which often emerge from an archive containing related material, either in our holdings at the GRI or in those of a partner institution. The exhibition of Allan Kaprow's "Art as Life" for example, with stations in, among others, the *Haus der Kunst* in Munich, the *Van Abbemuseum* in Eindhoven and the *Museo d'Arte Contemporanea in Genoa*, contains extensive and previously unshown material from the artist's legacy, which is located in the Getty Research Institute. We received the archive in 1998 directly from the artist. This is of course an ideal case. With such opportunities we look to involve the artist directly in the process of organising the archive and the legacy of their life's work. This is done in particular through a program of oral history. These recordings and the corresponding transcripts are then added to the archive. The Kaprow archive, consisting of 120 boxes and 16 so-called "flat files", includes sketch books, correspondences personal and project-related notes, films and audio recordings. Some of the archive's most fascinating elements have been published by the research institute in the form of a book, in connection with the exhibition. As the exhibition reached the Museum of Contemporary Art in Los Angeles

in 2008, the GRI also initiated a cooperation with the Los Angeles County Museum of Art and the Museum of Contemporary Art, in order to bring a new interpretation to Kaprow's happening "Fluids" for the first time since 1967. The institute commissioned the artist group Los Angeles Art Girls with the project "Overflow", which served simultaneously as a homage and also an examination of contemporary themes such as environmental protection and artistic concepts such as participatory art. In this way we re-established one of Kaprow's projects.

Another interesting case is the Californian artist George Herms. His archive, which is of great significance to American, and in particular Californian, assemblage and concept art, came to us in 300 orange boxes. The archive proved to be in total chaos, which first had to be properly ordered. Letters, drawings, correspondences and poems were more or less thrown into the boxes without regard for classification by either theme or chronology. We then invited George Herms to the GRI for a year, he sorted through the material page by page with a research assistant and brought the often undated papers into order. The discussions took place with a recorder. The archive thereby became a unique treasure trove of information on Californian art. It served as an invaluable resource for the exhibition "Crosscurrents in L.A. Painting and Sculpture, 1950-1970", which we hosted in the course of the research initiative "Pacific Standard Time" in 2012. You cannot imagine, how happy George Herms is that his legacy is now in order. He comes to us time and again to thanks us for this.

Yvonne Rainer, "Dances and Films", was a monographic exhibition from 2014 within the research institute, dealing with the most important female performance artist and choreographer of the last century. We were able to show the exhibition in the *Kunsthau Bregenz* and the *Museum Ludwig* in Co-

logne. The related research project could only be carried out because we had conserved the archive of the artist in our special collections. Using a selection of photographs, diaries, notes and film recordings, the exhibition yielded an insight into Rainer's most important dance and performance works. In this instance too, the cooperation with Yvonne Rainer was of great importance. She supervised our project, step for step, even appearing once more in the exhibition as a dancer and explaining the connections to previous events.

Collaboration with the artists themselves is naturally the ideal method of developing an archive. We also had the chance to do this with Ed Ruscha. Ruscha's archive "Streets of Los Angeles" is a further example of the recording, cataloguing and evaluation of a bequest in close coordination with the artist. "Streets of Los Angeles" contains a million pictures, hundreds of contact sheets, note books, and the entire production archive of Ruscha's famous series "Every Building on the Sunset Strip". The archive shows the systematic approach the artist had towards his project of capturing the streets and the architecture of the city. A research project spanning several years is investigating and interpreting the hitherto largely unknown material through an exhibition, workshops and a publication. Of particular importance is also the large scale digitisation initiative with which the material and the research were made accessible. The series of artist books by Ruscha, which have been in the possession of the Getty Research Institute for quite some time already, and the only known complete edition of the journal "Orb", edited by the artist, complement the archive and lead to new questions and insights into the research of one of the most important contemporary artists.

An example of one of the most recent projects developed from the heritage in the special collections concerns the legacy of Robert

Mapplethorpe. The photographs were jointly acquired by the Getty Museum and the Los Angeles County Museum in 2011 and the GRI received Mapplethorpe's personal archive from the Mapplethorpe Foundation as a bequest. It contains drawings, hand-painted collages, assemblages, jewellery, interviews, portfolios, Polaroids and vintage prints. The archive complements the existing collection of Mapplethorpe's photographs situated in the Getty Museum and was naturally one of the most important sources for the preparations for extensive retrospectives, which are currently on show at the Getty Museum and LAGMA [Lake Arrowhead Gallery and Museum of Art]. Clearly, both of these publications stemming from the event, regarding his photographic work and his archive, could not have been created without the archive.

Patti Smith was a constant help to us throughout the preparations and regularly came in for discussions – including this weekend incidentally. At the Getty Research Institute, the archive is in dialogue with the legacy of Sam Wagstaff, the renowned curator and collector, and mentor of Robert Mapplethorpe. An exhibition with a selection of masterpieces from Wagstaff's photographic collection is likewise on display for the duration of the Mapplethorpe exhibition at the Getty Museum. You can see that the museum and the research institute work together and that we look for complementary archives, on the basis of which we can develop research projects.

A particular challenge is posed by the archives of artists who work with new media and technologies. With the most recent acquisition of the archive of the New York performance space "The Kitchen" a year ago, the GRI possess the most extensive video library in the United States. The preservation of this collection requires particularly extensive and costly measures. The processing of videos by researchers is often no longer possible, since the technical prerequisites are

rarely still available. Furthermore, the issue of conserving these works poses an institution very significant challenges, as only code storage will, hopefully, guarantee sufficient conservation. We are therefore digitising our entire video library. We are conducting an extensive, extremely elaborate research program in order to restore and digitise these videos. For this to be at all possible however, it requires the technical equipment used by the artist. Fortunately, these are easily found using eBay and Amazon. But we are also using this initiative to conduct work on the archives relating to art history and research. An extensive exhibition of video art in California, with an accompanying publication in our Getty Research Journal, are the results of this research, with which we want to show that possessing this archive is a huge responsibility.

As with all its holdings, with its collection of artistic heritage, the Getty Research Institute aims to gather important resources for the purposes of art history research and to make this research accessible. Artist archives are, with certainty, a unique source, since they give a direct insight, not only into the artistic ideas and the creative process, but also enable an understanding of the artist's personality at the same time. Artist archives are indispensable sources for research. Their preservation poses significant challenges to all institutions who concern themselves with the maintenance of these sources. We must nevertheless rise to these challenges, or else a substantial part of our knowledge of the artistic creativity of our culture will be lost. Collecting and conserving archives is good, but it is not enough. Making them accessible, keeping them alive and researching them are the very responsibilities that we are confronted with. But it is also these tasks which are most enjoyable to the researcher. Thank you very much.

**The archive of Alberto Moretti /
Galleria Schema in Carmignano
(Prato, Tuscany) – a case study**

Desdemona Ventroni

Institute for Advanced Studies, Lucca, Italy

The archive of Alberto Moretti / Galleria Schema¹

Focusing on the state of contemporary art archives in Tuscany-Italy, this lecture is based on the PhD thesis in Cultural Heritage Technologies and Management I presented in 2010 at IMT (Institute for Advanced Studies, Lucca) regarding the specific case study on the archive of the Tuscan artist Alberto Moretti (1922–2012) and the Galleria Schema, which Moretti opened and directed in Florence from 1972 to 1994 together with Raul Dominguez, his close collaborator.

This archive is made up of two distinct funds (one of the artist and the other of the gallery) that both collect documents and works of art and are closely related through Moretti and his versatility as an artist, ranging from abstract-geometric and informal painting to conceptual research. Over the course of its activity, which began with an exhibition of the radical Superstudio architects, the Galleria Schema held numerous shows by important artists of the international neo avant-gardes: Art & Language, Vito Accornci, Mel Bochner, Terry Fox, Joan Jonas, Urs Lüthi, Dorothea Rockburne, just to mention a few. There were also various German artists, who were guests at the Villa Romana in Florence (the artist's residence founded in 1905): these included Dorothee von Windheim, Anna Oppermann, and Deva Wolfgram (an artist from Bonn). The works and documents found in the Moretti and Galleria Schema archives, which have been inventoried only partly, include drawings, paintings, sculptures, installations, films, photographs, artist editions and multiples, alongside all kinds of material regarding the exhibitions of Moretti and Schema, as well as the gallery's own productions including invitations, posters, publications, correspondence, de-

sign sketches, photo documentation, audio recordings, and a rich library too. Overall, the archives span a very vast artistic panorama from Italy and abroad, more specifically, from the 1940s to the first decade of the 21st Century.

Since 1994 these archives are located at Moretti's home-studio in Carmignano (25 km from Florence): this is the artist's hometown, where he had returned to live and work once the gallery closed. Here he nurtured the idea of establishing a foundation in his name. In 2003, the Tuscany Region, the Municipality of Carmignano, and the Province of Prato – along with the Centro per l'Arte Contemporanea Luigi Pecci / The Luigi Pecci Centre for Contemporary Art – began the project "Cantiere d'Arte Alberto Moretti", and promoted until 2008 a series of exhibitions held in collaboration with the Alberto Moretti / Galleria Schema Archive which aimed to carry on the undertakings of Schema and to recreate the various periods in Moretti's work. Starting with these events, my studies covered a significant part of the history of the Galleria Schema through archive materials, while also reflecting on the role that the foundation Moretti wanted to create could have played in Tuscany.

The role of the Centro Pecci in Prato²

Moretti's project to create a Foundation in Carmignano dates to the early 1990s, when other important foundations already existed in Italy with work and archive document collections devoted to safeguarding and enhancing contemporary artists: such as the Alberto Burri Foundation, established in Città di Castello (Umbria), and the Lucio Fontana Foundation in Milan. In Tuscany, too, there have been foundations since the 1980s, like the one devoted to the painter Primo Conti in Fiesole, near Florence, and one for the sculptor Marino Marini in his hometown Pistoia.

Also in 1988 in Tuscany, more specifically in Prato, the Centro per l'Arte Contemporanea Luigi Pecci / The Luigi Pecci Centre for

Contemporary Art was founded; this also includes the CID/Centro di Informazione e Documentazione sulle Arti Visive (Visual Arts Information and Documentation Centre) born in 1985 with the Municipality of Prato as an experimental project on contemporary art documentation. This first archive, which served as the focal point for the cultural project of the Centro Pecci, has been a virtuous model also with regards to the computerized management of its materials, which have been mostly gathered or acquired by the Councillorship on Culture of the Municipality of Prato during the 1980s: these include the Fondo Centro Di, the fund of contemporary art publisher Ferruccio Marchi, who is credited with publishing catalogues on important international exhibitions, such as *Italy the New Domestic Landscape* (edited by Emilio Ambasz, MoMA, New York, 1972) and *Identité italienne* (edited by Germano Celant, Centre Georges Pompidou, Paris, 1981). Today, the CID includes a library with over 60,000 volumes and an impressive fund of documents on contemporary art and architecture that have been implemented over time thanks, in part, to both donations by critics and gallery owners and to an inter-exchange network set up by the Centro with private collectors, galleries, fairs, and other important museums in Italy and abroad, many of which host, in turn, contemporary art archives with documents and/or works: beginning with Italian historic institutions, like the Galleria Nazionale d'Arte Moderna di Roma/The National Modern Art Gallery in Rome (GNAM); the Galleria Civica d'Arte Moderna e Contemporanea in Turin/The Civic Gallery of Modern and Contemporary art in Turin (GAM); the Museo d'arte Moderna e Contemporanea of Trento and Rovereto /the Museum of Modern and Contemporary Art of Trento and Rovereto (MART); up to the CSAC (Centro Studi e Archivio della Comunicazione/Communication Studies and Archives Centre) in Parma: the research center of the University of Parma.

In the meantime, since 1998, the Centro Pecci has begun its own art collection, which today boasts over 1,000 works representing over 300 Italian and international artists, including Alberto Moretti. Starting in 2010 the Centro Pecci has been entrusted by the Tuscany Region with coordinating the regional contemporary art network, intended to map out and enhance archives, as well as with promoting and spreading the contemporary art across this region. In this light, some of the activities of the Centro include acquiring and reorganizing works and documents concerning the Florentine artist Mario Mariotti (active on the art scene in Tuscany from the 1970s to the early 1990s, and exhibiting on various occasions at the Galleria Schema), the architect Leonardo Savioli and his wife, the artist Flora Wiechmann, in parallel with research and acquisitions of the work by the Florentine artist Paolo Scheggi (exponent of the so-called Italian and European "New Tendencies"), as well as the radical artists and architects Superstudio, Gianni Pettena and Lapo Binazzi/UFO (all of them, like Mariotti, were also involved with the Schema gallery).

The Centro Pecci has held exhibitions and issued publications devoted to many of these experiences, which were conceived as tools aimed at research and spreading knowledge.

The situation in Tuscany: a virtuous example
In recent years, there has been increasing interest in Italy regarding contemporary art archives and the recognition of the importance of this heritage for historical-artistic research. In Tuscany, this is attributed not only to the Centro Pecci, but also to the role of the University and research centers, which by promoting specific research on archives (in particular, on artists and exhibition venues) have contributed to rediscovering crucial experiences and figures in the development of regional and national art history, of which little is still known. Young scholars and researchers who, as in my case as well, have dealt

with the theme of contemporary art archives in Tuscany, have been engaged in contemporary art research and training workshops set up in Florence by the *Senzacornice* association, also by participating in 2015 in the project *A city in perspective. Art in Florence between recent past and next future*. Also with regards to contemporary art archives in Tuscany, an important role was played by the State Archive of Florence, which in the late 1990s established a sector devoted to contemporary architecture, art, and cultures, and which in 2003 reassembled the archive of the artist and gallerist Fiamma Vigo (with whom Moretti exhibited and collaborated). Finally, we should mention the work of the Archive Superintendence of Tuscany, which in 2013 signed an agreement with the Tuscany Region, in collaboration with the Scuola Normale in Pisa, "to enhance archive heritage, to coordinate interventions concerning archives, and to create a regional portal of archives in Tuscany".

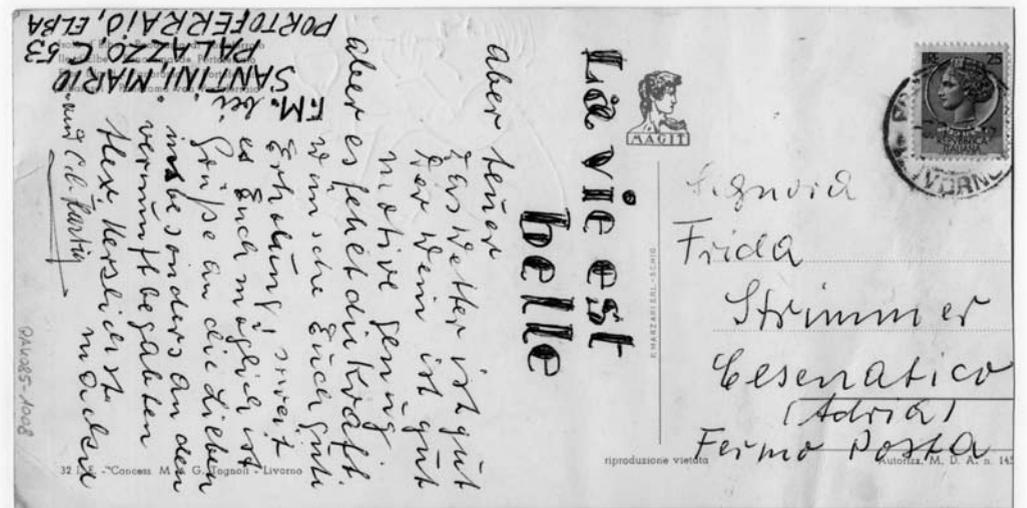
In the meantime, the Centro Pecci (which in February 2016 became the *Fondazione per le Arti Contemporanee in Toscana / The Contemporary Arts Foundation in Tuscany*) has consolidated its own role as a reference center for contemporary art archives across Tuscany, and along with other institutions (also members of the *AMACI – Associazione Musei d'Arte Contemporanea Italiani / The Association of Italian Museums of Contemporary Art*, like the *Museo del Novecento* in Milan and the *Galleria Civica d'Arte Moderna e Contemporanea* in Turin³ and various artist archives (including those of Filippo De Pisis, Pinot Gallizio, and Michelangelo Pistoletto) it is now a part of the *Associazione Italiana Archivi d'Artista / Italian Association of Artist's Archives*⁴ established in December 2014. This association, which, among its main goals, shares good practices among archives, also conducts research and study "to safeguard existing archives and foster the creation of new ones, by also considering the difficulties in preserving the complex practices of contemporary art". Instead, as

far as the foundations are specifically concerned, in 2014 the *Comitato Fondazioni Italiane Arte Contemporanea / Contemporary Art Italian Foundations Comitee*⁵ was established, and was joined by some important contemporary artist foundations (like the above-mentioned *Cittadellarte – Pistoletto Foundation*, Biella (TO)).

Conclusions

Alberto Moretti passed away in 2012, but his project for a foundation is carried forth in Carmignano by Raul Dominguez, who has kept interest alive on the art of Moretti and the experiences of the *Schema* gallery by involvement with the archives and the activities of the *Spazio d'arte Alberto Moretti / Schema Polis*: an exhibition space opened in 2008, which the Municipality of Carmignano dedicated to Alberto Moretti. It is located right near the Church of San Michele in Carmignano (which hosts the famous *Visitation* by Pontormo) and Moretti's home-studio where the archives are found; and is 15 km from the Centro Pecci in Prato, to whom the art historian and critic Lara Vinca Masini (another key figure on the contemporary art scene in Tuscany, who also played an important part in Moretti's work and the activity of the *Schema* gallery) decided to donate *post mortem* her own archive. The connection and collaboration between the archives of Moretti and *Schema* in Carmignano with the Centro Pecci and other similar artist and art venue archives in Tuscany, in Italy, and abroad will be decisive so that the Moretti Foundation may realize its mission while consolidating its bond with the region.

Trying to answer the first question advanced by the symposium – "Where should art be housed?" – and in view of the events that have transpired regarding the specific case of the archive of Alberto Moretti and the *Galleria Schema*, it can be said that in Italy, as far as contemporary art archives are concerned, there is no single designated location, but rather a multitude of reference



La vie est belle. aber teuer. (Life is beautiful but expensive) From Ferdinand Macketanz to his future wife Frida (Lucia) Sirimmer, 1958. Ferdinand Macketanz toured Italy for one month with his colleagues Carl Cristoph Hartig, Rose-Marie Schnorrenberg and the entrepreneur Walter Maurmann. Maurmann was a cofounder of the *Singener Kunstverein* (Singener Art Association) and a sponsor of Ferdinand Macketanz. Ferdinand Macketanz legacy, RAK

points represented by artist foundations, actual artist archives, and public and private institution archives, which are invited more and more to dialogue and interface with one another. That said, I personally believe that the locations of archives should coincide, or be as close as possible, with the

one that originally gave birth to the archive or of which it is an expression. If as regards historicized contemporary artists single foundations and artist archives are widespread and have proven to be effective operators, for the archives of artists that are not yet so it may be of vital importance to facilitate their

assignment to an institutional archive (for example, in Tuscany, the Centro Pecci in Prato) – or, in any event, have their activity come under institutions – so as to keep them from being destroyed or dispersed, and ensure excellent preservation as well as provide them with proper exposure, while favoring their use and enjoyment on the part of scholars and researchers.

This leads us to the other important matter, that is, “how” contemporary art archives, especially artist archives, can be used in the near future, considering that these legacies of works and documents will play an increasingly important role not only in art history research – in so far as being inexhaustible sources of information and knowledge – but also for their role (together with libraries and museum) in what the philosopher, critic and writer Umberto Eco called “the continuity of memory”⁶. The birth of the Italian Association of Artist’s Archives, along with a network of various types of archives, though all acting in an institutional framework according to shared principles and goals, represents an important attempt in response to these issues. Hopefully, opening and expanding this network onto the international scene.

Endnotes

- 1 Alberto Moretti and the Schema Gallery:
<http://turismo.comune.carmignano.po.it/en/?act=i&fid=6988&id=20150910112817052>
http://www.maxxi.art/wp-content/uploads/2012/12/VENTRONI-Desdemona_Lucca.pdf
<https://www.rivisteweb.it/doi/10.7374/71509>
- 2 Centro Pecci, Prato – Fondazione per le Arti Contemporanee in Toscana: www.centropecci.it
- 3 Amaci – Associazione dei Musei d’Arte Contemporanea Italiani: www.amaci.org
- 4 Aitart – Associazione Italiana Archivi d’Artista: www.aitart.it
- 5 Comitato Fondazioni Italiana Arte Contemporanea: www.comitatofondazioni.it
- 6 Umberto Eco, *Sulla memoria/About memory. A conversation in three parts*, directed by Davide Ferrario. This conversation was presented at the Italian Pavilion, *Codice Italia*, curated by Vincenzo Trione for the 56th Venice Biennale 2015, entitled *All the World’s Future* and directed by Okwui Enwezor.

Ferdinand Macketanz in Ascona, circa 1956. Photographer unknown. Ferdinand Macketanz legacy, RAK



"I kindly ask [...] to take loving care of my sister's oeuvre and to grant her great talent the recognition it deserves."¹

Monika Mayer

Gallery Belvedere, Vienna, Austria

In February 2016, the Austrian Republic acquired the estate of the late architect and designer Hans Hollein, who passed away in 2014. His legacy will be reviewed academically by the Architekturzentrum Wien (Az W, Viennese Centre for Architecture) in cooperation with the MAK Museum for Applied Arts. This serves as a reference model, and not only in terms of the resources provided for digitisation: "Hollein created a work of the century; the processing of it will therefore be the task of the century."² Given the extensive fond of 400 pallets, which necessitated the extension of the Az W warehouse, former director Dietmar Steiner spoke of a "material shock". This is a problem many institutions have to face, even when acquiring smaller lifetime and posthumous estates.

Institutions in Vienna, such as the Oskar Kokoschka Centre (which was founded in 1996 at the University of Applied Arts), the Friedrich and Lillian Kiesler Foundation or the Arnold Schönberg Centre are proof of the increasing awareness also in Austria, of the importance of acquiring and managing the artists' lifetime and posthumous estates, and of making them more accessible to research and the interested public. In this regard, the recovery of the estates of artists who had been expelled by the National Socialists is a not insignificant aspect of a culture of remembrance enforced even by public institutions.

There are also a number of private foundations that are dedicated to the preservation, care and communication of the estates of well-known Austrian artists such as Maria Lassnig, Franz West or Fritz Wotruba.

Media attention was most recently drawn to the creation of the VALIE EXPORT Center Linz -Forschungszentrum für Medien- und Performancekunst in November 2017. The

archive of this Research Centre for Media and Performance Art is to be used as the basis for the academic review of artists' lifetime estates and a springboard for research projects in the field of media and performance art.³

The BRUSEUM, which opened in 2008 as another part of the collection of the Neue Galerie in Graz, dedicated to the work of the Styrian artist Günter Brus, has a permanent exhibition area, and is a prominent example of the "museumisation" of artists' lifetime and posthumous estates.⁴

The acquisition of lifetime and posthumous estates of Austrian artists on behalf of the archive of the Austrian Belvedere gallery, is an essential part of the museum's collection and acquisition policy. Collections include the (partial) estates of Gustinus Ambrosi, Franz Barwig, Johann Peter Krafft, Emilie Mediz-Pelikan, August Schaeffer von Wienwald, Trude Waehner or Alfred Zoff, for example.⁵ The Belvedere also actively pursues the acquisition of estate holdings of art historians and art dealers (or business archives of galleries). The artist documentation of the Belvedere includes extensive material from more than 20,000 predominantly Austrian artists.⁶ It was formed on the basis of the partial estate of the art historian Hans Ankwicz-Kleehoven (1883–1962), which was bequeathed in the 1960s, as well as the partial estate of the sculptor Rudolf Schmidt (1894–1980), which was acquired in 1981. Ankwicz-Kleehoven's documentary collection on more than 6,000 artists and art institutions, and Schmidt's 15,000 entries in a type script for a planned encyclopaedia on Austrian artists are also an invaluable source for biographical research.⁷ The acquisitions of the partial estates of Georg Mayer-Marton and the artist couple Georg and Bettina Ehrlich demonstrate the efforts being made to also "retrieve" documentary material alongside artistic works on those displaced by the Nazi regime and make it available for research in the interests of

a culture of remembrance. With the generous bequest of documents from the estates of Emile or Therese and Robert Zuckerkandl in 2017, some of the pieces saved by the Zuckerkandl family were returned to Austria as rare testimonies of the Jewish collecting culture in Vienna that was destroyed by the National Socialists.⁸ The acquisition of the Neue Galerie business archive in 1976 turned out to be a godsend for art historical research. The art historian Otto Kallir-Nirenstein (1894–1978) founded the Neue Galerie in Vienna in 1923. With his ambitious exhibition programme, he is regarded as an important patron of Austrian art during the period between the two World Wars (e.g. Egon Schiele or Richard Gerstl). Driven out of Vienna with his family by the Nazis in 1938, he emigrated to the United States (via Switzerland and France), and opened the Galerie St. Etienne in New York.⁹ The extensive collection of business records, which includes correspondence, exhibition materials, newspaper clippings and catalogues, is an invaluable source for the art market and provenance research in particular.¹⁰ The value of the lifetime and posthumous estates bequeathed to the archives is clear from their inclusion in internal and external research and exhibition projects. Sub-collections and valuable individual objects are didactically prepared for temporary presentations, thus making them accessible to an interested audience. The processing of estate holdings also leads to academic synergies with research work on various catalogues of works: The recently published catalogue on the works of Austrian painter Alfred Wickenburg, for example, is based largely on documentary material donated by the family to the Belvedere archive.¹¹

To conclude, we discuss the acquisition history of the estate of artist Johanna Kampmann-Freund in more detail. Additional documents about the persecution of the artist during the Nazi era can be found in the above mentioned estate of Hans Ankwicz-Kleehoven.

"All paintings, pastel drawings, graphics, engravings as well as copper plates of these engravings created by my sister, the deceased Johanna Kampmann-Freund¹² [...], I shall donate to the Albertina Art Collection in Vienna, according to her last will. Should the Albertina have no interest in the oil paintings or other large paintings, I leave these to the Austrian Gallery Belvedere, which the current director has already promised to accept [...]. I kindly ask [...] to take loving care of my sister's oeuvre and to grant her great talent the recognition it deserves. Prof. Grimschitz had previously given me hope for a collective exhibition"¹³.

In her last will and testament, dated 14 March 1946, Pauline Lange-Freund decided to donate the artistic estate of her sister Johanna Kampmann-Freund to the Albertina Art Collection and the Austrian Art Gallery. Johanna Kampmann-Freund passed away in 1940, and "bequeathed her estate to the Albertina Art Collection."¹⁴ In June 1941, in response to a request from Director Anton Reichel of the Albertina, the National Director (Leopold Blauensteiner) for Fine Arts in Vienna, forbade acceptance of the estate: "Johanna Kampmann was a grade-1 'Mischling' [person deemed to have 2 Jewish and 2 "Aryan" grandparents]. Under the Reich Chamber of Culture regulations, grade-1 'Mischlings' cannot be admitted to the Reichskammer of fine arts. Public activity within the artistic domain, or the distribution of their works in any form, is therefore prohibited. Whether this takes place during their lifetime, or – by last will and testament – after death, is insignificant."¹⁵ In 1950, in line with Pauline Lange-Freund's testamentary bequest, a total of ten paintings and nine drawings by Johanna Kampmann-Freund were officially accepted in the museum's holdings and then inventoried in 1956.¹⁶ Thus, 16 years after her death, the artistic work of a painter who suffered racial persecution under the National Socialists could be preserved.

Endnotes

- 1 Archive of Belvedere Vienna, no. 560/1948; last will and testament of Pauline Lange-Freund, 14 March 1946.
- 2 Dietmar Steiner, transmission by the Austria Press Agency, APA 0244 5 Kl 0530, 12 February 2016: processing, bursaries, awards: Republic acquires Hollein-Nachlass. See <https://www.azw.at/de/artikel/forschung/>. (12.7.2018).
- 3 See <https://www.ufg.at/VALIE-EXPORT-Center-Linz.13920.0.html>. (12.7.2018).
- 4 See <https://www.museum-joanneum.at/neue-galerie-graz/bruseum> (12.7.2018).
- 5 See <https://www.belvedere.at/de/forschung/research-center/archiv-kuenstlerdokumentation/>(10.7.2018).
- 6 For research purposes, the inventory can be accessed through an online database. See <http://archiv.belvedere.at/?spr=de> (10.7.2018).
- 7 Only the first volume could be published before Schmidt's death: Rudolf Schmidt, *Österreichisches Künstlerlexikon. Von den Anfängen bis zur Gegenwart*, Vol. 1, A-D, Wien 1980.
- 8 See Monika Mayer, Nicht nur Klimt. Die Zuckerkandls als Förderer und Sammler der Wiener Moderne, in: Bernhard Fetz (Hg.), *Berg, Wittgenstein, Zuckerkandl: Zentralfiguren der Wiener Moderne*, Vienna 2018, p. 251–266.
- 9 See Jane Kallir, *Saved from Europe. Otto Kallir and the History of the Galerie St. Etienne*, New York 1999.
- 10 The fond is accessible (with a search function) online in the Belvedere digital library. See <http://digitale-bibliothek.belvedere.at/viewer/browse/> (10.7.2018).
- 11 Lucia Beck, *Alfred Wickenburg. Monografie und Werkverzeichnis*, Vienna 2018. Also available as an online version: <https://werkverzeichnisse.belvedere.at/online/279064/alfred-wickenburg/content> (10.7.2018).
- 12 Painter and graphic artist Johanna Kampmann-Freund (Vienna 1888–1940) was educated at the Wiener Frauenakademie and in Munich. By letter dated 12 June 1939, Johanna Kampmann was rejected for inclusion in the "Reichskammer der bildenden Künste" (the Third Reich's Imperial Chamber of Fine Arts) and "prohibited, with immediate effect, from any further professional activity in the field of fine arts, including teaching". See the archive of Belvedere Vienna, estate of Hans Ankwicz-Kleehoven, folder Johanna Kampmann-Freund.
- 13 Archive of Belvedere Vienna, no. 560/1948; letter from Notary Anton Klasarek to the Austrian Gallery dated 4 November 1948.
- 14 Archive of Belvedere Vienna, estate of Hans Ankwicz-Kleehoven, folder Johanna Kampmann-Freund; letter from Director Anton Reichel, Albertina, to Leopold Blauensteiner, Landesleiter für bildende Künste (Country Manager for Fine Arts), dated 11 June 1941.
- 15 Archive of Belvedere Vienna, estate of Hans Ankwicz-Kleehoven, folder Johanna Kampmann-Freund; letter from Leopold Blauensteiner, Landesleiter für bildende Künste, to Director Anton Reichel, Albertina, dated 16 June 1941. Despite this, in August 1942, three boxes containing works of Johanna Kampmann-Freund were accepted by the Austrian Gallery for storage. See the archive of Belvedere Vienna, no. 379/1942.
- 16 See the archive of Belvedere Vienna, no. 574/1950. At the same time, the Albertina also accepted numerous works on paper by the artist. See <http://sammlungenonline.albertina.at/#a6e18774-eabd-4d30-8607-3a915e0ab047> (10.12.2018).

Walter Petersen, Portrait of Frau von B., photogravure from special print: Walter Petersen. *Die Kunst unserer Zeit*. (The Art of Our Time) *Eine Chronik des modernen Kunstlebens* (A Chronicle of the life of modern art), XXIII/7, Franz Hanfstaengl, Munich. Walter Petersen legacy, RAK





Group photo taken in Collioure, Southern France, Photo: Otto Abt, 1932. From right to left: Walter Bodmer, Kurt Wiemken, Oswald Petersen, Serge Brignoni. Oswald Petersen Legacy, RAK

The Swiss Art Archives of SIK-ISEA. Cultural heritage and research infrastructure

Michael Schmid

Schweizerisches Institut für Kunstwissenschaft (Swiss Institute for Art Research (SIK-ISEA)), Zürich, Switzerland

"Following many years of engagement (...), the Kunsthistoriker-Vereinigung Zürich (Zurich association of art historians) has reached the conclusion that there can be no further delay in a methodical expansion of art history studies towards greater practice orientation or the systematic recording of the entire body of significant Swiss art (...)."¹ On 10 December 1946, within a project outline for

the establishment of a 'Swiss Institute for Art Research', the founders analyzed the current situation of art research and documentation in Switzerland, while at the same time outlining the fields of activity of the newly founded institution. Despite the admonished urgency, a further five years passed before, on 14 June 1951, the institute was founded² in Zurich as an association with the aim of documenting and researching art collections in Switzerland as well as imparting practical knowledge on art history and technology.³ The Swiss Institute for Art Research (which since 2008 has had the official abbreviation SIK-ISEA) thus assumed a complementary role to the activities of the Gesellschaft für Schweizerische Kunstgeschichte (Society for Swiss Art History, GSK), which had docu-

mented the architectural heritage of Switzerland since 1880. The Swiss Institute for Art Research was founded under the shadow of the devastation of World War II and the result of a realization that the cultural heritage of Switzerland was insufficiently safeguarded and documented. For example, parts of the collection of the Museum zu Allerheiligen in the city of Schaffhausen had been burnt in an accidental bombing raid by the Allies in 1944. And after the war, as well as the prospect of Switzerland continuing to serve as a hub for stolen art, there was also the fear of Swiss cultural assets disappearing abroad.⁴

From the 1950s, therefore, the institute built a library, a manuscript legacy archive and a collections inventory department. It also made a name for itself as a center of competence for art technology with its own restoration studio and laboratory for the physical and chemical analysis of works of art. In addition, art research and art technology research findings were regularly published in collection catalogues, conference reports as well as specialist journals. In the 1980s, a French-speaking satellite office (*Antenne Romande*) was established in Lausanne, increasingly taking on the art historical documentation and research activities in western Switzerland. In the early 1990s, the institute was reorganized as an independent non-profit foundation, recognized by the federal government as a research institution of national importance and supported with research credits for the provision of non-commercial infrastructure services. Since 2006, these have included the SIKART online lexicon and database, the library and, since 2012, the Swiss Art Archives. Since its foundation, one of the institute's activities has been the compilation of catalogue raisonnés on Swiss artists. Catalogues have recently been completed on the paintings of Felix Vallotton, Eva Aeppli and the early work of Cuno Amiet. Catalogues for Ferdinand Hodler and Niklaus Manuel are

nearing completion, whilst those on the sculptures, objects and installations of Markus Raetz and illustrations of Felix Vallotton have recently begun. Publication projects, scientific conferences, expert opinions and appraisals, as well as photographic and restoration projects are also part of the institute's day-to-day work, the revenue from which contributes towards the upkeep of the entire institute. The institute also fosters an active dialogue with the art community⁵

The collections of the *Swiss Art Archives*⁶, founded in 2012, also stand on the shoulders of the 60 plus-year history of SIK-ISEA. The holdings, which date back to before the founding of SIK-ISEA, also include the work archives of Swiss art lexicography. Whilst only a few documents from the work on the *Schweizerisches Künstler-Lexikon* (Lexicon of Swiss Artists), published by the Swiss Kunstverein under the editorship of Carl Brun between 1905 and 1917, have been preserved, the entire document archive that was created by the director of Kunsthaus Zurich, Wilhelm Wartmann, in the 1920s for the "Künstlerlexikon der Schweiz XX. Jahrhundert" (Swiss Artists Lexicon, 20th Century), which was published between 1958 and 1967, has been preserved and integrated in SIK-ISEA. The questionnaires completed by the artists and the details they provide about exhibitions, catalogs and the locations of sold artwork in private and public collections merit particular attention. These form the backbone of the documentation on artists and art institutions in Switzerland, which has grown to around 19,000 dossiers to date with a uniquely large collection of newspaper articles, invitations, press releases, vernissage speeches and other biographical and bibliographic information. Since the 1980s, all dictionaries on Swiss art have been published by SIK-ISEA, which is why the *Documentation*⁷ part of the collection, maintained since 1976, has grown to over one million documents. Every day, staff of the Swiss Art Archives in Zurich, the



Jean Matisse, Otto Abt in Collioure, Southern France, photographer unknown, 1932. Oswald Petersen Legacy, RAK. Between 1926 and 1933 Oswald Petersen lived in Paris. In the summer months of 1931 and 1932, he travelled to Collioure on the Southern French Mediterranean coast with his friends, the Swiss painters Walter Bodmer, Kurt Wiemken, Otto Abt and Serge Brignon, who were also living in Paris at this time. There they became acquainted with the sculptor Jean Matisse, who was friends with the young artists in Coullioure. A short while later the Swiss painters founded Group 33 in Basel. Oswald Petersen Legacy, RAK

Antenne Romande in Lausanne and the Ufficio di contatto in Ligornetto evaluate Swiss daily newspapers, invitations, e-mails and newsletters from galleries and museums, catalogue the exhibition and work documentation submitted by the artists, and research officially secured personal data to be added to the archive's physical repository as well as the online databases of SIKART and the Swiss Art Archives.

In addition to *Documentation*, the Swiss Art Archives also houses the manuscript archive⁸, conceived shortly before the institute's founding, which has, over the course of its 60-plus-year history, collected significant documents by Ernst Stückelberg, Rudolf Koller, Giovanni Segantini, Ferdinand Hodler, Giovanni and Augusto Giacometti, Otto Meyer-Amden, and Aldo Walker as well as diaries, sketchbooks, correspondence, documentary photographs, art production and distribution documents from more than 200 other Swiss artists and institutions. Most of the holdings are stored in the vaults of the Swiss Art Archives in Zurich, and almost 20 fonds of artists and institutions from the French-speaking part of Switzerland are managed by the Archives Suisses de l'art in Lausanne. Each year, new holdings are added, which are evaluated, catalogued, archived and, in part, published online. Some fonds contain only narrow bundles, while others take up several meters of shelf space. As these personal papers have usually been bequeathed by the estates of artists, this archive has become known as the *Nachlassarchiv* (legacy archive).

The main role of an archive is to collect, catalogue, preserve and impart holdings: Alongside the previously mentioned collection and evaluation activities of the Swiss Art Archives, recording of the collections also plays a central role. In recent years, almost all of the legacies have been catalogued to the ISAD (G) application standard [International Standard Archival Description (Gen-

eral)] and, pursuant to the rules on the cataloguing of legacies and autographs [RNA], some have been catalogued to document level. The legacies have been available at holding level on the SIK-ISEA website⁹ since the late 1990s. Prior to that, the holdings of the Swiss Art Archives had been published in the 1970s in the *Repertorium der handschriftlichen Nachlässe in den Bibliotheken und Archiven der Schweiz* (Index of manuscript collections held in libraries and archives of Switzerland). The holdings can also be retrieved from the Helvetic Archives¹⁰ portal of the National Library.

In addition to the expert safeguarding and preservation of the physical and digital holdings, the most important task of the Swiss Art Archives is to communicate the documents and information collected. Without knowledge of the hidden treasures residing in the vaults of the art archives or the vaults of other archives, libraries or art museums, there would be no opportunity for researchers, journalists or collectors to gain new insights.

In 2008, SIK-ISEA therefore began to publish significant legacies in online exhibitions known as *Virtual Showcases* on the SIK-ISEA website. The legacies are presented in short introductory texts which briefly commemorate the work of the artists, describe the content of the collection and outline the research potential. In addition, selected documents are digitized, presented in a slideshow and are also freely accessible on the Swiss Art Archives¹¹ online database, which has a keyword search and full-text search option.¹²

The *Interview Documentation* project was also initiated back in 2007, conducting interviews to make up for the lack of source materials in some cases for young Swiss artists. Over three seasons, 20 one-hour interviews covering the artists' biographies, works and the art scene have so far been conducted, transcribed and provided with detailed annotations. The interviews focus

on production conditions, connections between the various artists, the structures of the art market and distribution opportunities. The Interview Documentation project affords a direct insight into the creative process of artists and also provides a wealth of contextual information accompanying the production and distribution of a work of art, which is however rarely made public. From a historical perspective, the interviews document artistic development and make it possible to answer questions or formulate research hypotheses.¹³

Since 2012, the Swiss Art Archives has broadened its communication activities through two series of events: The first, *Archives on Stage*, is an event at which researchers are invited to report on the findings of their research into documents from the Swiss Art Archives. A number of these events have taken place over the past four years with presentations given on research into the documents of Giovanni Segantini, Otto Meyer-Amden, Sophie Taeuber-Arp, Aldo Walker or Max Hunziker, to name just a few. Thematic approaches such as research of the art scene in Zurich from a sociological perspective, Swiss art funding since 1950 or even strategies for information visualization have been pursued on the basis of the Swiss Art Archives' holdings and presented in lectures. The second event series, *Archivist's Choice*, has given employees of the Swiss Art Archives themselves the opportunity to present documents and draw attention to the legacies of Rudolf Koller, Ernst Stückelberg, Giovanni und Alberto Giacometti, Petra Petitpierre, Walter Kern, Alfred Heinrich Pellegrini, Fritz Pauli and Augusto Giacometti.

Upon the opening of the Swiss Art Archives, a third communication medium was created: Entitled *Touch the Archives*, the digitized "Registri dei quadri" (index booklets of paintings) of Giovanni Giacometti were presented on a touch screen in the entrance hall of the

villa. Since that time, the booklets, in which Giacometti sketched every painting he sold and added the most important information such as title and date, can be viewed in high resolution and compared with the reproductions of the original images. On the opening of the archives, an information booklet was also printed in German, French, English as well as a series of postcards, serving as an additional showcase for the archive. The website of the institute provides information about the working areas of the art archives in four languages.

Another important aspect of communication, however, is bringing the archival material to a wider public through loans to exhibitions at art museums and art spaces. In recent years, therefore, SIK-ISEA has also been increasing its presence outside of its premises to raise awareness of the archive's holdings. In recent years, archival documents have been on display at the Museum Langmatt in Baden, the NAIRS Contemporary Art Center in Scuol, the Musée historique de Lausanne, Kunsthaus Zürich, Kunstmuseum Bern, the Art Dock in Zurich, the Galerie l'elac in Renens, the Kunstmuseum Winterthur, the Center culturel suisse in Paris, the Schlossmuseum Murau and the art fair 'artgenève'¹⁴.

The Swiss Art Archives are well integrated into national and international networks, regularly liaising with various other archives, collections, art museums, colleges and associations, as well as institutions that exclusively manage the heritage of artists. Worth mentioning in this regard is the contact with other special archives, such as the Schweizerisches Sozialarchiv (Swiss Social Archive), the Swiss Literary Archives, the archive of the Hochschule der Künste in Zurich, the archive of the Institute for the History and Theory of Architecture at ETH Zurich and the archives of the ETH-Bibliothek, the Burgerbibliothek Bern or the Bundesarchiv. The Swiss Art Archives recently became a member of Koop-Litera, a competence net-

work of manuscript-holding institutions in Austria, Germany and Switzerland. A regular exchange of experience also takes place with art museums and graphic collections, such as the Graphic Collection of the Central Library in Zurich, the Graphic Collection of the National Library in Bern or even that of the Zürich Kunsthaus. At an association level, the Swiss Art Archives uses the continuing education courses and workshops of the Association of Swiss Archivists (VSA) and the Association of Swiss Museums (VMS).

At an international level, the Swiss Art Archives has fostered relationships with other art archives for many years, especially those in German-speaking countries, in particular with the Deutsches Kunstarhiv in Nuremberg, whose communication activities were an important driver for the launch of Swiss Art Archive events. Also of particular importance are the regular training courses of the Arbeitsgemeinschaft Kunst- und Museumsbibliotheken (AKMB) and the annual meetings of the European Artnet (www.european-art.net), which are regularly attended by employees of the Swiss Art Archives, both as speakers and participants, maintaining a collegial exchange with collections managers in art libraries and art archives. Since 2016, the Swiss Art Archives has also been a partner of the recently founded Arbeitskreis Kunstarchive.

Due to its intensive work with the written legacies of artists, the Swiss Art Archives has been involved in the debate about dealing with artists' estates for many years. In 2007, Switzerland hosted a major symposium on the topic of artists' legacies on the initiative of the Swiss artist associations VISARTE and SGBK. As a result, the artists' associations and SIK-ISEA formed a task force and developed the guide entitled "Was will ich mit meinem Werk?" (What do I want to happen with my works?). A number of institutions were founded successively to collect and impart the written legacies of artists in Switzer-

land. Worth mentioning are the legacy collections ArchivArte and ART-Nachlassstiftung in Bern, the Galleria il Tesoro in Altendorf or the Art-Dock in Zurich. In 2012, Deborah Favre, a research associate at the Swiss Art Archives, wrote a licentiate thesis at the University of Zurich entitled "Sieben Mulden und ein Pantheon. Chancen und Schwierigkeiten im Umgang mit Künstlernachlässen in der Schweiz" (Seven dumpsters and a Pantheon. Opportunities and challenges in dealing with artist legacies in Switzerland)¹⁵. Franz-Josef Sladeczek also published books and journal articles on the management and aftercare of artists' legacies with a special focus on the situation in Switzerland. Worthy of note in this regard is the publication "After Collecting. Leitfaden für den Kunstanachlass" (After collecting. Guide for artists' legacies), 2013.¹⁶ It was not until 2014, however, on the initiative of Remo Galli and the Swiss Federal Office of Culture, that the most important initiatives and individuals in the field of artists' legacies in Switzerland again came together to discuss the subject. It was also in 2014 that the SIK-ISEA was commissioned by the City of Zurich to complete a study on "dealing with artists' estates in Switzerland"¹⁷. In their recommendations, Deborah Favre and Roger Fayet suggested setting up an information center to deal with artists' legacies. Only a few months ago, SIK-ISEA was commissioned by several major Swiss cultural foundations to put this idea into practice.

A platform by the name of *Schweizerische Beratungsstelle für Künstlernachlässe* (Swiss information center for artists' estates) is currently being set up to provide artists and institutions that manage the heritage of artists in particular with information to support the independent handling of artist legacies. The goal of the project is to create a straightforward, practical guide on how to professionally process and manage art legacies in Switzerland, including inventory taking, documentation, archiving, legal and fiscal

aspects. In addition, SIK-ISEA has, since 2017, been holding events at various locations in Switzerland, the aim being both to raise awareness of the subject of art heritage and to encourage a dialog among the various different parties – with differing interests – involved in legacy matters. The information center seeks to partner with cultural and artistic associations, institutions and other stakeholders in Switzerland, and to discover and become acquainted with useful corporate, private, and technical organizations that have an involvement with artists' legacies. It does not, however, provide direct valuation services or specific allocations of estates or parts thereof.

Through the above, the Swiss Art Archives, for its part, hopes to be relieved of coordination work within institutions that manage the heritage of artists in Switzerland and to be able to fully concentrate on its mission to secure the documents of Swiss artists and to make them freely accessible for art research and the general public. It follows the vision outlined in 1946 by the initiators of the Swiss Institute for Art Research of a "work center for the documentation of Swiss art", which, in addition to a photo library and library, envisaged an archive of the "letters" and "notes" of Swiss artists.¹⁸

Endnotes

- 1 *Schweizerisches Institut für Kunstwissenschaft. A project*, typescript, 18 pages, Zurich, 10.12.1946, p.9 (SIK-ISEA, Swiss Art Archives, HNA 73.2.5).
- 2 *Schweizerisches Institut für Kunstwissenschaft, certificate of incorporation*, typescript, 3 pages, Zurich, 14.6.1951 (SIK-ISEA, Swiss Art Archives, HNA 73.2.5).
- 3 *Association for the Swiss Institute for Art Research, articles of incorporation*, typescript, 5 pages, Zurich, 14.6.1951, p.1–2 (SIK-ISEA, Swiss Art Archives, HNA 73.2.5).
- 4 See note 1, p.4
- 5 See Regula Krähenbühl with the assistance of Tapan Bhattacharya, "Chronik", in: *Kunst und Wissenschaft. Das Schweizerische Institut für Kunstwissenschaft 1951–2010*, Zurich, p.279–320.

- 6 See Michael Schmid, "Das Schweizerische Kunstarchiv", in: *SIK-ISEA. Jahresbericht 2012*, Zurich 2013, p.16–21.
- 7 The collection area was originally called the "Documentation Center for Contemporary Swiss Art" and from 1976/77 was managed as an independent department of the "Art History" division alongside the library, the photo archive and the editorial office (see *Swiss Institute for Art Research, annual report 1976*, p.9–10. See also: Documentation Center for Contemporary Swiss Art", in: *AICARC Bulletin. Organ for Contact and Collaboration in the Field of the Documentation of Modern and Contemporary Art* 9 (1978), p.1–7.
- 8 See note 1, p.10.
- 9 <http://www.sik-isea.ch/de-ch/Kunstarchiv-Bibliothek/Kunstarchiv/Nachlassarchiv/Beständeübersicht> (retrieved on 13.10.2016).
- 10 <https://www.helveticaarchives.ch> (retrieved on 13.10.2016).
- 11 See <http://www.sikart.ch/kunstarchiv> (retrieved on 13.10.2016)
- 12 see <http://www.sik-isea.ch/de-ch/Kunstarchiv-Bibliothek/Kunstarchiv/Nachlassarchiv/Virtuelle-Vitrine> (retrieved on 13.10.2016).
- 13 See Michael Schmid, "Interview Documentation: Discussions with young artists in Switzerland", in: *SIK-ISEA. Annual Report 2015*, p.24–27. See also: <http://www.sik-isea.ch/de-ch/Kunstarchiv-Bibliothek/Kunstarchiv/Dokumentation/Interviews> (retrieved on 13.10.2016).
- 14 See Michael Schmid, "SIK-ISEA als Leihgeber von Originalen", in: *SIK-ISEA. Jahresbericht 2015*, Zurich 2016, p.16–19.
- 15 Deborah Favre, *Sieben Mulden und ein Pantheon. Chancen und Schwierigkeiten im Umgang mit Künstler-nachlässen in der Schweiz, Liz.-Arbeit*, Zurich 2012.
- 16 Franz-Josef Sladeczek, *After Collecting. Leitfaden für den Kunstschatz*, Zürich 2013.
- 17 Roger Fayet / Deborah Favre, *Umgang mit Künstlernachlässen in der Schweiz*, study on behalf of the Präsidialdepartement of the city of Zürich, Visual Arts section of the Culture department, Zurich.
- 18 See Note. 1, p.10.

Walter Petersen in his studio in Düsseldorf, circa 1892. Photographer unknown. Oswald Petersen's father had an excellent reputation as a portrait painter, which afforded him a living as a prince among painters. Walter Petersen legacy, RAK



Artists' legacies in Tate Archive
The national repository for British art archives – within a landscape of increasing care and protection in the UK
Adrian Glew
Tate, London, United Kingdom

Established in 1970, Tate Archive was created to save British artists' and art institutional archives from being sold abroad.

At the outset Tate Archive was open to the public, as well as to staff in the gallery, alongside an extensive library. From small beginnings, Tate Archive has grown to become the largest art archive in the UK and the second largest such repository in the world housing over 800 archive collections containing more than 1 million items and 20 million pieces or pages with artificial collections of more than 100,000 documentary photographs of artists, their studios and installation shots, 3,500 audio-visual artefacts, 2,500 artist-designed posters, 1000s of single items and 100s of microforms.

Containing original, unpublished material relating to the national collection of British art, Tate Archive's collections provide a unique insight into the lives and practices of artists who have lived and worked (though not necessarily born) in Britain from the end of the nineteenth century such as: Francis Bacon, Henri Gaudier Brzeska, Barbara Hepworth, L.S. Lowry, Henry Moore, Stanley Spencer, and Paule Vézelay, among many others. A particular strength is our holdings of émigré artists such as Jankel Adler, Josef Herman, Naum Gabo, Klaus Hinrichsen and Kurt Schwitters. There are also records of major galleries such as Lefevre, Goupil and Toth as well as artist-run or curatorial spaces such as the Artist Placement Group (who held workshops in Germany), BANK, and City Racing. The papers of other cultural institutions like the British Council, Commonwealth Institute, and the Institute of Contemporary

Arts (ICA) are also collected. Additionally, the papers of art historians such as Sir Kenneth Clark and Peter Fuller, printmakers like S. W. Hayter and Stanley Jones, and the records of magazines such as *Art Monthly* and *Studio International* complete the picture of fine art practice in the UK.

Our collections contain all manner of artefacts: personal manuscripts like diaries and notebooks, correspondence, sketchbooks, drawings, maquettes, artists' materials and effects, photographs, press cuttings, printed ephemera, publications and some artists' libraries. Tate Archive also houses the public records of Tate, documenting the history of the Tate Gallery across the breadth of its activities since 1897.

More recently, through funding from the UK's Heritage Lottery Fund, 52,000 items and pieces have been placed on Tate's website,¹ opening up our collection to a much wider public and providing the infrastructure for future digitization of artists' legacies such as another émigré artist, Marie-Louise von Motesiczky. The funding from the HLF also opened up the building at Tate Britain providing us, for the first time, with a dedicated gallery for the display of our treasures, a site timeline for the Tate Britain and a digital corridor where visitors can turn pages of digitised volumes from the Archive.² Alongside these physical manifestations, HLF funding has also enabled us to recruit a team of conservation volunteers, a new cohort of hugely popular guides called Archive Explorers³ and to provide learning outcomes in five regions/nations of the UK together with an amazing series of films called 'Animating the Archives'.⁴

Tate archivists work very closely with colleagues in our curatorial department so that the consideration of artists' legacies (both artworks and archives) becomes a seamless part of developing Tate's collection. Working from strategy documents and priority lists, ar-



Invitation to the exhibition of Oswald Petersen in the Storrán Gallery in London, 1935. Oswald Petersen legacy, RAK

chivists and curators regularly visit and meet with artists, their families and estates to ensure that Tate Archive continues to be the repository of choice for the history of fine art practice in the UK. This work is greatly supported by colleagues in our Development and External Relations departments, who manage relationships with artists, families and estates inviting key people to openings and events on all Tate sites as well as dealing with potential donations, purchases and bequests with associated tax implications.

In addition, through the department's monthly 'Show and Tell' programme, public, staff and VIPs attend special events in the Hyman Kreitman Reading Rooms where the Library & Archives' treasures are held. These displays provide tangible evidence of how artists' legacies are catalogued, utilized and

disseminated. Other initiatives include a presence on the back page of our in-house magazine, TATE, Etc. where an author or artist is invited to write about a particular item from our holdings. In addition to displays in the Archive Gallery, we also manage increasing requests for archival material in temporary displays and exhibitions at Tate and elsewhere. With tours, learning events, blogs, press releases and the fact that 75% of our collections are catalogued ensures that artists' legacies or archives never remain in their boxes for long.

Tate Archive also liaises with other art archives in the UK such as the Art and Design Archive at the V&A Museum, London and the Henry Moore Institute, Leeds and new initiatives like Art360 within a climate of great interest in artists' legacies.



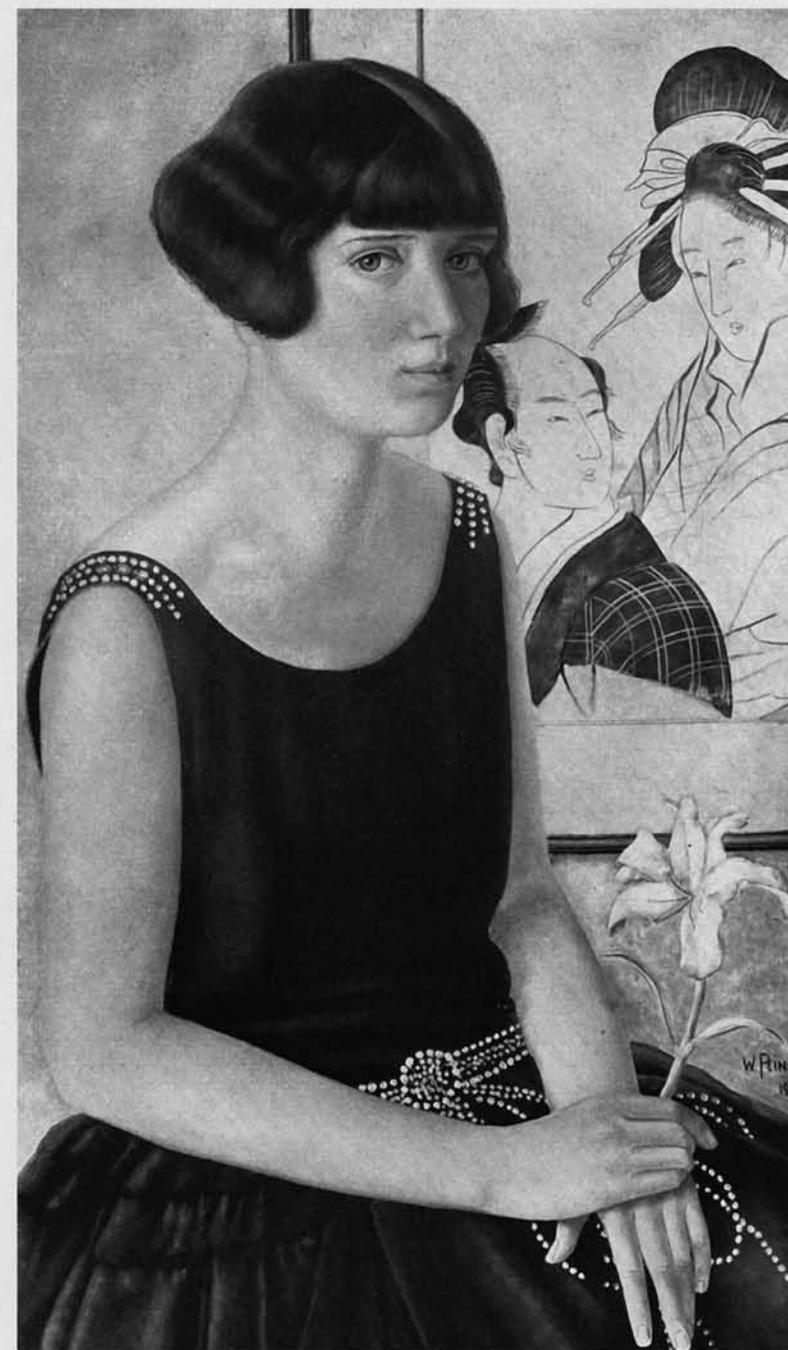
Advertisement for the *Galerie Abels* in Cologne for an exhibition with works by Werner Peiner. "Die Kunst", November 1927. Hermann Abels and Peiner worked closely together. Werner Peiner legacy, RAK

Endnotes

- 1 <http://www.tate.org.uk/art/archive>
- 2 <http://www.tate.org.uk/context-comment/blogs/archives-access-project-archive-gallery-digital-life-and-back-again>
- 3 <http://www.tate.org.uk/whats-on/tate-britain/talks-and-lectures/archive-gallery-tours>
- 4 <http://www.tate.org.uk/context-comment/blogs/archives-access-project-animating-archives-new-video-series>

Opposite side:

Illustration for an article by Luise Straus-Ernst about Werner Peiner in the magazine *Die Kunst* from November 1928. Straus-Ernst writes: "The first pictures, in which Peiner fully came into his own, were still lifes, delicate compositions with flowers, grasses, fruits and fabrics. With time here he achieved a luminosity of colour, a compelling realism in the treatment of the material, the effect of which is greatly pleasing. It was then portraits of women that enticed him into artistic creation, the reserve in their features penetrated by his gaze, often revealing to us a secret life from these visages, which seek to appear so cold and smooth at first glance [...]. It is a pleasure when, by contemplating his works, one can follow so easily the path taken by the artist, a path which leads the artist back to themselves and in which, throughout all its different twists and turns, the deepest, most natural connection can be recognised between the artist and the world with its phenomena. Werner Peiner legacy, RAK. VG Bild-Kunst, Bonn 2018



WERNER PEINER. RESY
Mit Genehmigung des Kunstsalons Hermann Abels, Köln

Artist legacies in the Netherlands

Frank van de Schoor
Curator for Modern Art, Nijmegen,
Netherlands

My talk concerns taking stock of how the practice of handling artistic heritage looks in the Netherlands today.

What is the operative practice with which descendants of the artist are confronted when they are looking to protect and conserve the artist's estate? In the Netherlands, museums and archives do not offer good solutions in the long term.

Without a doubt, the storage of sculptural bequests is spatially more problematic than that of paintings and graphic work.

What precisely should be the purpose of saving and managing artistic heritage? How long should the core of an artistic oeuvre be preserved? What future can there be for an artist's legacy? In the long run, doesn't an institution or centre for artistic heritage also become a museum, albeit one without artistic focus or identity?

The central question in all cases is, which heritage is sufficiently interesting, both artistically and in terms of quality, in order for it to be conserved.

What are the difficulties when dealing with legacies?

– The inheritance tax in the Netherlands is often an unexpectedly high sum and a heavy burden for families and heirs. This is how it starts. Do we need to sell works? And at what price? The tax authorities calculate the total value on the basis of the entire inventory of the workshop. Inheritance tax is levied on the value of the entire estate.

– The Netherlands Institute for Art History (RKD) in the Hague only takes on documentation and paper archives, *no* collections and *no* works of art.

– For the most part, museums have no space and no interest.

– The professional circle, the friends and the family of an artist in the Netherlands are

moved and saddened when the high calibre artist is no longer among us. The artist's life, creativity and social engagement are highly praised, but the "orphaned" work stored in the studio goes largely without consideration.

– In the largest cities, artist's studios are almost unaffordable today. As a result, artists are often forced to reduce their collections and bring them into order within their own life times.

In the studio of an older artist, in the best case there is a core collection, an overview of all the important periods of artistic creation and, in all probability, often many unsaleable individual pieces. Reducing all this to a definitive oeuvre is a precarious process, which demands knowledge of art history, rationality and a lot of patience.

Four examples of sculptural heritage

1. Klaus van de Locht (1942-2003) Beuys' pupil, died far too young and left behind an extensive legacy in his studio.

2. Paul de Swaaf (1934-2008) academic figure-sculptor. Died unexpectedly early. He left behind a collection of monumental sculptures and hundreds of sketches and studies.

3. Gerrit van Bakel (1943-1984) was an internationally renowned artist. Documenta curator Rudi Fuchs featured four of his large sculptures in Documenta 1982. Gerrit van Bakel died unexpectedly and left behind a large complex of works. In order to combat the inheritance tax, the family decided to establish a foundation and keep the collection in the building. Gerrit van Bakel collected and stored a never-ending amount of materials and prototypes in his studio. For outsiders, his studio was an unmanageable chaos. Early on, the family seized on the opportunity to secure the condition of the items and document them. After some time, multiple local museums and private individuals have shown interest in buying a piece. The family hesitated. Their preference was for the oeuvre to remain as an ensemble and for it to be put into a museum as a repre-

sentative, publicly accessible collection. The most famous works, a Rainbow Machine and Tarim Machine were acquired by TU Eindhoven. The Kröller-Müller Museum and Centre Pompidou have also purchased individual works. The proceeds allowed the foundation to archive and document the collection and to organise exhibitions.

4. Shinkichi Tajiri (1937-2009)

Los Angeles, Chicago, Paris, Amsterdam, Berlin, Kasteel Baarlo (NL).

Tajiri was born in Los Angeles (California) to Japanese parents. He struggled his entire life with his Japanese-American identity.

As an artist, Tajiri developed his skills in multiple disciplines, first and foremost as a sculptor. His extensive oeuvre stems from a lengthy, persistent examination of the insanity of the Second World War, which he experienced first hand as an American soldier on the Italian front.

After the war he lived in Paris for ten years. In a studio inside the Parisian artistic quarter *Montparnasse*, he moved in the same circles as many artists who went on to become famous. As a sculptor he was an important representative of the international Cobra Group. From 1962 he lived in Castle Scheres in Baarlo. Tajiri, a friend of Friedensreich Hundertwasser and Karel Appel among others, was a distinguished personality in the international art world. His sculptures are represented in large collections in the *Rijksmuseum Amsterdam*, *Stedelijk Museum Amsterdam*, *Kröller Müller Museum*, etc. In the family's country house in Baarlo (Tajiri Foundation) there are still a great deal of works exhibited and stored, awaiting their final resting place with good prospects for the future.

The Netherlands Institute for Art History (RKD)

For reasons of clarity, for many of those with potential interest, the RKD is very clear in communicating that only documentary legacies are accepted, no art collections. An exception is made here for the studies and sketches of important artists. The RKD concentrates on documentation and research.

The institute manages six hundred legacies. Around thirty more are added annually. The foundation only employs two archivists. As such, it is important that new legacies are delivered in a finalised, ordered form. Such legacies can be given as bequests or offered as long-term loans. There are no funds with which to make purchases.

The legacy on offer should be of national significance. Donations and bequests are preferably to be put in a museum straight away. Legacies for placement in the warehouse of the RKD are only accepted, which I will stress once again, if the legacy on offer is of national interest and if there is no further interest from museums. As time goes by, the RKD is nonetheless constantly working to have complexes of documentary legacies housed in museums.

Museums

Museums are regularly contacted by the relatives of artists with the request that a collection be taken on in its entirety. For the most part, museums in the Netherlands do not have sufficient capacity to accommodate entire collections.

This applies as much to storage as it does to insufficient labour; there are considerable problems relating to managing and developing collections. For the most part, foreign artists and new collections are not a good fit for the acquisition/purchasing profile of a museum either. The work must ultimately correspond with the collecting policy of a museum. It's a question of capacity and quality.

Museums must certainly be selective. Each artwork they acquire poses the question of whether it is representative of the work of the respective artist. It is certainly better, to obtain as many works of an artist as possible and display some of these in the museum collection. In this way it is possible to acquire important information about the artist. This information is very important for future exhibitions.

There are a lot of works of art, national and international. There are too few public collec-

tions of art, to exhibit all applicable material as good additions to a collection in a museum.

Two positive examples

The new art warehouse in Rotterdam. The Museum Boijmans Van Beuningen exhibition space, which will open its doors in 2018. The architect is Winy Maas. The building will provide an area of 15,000 m² of which twenty to forty per cent will be publicly accessible. Costs: 52 million euros.

Friesland. Four museums of art and culture and one historic institution in the province of Friesland, in the north of the Netherlands, are building a communal space for their collections. Costs: 7.4 million euros. Hopefully this initiative will be a model for similar collaborations and new collection buildings in the remaining Dutch provinces.

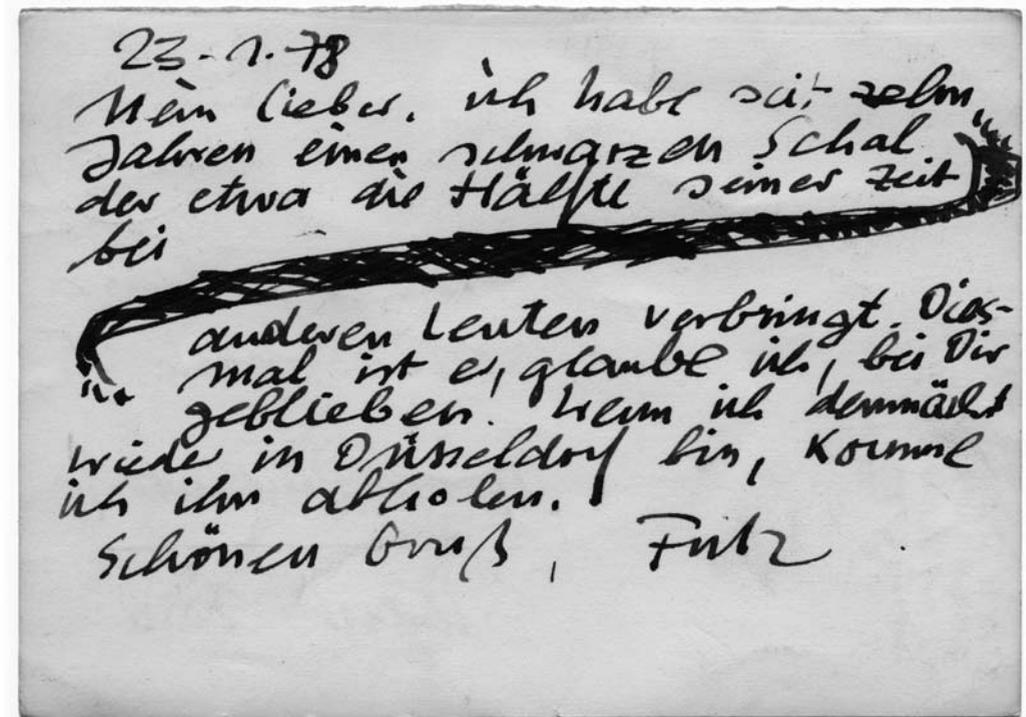
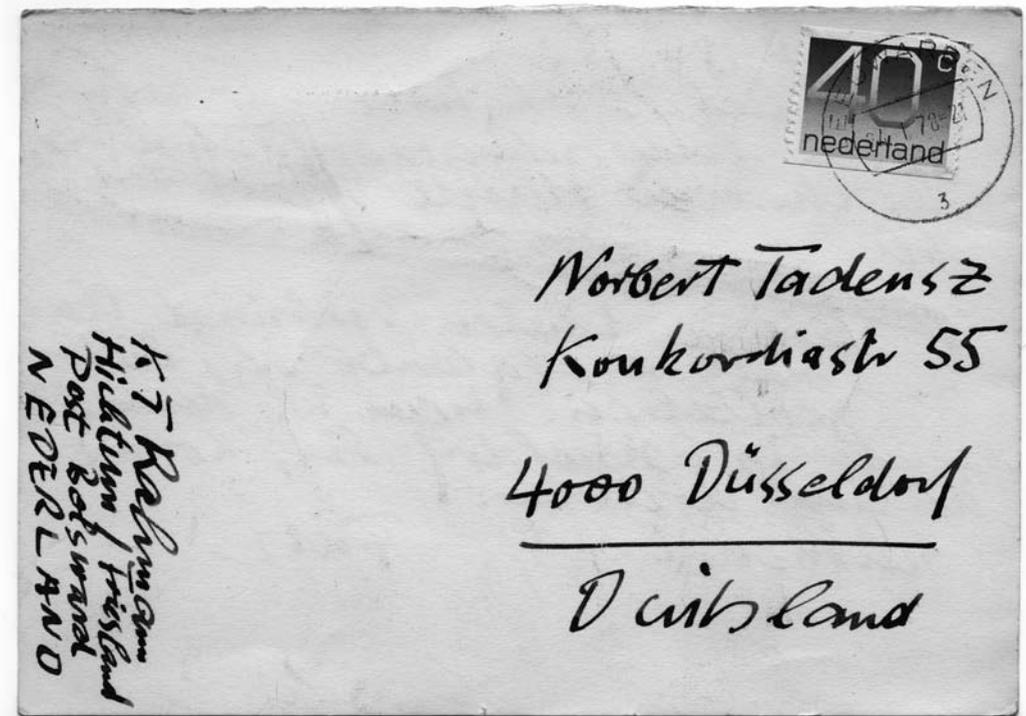
Maintenance of artistic heritage in the region of Nijmegen

Since the beginning of 2016, there has been a new initiative group in the region of Nijmegen, who looks after "orphaned" art: works of art and studio legacies, which no longer have a place to be housed. Naturally, it is also important to maintain a high quality and consistency in the artwork here too. After the death of an artist, their work is mostly "orphaned", without experienced management. All that remains is the estate of the family, heirs or the or the owners of a foundation. Often there is an extensive oeuvre, which needs care and expertise.

The objective of the new initiative in my region, in Nijmegen, means doing everything in the closest possible cooperation with the family, in order to accommodate the remaining works in a special multi-purpose space. The motto is: 'Inspiration for the present and the future.' The initiative wants to save the artwork from a "deep sleep". The artist's heirs remain involved and, through the work, are also encouraged to play an incisive role in the creative life of the city. Art as a bridge between the past and the future.

Our initiative is looking for a multi-purpose space. Not only for functional use, but also as a meeting point for art lovers in the broadest sense of the word. Alongside the work of saving art, there will then also be a space for exhibiting, managing and selling the artwork. This space can also be used in connection with concerts, lectures and special events, thus playing a unifying role in the cultural life of the art community.

From Fritz Rahmann to Norbert Tadeusz. Rahmann lived from 1962 until 1979 in Hichtum, in the Netherlands. Norbert Tadeusz legacy, RAK



Twofold Death, Artistic Heritage in France

Jeanette Zwingenberger

Art critic and independent curator

An artist experiences two deaths: one physical and one symbolic. The focus here is the legacy – and also the obituary. How can these be secured? Using two case studies, the artists Daniel Buren (*1938) and Alina Szapocznikow (1926–1973), I would like to present differing approaches to handling artistic heritage in France.

Daniel Buren

The website of Daniel Buren (www.daniel-buren.com), one of France's most important contemporary artists, is accessible in four languages and presents a geographical map that lists all exhibition sites – both public institutions and private collections. On his website can be found both his exhibitions with detailed lists of his works, in addition to the catalogue of works, archive material and his conferences. For the concept artist and art theorist the text and the picture corpora carry the same importance.

Buren's signature feature are vertical stripes with a width of exactly 8.7 cm, alternating between white and colour, in the style of traditional awning cloth. These vary considerably in height and material composition; since 1980 mirrors, plexiglass and transparent foil have all been used in his work. His consciously „meaningless“ and neutral works are unsigned, since his conceptual art incorporates both the sale and an exhibition record.

His sales contract, introduced in 1972 and called „L'Avertissement“ (Warning), is comprised of a certificate of authenticity, signed by both seller and buyer. This *tapuscrit* contains a detailed description of the work as well as a protocol, which specifies how the work should be exhibited. An additional clause stipulates that the artist is to be informed about every exhibition loan, as well as any publication and sale.

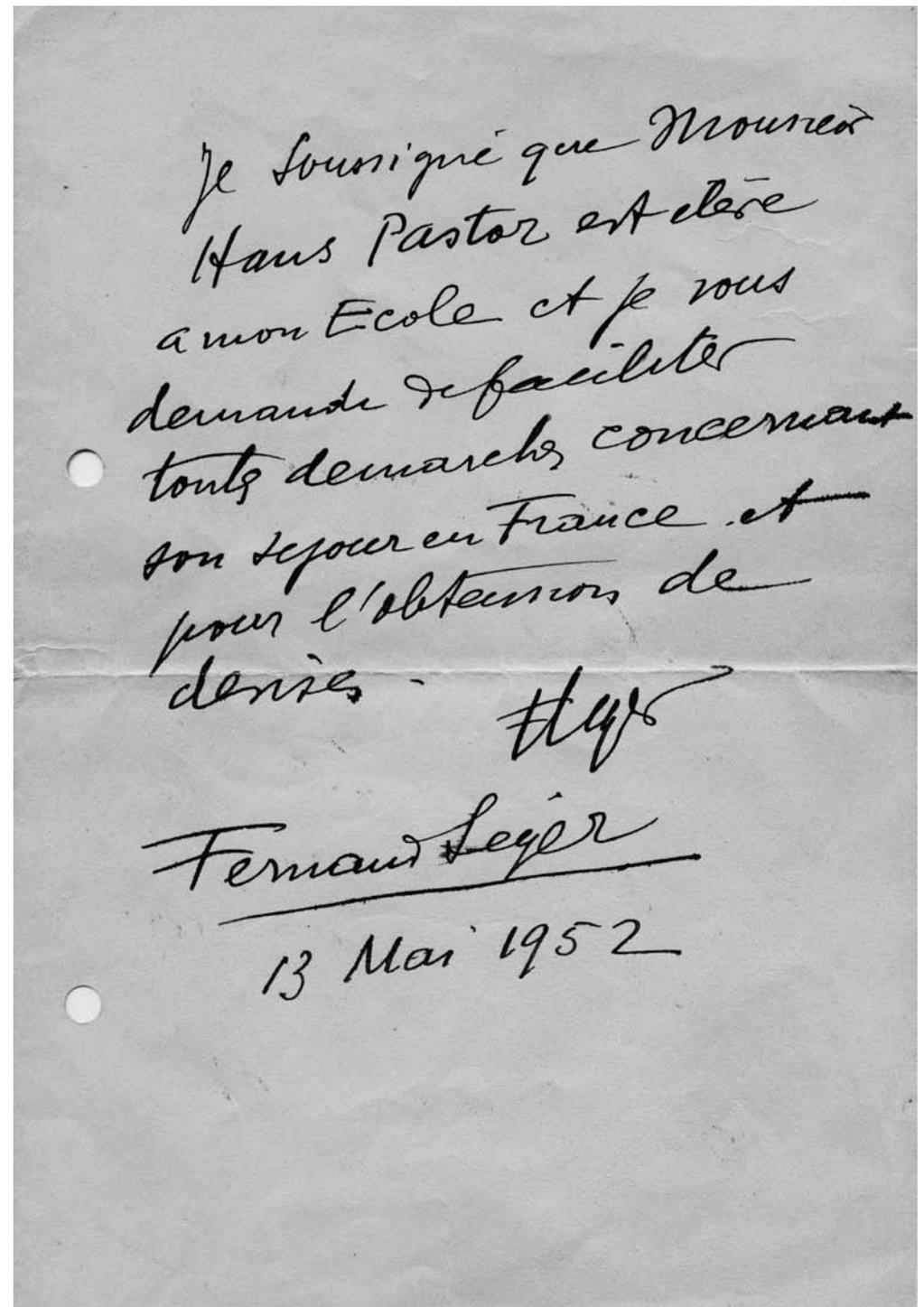
In the spirit of Marcel Duchamp, the work here is part of the procedure of the contract of sale between the „artist-entrepreneur“ and the collector. In this way the artist seeks to maintain an overview of the future life of his/her works outside of the studio.

The attitude of Buren, who has already digitally organised his legacy during his own lifetime and created a network, is symptomatic of our multimedia age. The participants of this network are the protagonists with whom Buren works: public and private institutions, gallerists, art colleges, collectors and art critics.

Buren's studio is his computer and the spatial implementation of his installations take place „in situ“ in the public sphere. His works are transient – what remains are the picture documents, for which he provides a „digital timelessness“ via his internet platform. Buren's geometrically designed universe with its variations is also manifest in the body of his work – as well as in the meticulously precise system of archiving.

His artistic colleague Michael Parmentier (*1938) applies a similar protocol. In 1965, together with Olivier Mosset, Michel Parmentier and Niele Toroni, Daniel Buren founded an artist community „BMPT“. Its visual vocabulary was based on recurring basic geometric forms, which reject any individual artistic hallmarks. The statement: „No painting from Buren“ rejects the illusory content of figurative art. In a pamphlet, the artist community distanced themselves from any kind of institutional affiliation.

Today, the four-time documenta participant Daniel Buren is a living institution. In 1986 with his being awarded the „Golden Lion“ at Vienna's Biennale, he became a constant presence in countless international museums. A further example is the minimal artist and later concept artist Sol LeWitt, who, during his lifetime, trained assistants who now, after his death, continue to execute his colourful wall drawings in exhibitions across the globe today.



From Fernand Léger to Hanns Pastor, 1952. Léger attests that Pastor studied at his art school in Paris. Hanns Pastor legacy, RAK

Alina Szapocznikow

An entirely different fate befell the Polish artist Alina Szapocznikow (1926–1973), who died in France in 1973. In her figurative work, encompassing sculptures, drawings, paintings and graphic work, the central themes are identity, sexuality, and boundary experiences of the human body. After her death however her work faded into obscurity. Today, her legacy lies in the hands of her adoptive son Piotr Stanislawski and, since 2010, has been managed by the Galerie Loevenbruck in Paris, which is likewise creating the catalogue of her works. In New York the artist is represented by the Andrea Rosen Gallery.

To date, the Parisian Galerie Loevenbruck has registered around 600 pieces that are still acquirable. The rediscovery on the international art market had its origins in an international travelling exhibition, which began in the Wiels art centre in Brussels in 2011 and then went on to be seen in the Hammer Museum LA, Wexner Center for the Arts, Ohio, MOMA NY and in the Parisian Centre Pompidou in 2013. Both the exhibitions and the catalogue caught the attention of the international press and generated a great response.

The rediscovery of Alina Szapocznikow is based on the art historical work of multiple female curators and art critics such as Joanna Mytkowska (Musée d'Art Moderne in Warsaw), Elena Filipovic, Corenelia Butler, Jola Gola and Allegra Presenti. Museums, art historians, galleries, collectors and auctions houses, as well as the international press, all contributed to the successful reception of the legacy and exhibitions. A clear increase in value in her artwork can now be observed on the art market. The French artist Annette Messager is currently producing a film about her late artist friend, Alina Szapocznikow, who died 43 years ago.

How is the posthumous value of an artist created?

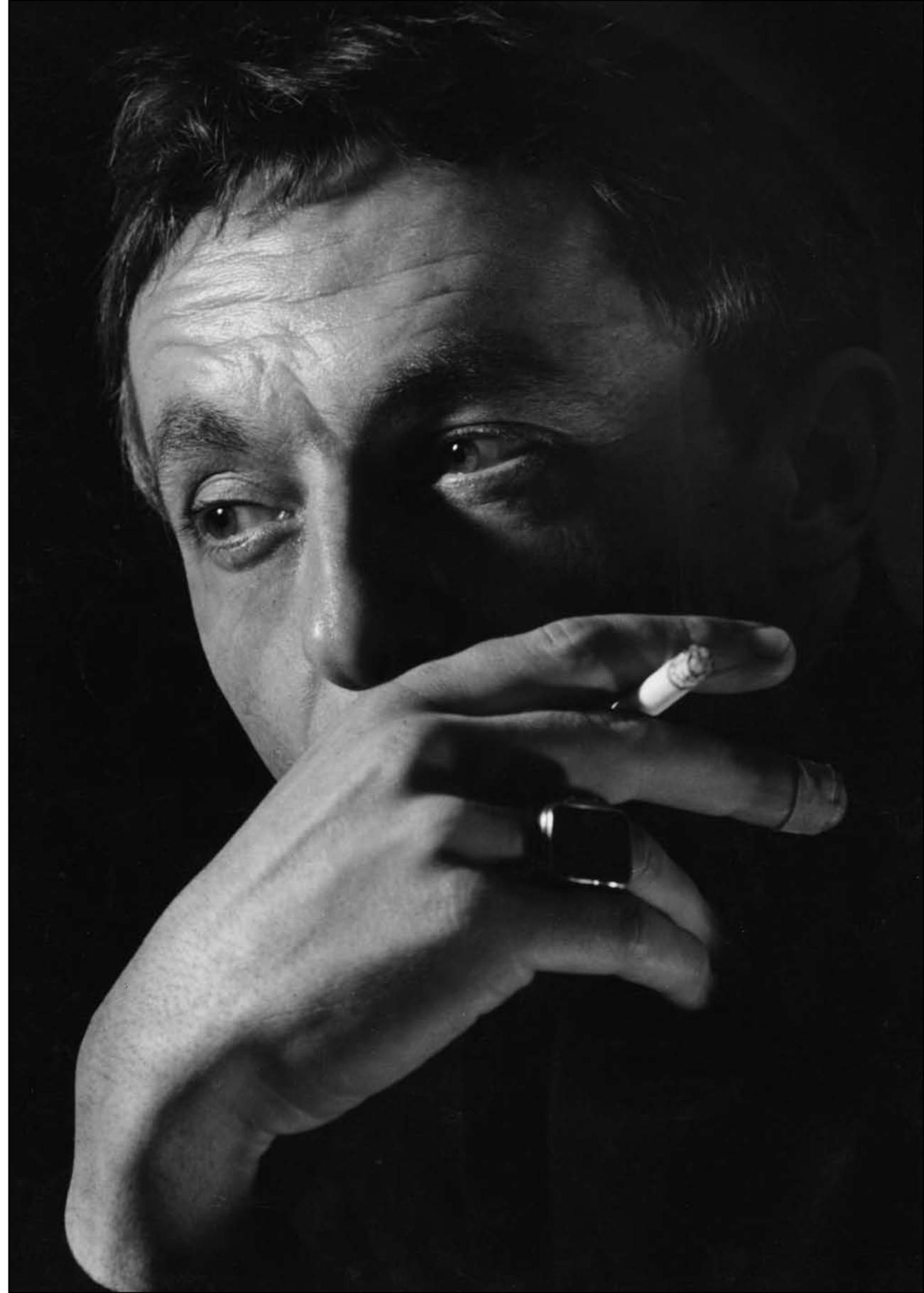
Individual exhibitions and placement of the works in renowned group exhibitions in museums or galleries create visibility. The galleries and their participation in international art fairs hereby play a decisive role in the rediscovery of forgotten artists and the development of a body of collectors who support the works.

The auction houses take care of the valuations for the works on the art market and their placement in the artist index. It is important here that the market is first purged of forgeries. In this respect, public auctions create the market, but the sale value is relative. It is dependent on the state of the international market at any one time, in addition to the changing groups of buyers and the variable level of recognition for the artist. The results may be subject to speculation, which in part can even be manipulated by the auction houses and trigger unrealistic estimations of value.

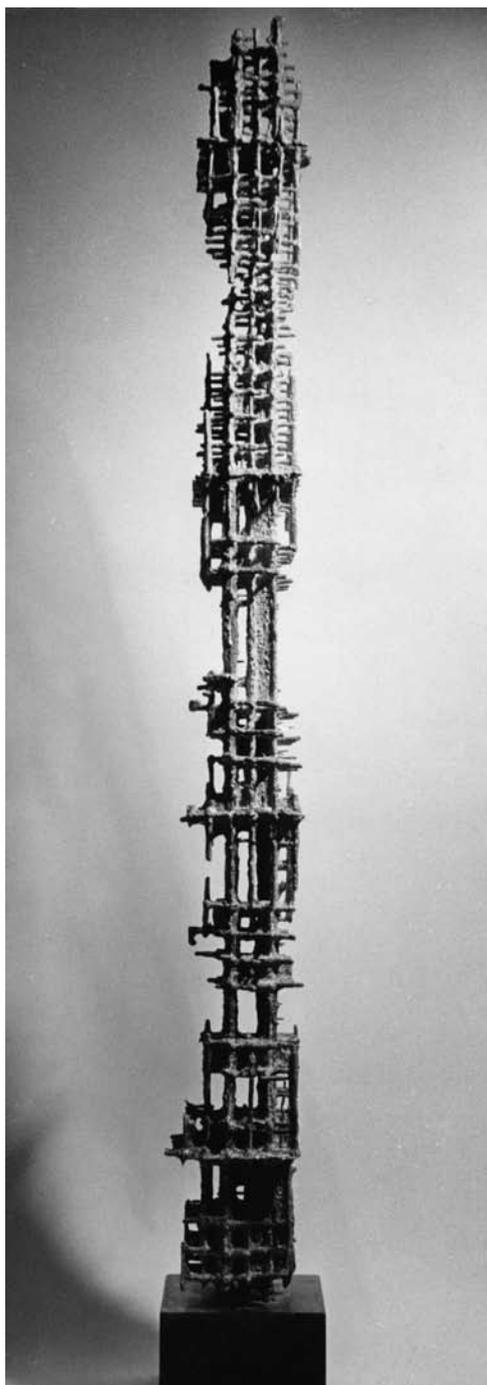
What is the approach towards artistic heritage in France?

The ADAGP (La Société des auteurs dans les arts graphiques et plastiques/ Society of Authors in the Graphic and Plastic Arts) was founded in 1953. The non-profit society administers the copyright, civil law and resale rights, 3%, and in this regard looks after approximately 100,000 artists.

The artwork is subject to a droit moral (copyright). Artists have a right of publicity, which defines how their work and names may be used and distributed. The rights of ownership of the artist govern questions of copyright and allow the use of his/her work in return for equitable remuneration. These rights are limited to a period of 70 years after the death of the author.



Portrait photo of Hanns Pastor, undated. Photographer: Frans Driessens. Hanns Pastor legacy, RAK



Benno Werth, bronze, height: 105 cm, 1963. Photo: Benno Werth. Benno Werth legacy, RAK

What happens after the death of an artist? Which institutions in France look after artistic heritage? These include:

Bibliothèque Kandinsky in Centre Pompidou, L'IMEC Institut Mémoires de l'édition contemporaine, Association as well as the BNF – Bibliothèque nationale de France.

Lawyers, art experts, auction houses and heirs, often the family too, create an inventory. A market value for the estate is calculated from the value of previous sales. This in turn is relevant for the inheritance tax and simultaneously determines the distribution of the estate among the heirs as instructed in the will.

In the case of the late sculptor César Baldaccini, who died in 1998, allegedly 230 pieces from the estate went undeclared. Therefore, in 2000 the tax authorities demanded massive additional payments. This inheritance dispute divided the direct heirs: César's daughter and wife, along with the artist's last girlfriend, Stephanie Busutil, who finally was awarded with the moral right of authentication for the works. As the legal proceedings were closed in 2006, the tax authorities forewent the additional tax claims.

DATION

In France, there is an unusual method of payment, the *DATION*, thanks to which insufficient finances for the payment of tax liable on assets can be balanced by artwork with a high artistic and historical value. The *DATION* allows the heirs to amortise their debt to the state and simultaneously enrich public exhibitions. Here civil meets public law. The law of the *DATION* was signed by General de Gaulle and his culture minister André Malraux on 31 December 1968. How does this state procedure, which can take two to three years, function? The Ministry of Finance sends the offer from the heirs to a committee, composed of two representatives from the Ministry of Finance, two representatives from the Ministry of Culture and its President, currently Jean-Pierre

Changeux. This interministerial committee examines both the artistic and market value of the offered artwork.

Among others, the „*Dation*“ law gave rise to the Picasso and Marc Chagall Museum. In this procedure, the uniqueness of the works established the financial basis, which could cover the subsequent costs of national museums, exhibitions, staff and building costs. In this way the Louvre received a second Vermeer, the Centre Georges Pompidou received the André Breton's office furniture and the Musée d'Orsay received „*L'Origine du monde*“ (*The Origin of the World*) by Gustave Courbet from the estate of psychoanalyst Jacques Lacan, who died in 1981. Thanks to the „*Dation*“ law more than 10,000 pieces of art, books and various cultural assets have become national cultural heritage. However, in point of fact the *Dation* only pertains to works of a high artistic value, that is, those of very prominent artists. Just one per cent of artistic heritage is deemed eligible by the state for this process. Where is the remaining 99% of artistic heritage kept?

What institutions, public or private, exist in France that look after the legacies of more or less famous artists? The most common form are associations – non-profit organisations, which are prohibited from making financial gains.

The *Fondation d'art* is a charitable, not for profit foundation. Often a financial basis of more than 1 million euros is necessary to establish such a foundation. It is subject to audit by state inspectors, the ministries and the Council of State. Frequently, it takes six to 24 months to gain state approval for legitimate institutionalisation. The Giacometti Foundation is an example. The Venet Foundation is domiciled in the USA, although the collection is on display in southern France.

„Fondation de France“

Today, many foundations with a smaller basis or foundations with insufficient capital

are absorbed by the *Fondation de France*. It unites 808 foundations and 100,000 organisations underneath its roof. The areas of environment and healthcare encompass around 150,000 projects. The organisation is typical for France, which continues to be very centralised.

Fonds de dotation

The *Fonds de dotation* has existed since 2008. This endowment fund gives the heirs an exemption from the inheritance tax under certain conditions and resembles an association with its own management. Like the artist Jean-Jacques Lebel for example, son of the collector Robert Lebel, who founded his *Fonds de dotation* in 2013. The administrative board of the *Fonds* consists of the artist and his son as well as six administrators: Laurence Bertrand Dorléac, Blandine Chavanne, Philippe Dagen, Laurent Le Bon, Jean de Loisy, Alfred Pacquement. Since 2014 the *Fonds de dotation* of Jean-Jacques Lebel has been accommodated at the Musée de Beaux-Arts de Nantes for five years.

The digital preparation of a legacy, the transparency and accessibility for art historical research are conditions for successful legacy administration. Today, artists secure their obituaries through donations and long-term loans to institutions. However, the institutional visibility affects only one per cent of the most prominent artists, who have established themselves on the market and in exhibitions.

The current speculative market is based on a class of buyers, whose main focus is on assets that preserve value. In the background, the international capital market plays a huge role, searching for assets, which not only constitute an equivalent value but also give hope for an appreciation in value.

Art market

Why are there increasingly more galleries today that take care of legacies? How can the increasing orientation of the contemporary market towards historical artist positions

be explained? Since 2008 the French art market has been subject to a crisis, which has led to a preference for publicly well-known artists on the secondary market, who represent a relatively secure market value. The gallery as a shop window to the outside world is an interface between artists, heirs, institutions and collectors. It embodies a market dynamic with the goal of increasing its visibility, by means of a strategically targeted positioning of works in important public and private collections and international exhibitions and auctions. Here, galleries and artists represent the same interest: optimising the value and the sale of a work. The new evaluation and weighting of historical positions is however a costly long-term project, which requires the artists to have financial capital at their disposal. The public purse is currently empty, the state is increasingly no longer a customer. The market – in particular the mega galleries as blockbusters – frequently takes on initiatives today which were previously reserved for the state.

The deal with death

For a few years now, four fixed installation webcams have been filming the Artist Christian Boltanski in his Paris studio and will continue to do so until the end of his life. The recordings are broadcast directly in a grotto inside the „Museum of Modern Art“ (MoMA) in Tasmania and saved on DVD. The Australian collector, multimillionaire and gambler David Walsh paid Boltanski a monthly life annuity for this (sum unknown). Christian Boltanski's „final“ artwork will only attain a market value after his death, as only then can it be exhibited or marketed. Boltanski thematises here his obsession with death and remembrance, the passing of time and with the finiteness of life, in that he elevates an excerpt from his life into a work of art. For one thing, the legacy has an additional intellectual value, which lives on, on a personal level in the memory of partners, the witnesses of the artist, the heirs. The sym-

bolic level is preserved by museums, art historians, galleries, collectors, auction houses and publications, which, in the case of Alina Szapocznikow led to a rediscovery. But she is an exceptional case. The rediscovery of forgotten artists, their reappraisal and remembrance is welcome. However, this affects only a small number of artists and is contingent on times ahead allowing new focuses for contemporary history, interpretations, evaluations and academic insights.

Daniel Buren and Christian Boltanski are emblematic of our multimedia age, which on the one hand characterises an immaterial dimension and on the other contains a digital eternity. Here lies a chance give artistic heritage a new visibility, inexpensively and on a broad level.

Benno Werth, landscape sculpture, iron, bronze, 1967. Benno Werth legacy, RAK





Invitation to the *Galerie La Roue*, Paris for a standalone exhibition by Hubert Werden, 1959. Hubert Werden legacy, RAK

Bibliothèque Kandinsky

Didier Schulmann
Centre Pompidou, Paris, France

If you wish to understand the nature, the origin, the status and the significance of the artist archives of the Kandinsky Library, it is first necessary to take a slight detour through the history and geography of the archives and facilities.

The French system of archiving was established as a public sector service in order to conserve, manage and make publicly accessible archives built up by public authorities and institutions. The National Archives and the collections of the regional authorities, however, follow a proven tradition of taking on, even collecting, private archives which are primarily composed of documents written by politicians, diplomats or soldiers.

Recently, archives from private enterprises, associations, trade unions and other activists/socially engaged actors also found entry into an extension of the National Archive in Roubaix. They were named the AMT (*les archives du monde du travail* = The Archives of the World of Work). Some large national institutions, above all those with a cultural or educational focus, likewise brought their administrative archives into the National Archive, however they retained their "archives patrimoniales"; these are important and intellectually/academically very significant documents, to which belong the private documents of certain employees or former employees. This is the case for the *Ecole nationale supérieure*, the *Institut de France* and the *Collège de France*. In the National Archive there is also an entire series, F²¹, which is dedicated to the "fine arts" and con-

tains documents from institutions (museums, schools, universities, factories), as well as the order/purchase documents associated with the acquisition of artist archives from the respective responsible ministries. Among these are countless dossiers and drafts from artists. The French National Library (BnF) possesses notable manuscripts from important authors (e.g. Victor Hugo, Emile Zola, Gustave Flaubert, Marcel Proust) as well as private and/or professional documents written by prominent individuals (e.g. Louis Pasteur, Jules Isaac). As such, it is writers that are of most interest to the BnF; visual artists are more of an exception, such as in the «*Fonds Robert et Sonia Delaunay*» which was donated by Sonia Delaunay. A part of this legacy is stored and conserved by the department for manuscripts, another in the *Bibliothèque Kandinsky*. The very recent, expensive acquisition of the archives of theorist, writer and visual artist Guy Debord, however, reveals a new trend concerning the tasks and traditions of the BnF.

With regard to the history of art and the 20th century, artists archives are more often found in private, monographic structures (Archives Matisse, Archives Yves Klein, Fondation Jean Dubuffet), to which sometimes, but not always, art collections are attached. Fundamentally, this is the case with the state museums (Musée Picasso, Musée Zadkine, Musée Bourdelle). However, there are four institutions above all, whose core remit is the academic analysis and conservation of artist archives:

- The *Bibliothèque Littéraire Jacques Doucet* has collected entire estates and scattered individual pieces from Dadaist and surrealist artists and writers and continues to do so today.
- The *Institut Mémoire de l'Édition contemporaine* (a private establishment) possesses some artist's legacies (among others the archive of Otto Freundlich).
- The foundation of the *Archives de la Critique d'art* (an association) remains an indis-

pensable source for all writers, who have or had any kind of connection to art (critics, journalists, chroniclers, art theorists, art historians, lecturers), in addition to the publishers of art books and journals, galleries, art establishments and... artists.

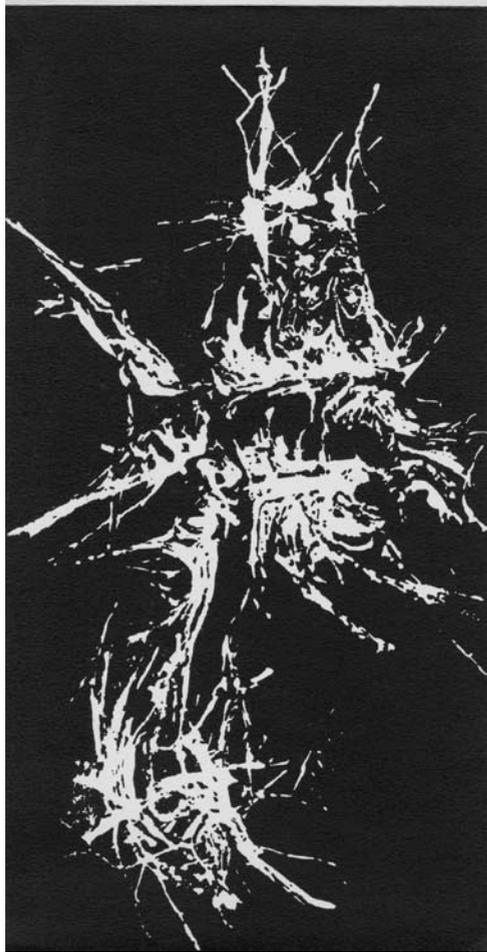
– And last but not least the *Bibliothèque Kandinsky*.

The BK is the only resource centre for contemporary and modern art, whose offering of documentation of artistic heritage opens up the possibility of accessing the creative private sphere of artists. How did a function like this develop within the *Centre Pompidou*?

The Bibliothèque Kandinsky has only borne this name since October 2002. On the occasion of the reopening of the documentation department of the *Musée national d'art moderne*, following two years of renovation work, in the course of which the capacity of the reading room and its shelves were doubled (with the shelf space being filled down to the last metre in the meantime), the Director of the MNAM museum wanted a name for the department. It needed to be the name of an artist who was very present through donations and collections of their work; an artist of the avant-garde, who simultaneously worked as an art theorist themselves. The artist chosen was Vassily Kandinsky, whose archive had been integrated into the *Centre Pompidou* back in 1981, including the majority of his studio inventory: 1,600 pieces, including 150 paintings, which the artist's widow Nina had donated to the museum. This gift complemented the long-term inventories of the *Musée national d'art moderne* (of which much were already there before Kandinsky's work was transferred to the *Centre Pompidou*), in particular material from Robert and Sonia Delaunay, Jacques Lipchitz, Michel Larionov, Albert Gleizes, Jacques Villon and Raymond Duchamp-Villon. Little by little more was added with first the archive of Victor Brauner in 1986 and then that of Brancusi in 2001.

Werden

Galerie La Roue 16 rue Grégoire-de-Tours Paris 6 Odéon 46-70
du 2 au 16 avril 1959 vernissage le jeudi 2 avril de 18 à 21 heures



Invitation to the *Galerie La Roue*, Paris for an exhibition with works by Karl Fred Dahmen, Hanns Pastor and Hubert Werden, 1959. Hubert Werden legacy, RAK

In 2003, following the many fragmentary individual purchases of the studio holdings of André Breton, a fund was established, in which the individual pieces already bought and the objects in the possession of the general fund of the library (*Fonds Général de la bibliothèque*) could be combined.

All of these artists (with the exception of Victor Brauner) were born in the 19th century (between 1866 and 1896), and this had an influence on the form and features of their archives, in addition to that fact that they were all immigrants, who chose to live and work in France. Four common points characterise the existence of these four funds in the BK:

- a large pool of artwork is related to the artwork in the collections of the BK in the museum;
- their integration into the fund could be carried out thanks to generous donations (gifts or bequests) which were approved by the artist and/or their families;
- none of the funds are “standalone” (célibataire): they all communicate with one another thanks to correspondences exchanged, at least in a “twosome”.
- for all the archived manuscripts (correspondence, appointment calendars, theoretical texts, diaries, notebooks and drafts) there are documentary and family photos, libraries and magazines, which bear witness to the private sphere and intellectual environment of the artists.

So much for the funds and for the artists (and their networks), whose primary sources can only be researched in their entirety by coming to the Centre Pompidou, into the reading room of the Kandinsky Library.

But as these significant and comprehensive primary sources came into the *Musée national d'art moderne* between 1970 and 1980, the question of the collections, how to handle them and their public accessibility was not posed: this material was seen as purely documentary in nature and was at best used as a reference for selective or chronological audits and for the authentication of artwork. Many artist's libraries were added to the general pool of printed material and thus lost their identities (e.g. those of Surville and Larionov): today these books

have regained their original meaning, either as a testimony of their age or because of their dedications.

A double movement between 1995–2000 established a paradigm shift which resulted in this material being evaluated in more detail from an archival perspective, beyond their purely documentary value:

- the development of international university research, based on the academic methods of research and investigation of the material, inspired by historiography and other humanitarian disciplines; this includes the processes for reevaluation and academic assessments, which are presented in corresponding publications and in colloquia;
- the increasing recourse to material archived in public museums for the explanation of artwork and for the visualisation of respective contextual references.

This new context facilitated the archival consideration of the collections of a younger generation of artists, some of whom are still alive. For five years, these collections, the nature of which is very similar to the legacies of their predecessors, have massively contributed to the research and design, for example, of art exhibitions (*expography*). They are valuable sources that explain the artistic production of the avant-garde between 1960 and 2000: e.g. the archive of Guy de Cointet (1934–1983, one of the – French – creators of Californian performance art), that of Jean Dewasne (1921–1999, one of the creators of abstract op-art, which arose from the strong, rationalising break with “lyrical abstraction”), that of Hervé Fischer (born 1941, creator of sociological art and one of the really big activists within the *mail art* movement), that of Isidore Isou (1925–2007, founder of the *lettrist* movement), that of Aurélie Nemours (1910–2005, pioneer of geometric abstraction, who synthesised the *allover* and research into colour) and

that of Philippe Thomas (1951–1995, a French concept artist and founder of fictionalism and the agency “*readymades belong to everyone*”).

But the BK also accepts archives from other creative minds: from architects and designers, art dealers, gallerists, authors of journals, art publishers and book dealers and, above all, art photographers. Among these are 250,000 glass plates from the *Fonds Marc Vaux*, the *Fonds Jacqueline Hyde* and recently the photo archive of Harry Shunk & Janos Kender, the *Fonds Véra Cardot-Pierre Joly*, the *Fonds Sottsass*; all these increase the significance of the works and the artists themselves in equal measure. For art criticism, such collections of photographs are a serial instrument of analysis, explanation and the distribution of works, especially, if it is not only the prints being stored, but also the negatives and the contacts. They reveal the indispensable dialogue between architecture, designers and visual artists with the photographers, who photograph the works in order to distribute them further.

'Prospects for the future' – die Nachlassversorgung aus Künstlersicht

Frank Michael Zeidler

Deutscher Künstlerbund (Association of German Artists), Berlin

Mr Schütz, Ladies and Gentlemen,
Esteemed speakers,

May I first thank you for granting me the opportunity to speak here today. Artists are typically known for expressing themselves through their work and less for speaking about conservation or archival matters. Yet when it comes to protecting our heritage, which is what we are speaking about here today in this symposium, things look a little different. I want to try and outline in just a few words the problems facing our artists or, to put it another way, some issues we can no longer ignore.

In 2012, I set up a symposium in Berlin on behalf of the Deutscher Künstlerbund on the subject of artists' estates. The event, which was held in the Berlinische Galerie, was fully booked; more than 250 attendees, most of them colleagues and their families, sat tightly packed together in the hall, many hundred having tried to register. I mention this because it appears to me that the event on the subject of 'artists' estates served as an important and, at the same time, stark reminder of a problem affecting myself and fellow artists that is heading inexorably and rapidly for us, but which has, in the past, been sadly and all too often ignored by many.

I am not overstating it when I say that, over the next few years, we will be facing a deluge of artists' legacies because the studios, the profession and art education are being managed much more professionally than in earlier times such as the 1950s and 60s. The holdings of studios alone are already extensive and, to a large extent, exceptionally well organised. It is not hard to imagine that,

purely in terms of statistics, the number of fonds will increase exponentially in the near future. Not when you consider the number of academies that every year churn out several hundred graduates, and have continued to do so over decades. All of these fellow artists are taking part in the 'exhibition merry-go-round' and thus the production of art. It is worth noting, for example, that between the years 1991 and 2014 alone, the number of fine artists insured by the KSK (German Artists' Social Security Fund) grew from 18,700 to 63,000. Whilst the KSK's figures do not necessarily reflect solely professional work, the growth in this area alone is indicative of a significant increase. These rising numbers tell a similar story about the students at academies of the Federal Republic of Germany in our federal education system and the vast number of exhibitions in galleries, institutes and museums. Added to this is the fact that the dawn of new artistic media has further accelerated and expanded the variety, handling and generous use of all kinds of materials. All of this raises the question of space for the artists' legacies, or fonds. Fonds need space. Not only do they require private space, they also eventually need publicly funded space.

With regard to the management of fonds, it is worth noting that there is a widely-held and very much mistaken belief that the legacies of anyone who has enjoyed some degree of success in the art market and on the exhibition merry-go-round have already been secured. It is important to me to point out that this is completely untrue and misjudged by many who contribute to the debate on the problem of artists' estates. As a fellow artist, I can quote countless examples of artists and their circumstances, and I can tell you that many of those affected have no space and no provisions for their estates. As honourable and right it may be to want to secure these legacies, let us not forget that managing fonds costs time, energy and money. Many family members simply can-



Theo Lambertin with his colleagues Peter Pick and Dietmar Schneider (from left to right) in Cologne, 2010. Schneider was the publisher of *Kölner Skizzen*, art agent, friend and sponsor to Theo Lambertin. Photo: Christiane Schneider. Theo Lambertin legacy, RAK

not afford to store the oeuvre of a deceased artist however much they may wish to do so for a number of reasons. The perceived value of the works on the art market alone is no reliable guarantee that there is sufficient money available to maintain a legacy. Whilst I may be repeating myself here, there is an urgent need to keep bringing up these unpleasant examples because many gallery owners and museum directors continue to labour under the delusion that a presence on the market ensures the safeguarding of any possible estate.

Today, in light of the increasing professionalism of the industry, the debate on legacies and the parties concerned requires a different approach than that taken in earlier decades and centuries, when the concept – propounded by the Renaissance – of the artist as a genius or demi-god would not have

permitted discussion on such commonplace topics as a legacy or archiving with the artist him or herself. I am glad of my role in raising the subject of legacies and instigating this debate on behalf of the Deutscher Künstlerbund; my telephone has been ringing off the hook ever since the symposium. When they call me, colleagues often say, 'Mr Zeidler, you can put yourself in my place – you yourself are also affected.'

And this represents the first step in tackling the problem; if we want to talk about preserving artists' legacies. I'm talking here about legacies that my colleagues are dealing with today and will have to deal with in the future; I am not talking about cases from the depths of art history which are virtually anonymous today. I am not talking about resolved and secured cases from art history. I am not talking about cases that merit re-

searching with considerable emotional detachment; I am speaking about legacies and the parties concerned, about the misfortune suffered by the artists' families, about serious deficits in the securing of valuable evidence of contemporary art history. Empathy is a key to understanding the problem if we want to approach this subject of artists' legacies constructively and head on. I know how these matters might well be dealt with by outsiders, curators, museum staff, archivists, gallery owners and remote family members: From a social, psychological and even an art perspective, these people will always be third parties, always outsiders – essentially 'exploiters' in the best sense of the word. For people in this position, it will always be difficult to convince living artists to take steps that could mean sorting, paring down and perhaps even 'discarding' their work. This group will always find it hard to say to artists: 'reduce yourself'. Even in regard to day-to-day work, this is absurd, and in regard to one's own estate, this is a task for the artist community alone. It can only be performed by the artist community. I shouldn't have to repeat that this doesn't always happen.

But how should one go about this?

In the current legacy debate, the magic word is 'core oeuvre'. The task is to pare down the works to a core body to ensure that the oeuvre can be appropriately secured and preserved for posterity. An oeuvre that is liberated from seemingly superfluous sketches and unfinished pieces; a selection that gives a good representation of the core artistic message of the artist's life's work. At first glance, this seems logical, appealing and sensible, but when would be the right time to do this? Those wishing to set about the task are still alive, still working, still searching; taking pleasure in the creative process! These artists see their work as a daily elixir of life. Those invited to compile a core oeuvre need breadth and exuberance in their artistic creativity; their sense of

identity potentially making them unwilling to even consider self-limitation. Nonetheless, we would all do well to take the prospect of a core oeuvre seriously and as a suggestion that merits support.

The arrangement, inception, establishment and maintenance of an estate is a serious undertaking in and of itself.

Managing an estate is difficult for archivists, almost unmanageable for artists and, for family members, often an insurmountable problem – this is something we must all learn to deal with. The problem of estates, however, can also be a useful one: As an intellectual undertaking, it provides a window into ourselves. We must, in due time, learn to keep the idea of heritage, our legacy, in mind, which itself should help us to focus more on the essentials. It is clear that this should begin right at the start, at the academies, but I sadly see very little evidence at the present time of many efforts being made in this direction.

Preparing the body of work that we will leave as our legacy is a process of self-discovery and cleansing: However, it is precisely this emphasis on the 'self' that precludes the drawing up of any form of practical tips or guidelines, however much this might be desired. When it comes to putting together a definitive body of work, there are no hard and fast rules. Estates will always be an individual problem, just as the work of an artist is the broadest expression of an individual's confrontation with existential questions. With regard to one's own estate, what matters is enlightenment; the perennial catalyst for reflection.

And even more important: personal interaction. The most we can strive for is to invite discussion among the artist community, specialists and, ultimately, within society. There are unlikely to be any generalised solutions; the lives, working practices and social idiosyncrasies of the protagonists are simply too

diverse and, for the most part, too unique for this. Of paramount importance is both the social and individual discourse about focusing on the artist's message.

And as an affected artist, I must allow issues to be discussed that I may find uncomfortable, I must be prepared to talk about matters that are alien to me and may cause anxiety for me. I must be able to imagine the time after my death and think about death without it suffocating me. Besides the social discourse that is taking place here and now, there is also call for a personal discussion as there is, in practice, always something intimate about working on an estate; after all, work on an estate always takes place, initially at least, in the enclosed space of the private individual.

I don't need to tell you, as experts in the field, that there is always an element of interpretation involved in the sorting process. Each omission is an act of moulding and weighting – and who could be better qualified to do that than the creator him or herself? Historians know only too well that sorting by third parties always runs the risk of historical misrepresentation. Sorting also always implies reinterpretation.

No doubt many will now interrupt me and say, yes but I know artists who are completely incapable of organising their estate, never mind getting themselves and their work in order: 'These artists need a sober view from outside.' There's no question that such cases exist. If the artist is unable to manage the task of sorting on their own, it must be worked through in a dialogue. All of us have a duty to talk about this and we, as artists, have a responsibility to let the discussion happen. Here too, we can see clearly that it is not possible to overgeneralise contemporary, professional work with estates; it is not anonymous work nor work that anyone can do 'on the side'. This type of work cannot be learnt in passing in an evening seminar.

Can I just state, here and now, that my clear preference is for a government-supported advisory on artists' estates which, like the work done by Stiftung Kunstfonds, is organised by and on behalf of artists. This foundation is a shining example of competence and performance; of just what can be achieved when you leave things to the artists themselves. Despite the considerable scepticism that initially surrounded this form of organisation, it has admittedly proven itself among the public and politicians, not least because this body is best placed to empathise with the artists' situation and has the requisite awareness of artistic working methods. This is also apparent from the archive for artists' estates in Brauweiler near Puhlheim, which is attached to the foundation and which we can visit afterwards.

But back to the issue of estates: Even when we have decided on our legacy and have completed all the sorting and arranging, the oeuvre will still follow its own path. This is something we also have to learn to deal with, something we have to accept; that things will be reformulated, arranged and sorted, and we will not be able to discuss the problem of lifetime and posthumous estates in sufficient depth if society refuses to talk about dealing with death. A society that is incapable of holding a discussion about matters concerning death will fail when faced with the matter of handling artists' estates. Of what use to us is knowledge of the methodology of an archive in a youth-obsessed society that thumbs its nose at history and anything to do with museums? What point is there in holding an expert debate on artists' estates if society as a whole, as a result of a lack of education, is incapable of securing the future of our cultural heritage. A society that is drowning in a mania of individualism doesn't have to bequeath anything to anyone because the community will not want to read the signs. In this context, legacies will purely become something that people can exploit for their own personal interests.



Storer room containing the legacy of Theo Lambertin. Photographer unknown. Theo Lambertin legacy, RAK

If we only ever focus on ourselves, estates are generally uninteresting unless you want to exploit them for your own ego. Work with estates requires a willingness to engage in a cultural debate, a readiness, driven by a sense of public-spiritedness, to discuss cultural and existential questions.

In its truest form, art today, and I hope also in the future, always provides a bridge to an understanding of human existence: If these questions are no longer asked or given the light of day, and pecuniary value is all that matters; if it's more about entertainment and value creation, then there's no need for me to manage any estates, nor is there any need for us to compile any bodies of work in the first place.

It is only the desire for a shared intensive discussion about all these matters that also unites us in the task of preservation. Simply

preserving an estate with a view to ticking boxes and earning as much money as possible is plainly not enough. For if we treat estates purely as a material problem, in the sense of generating profits and riches for the art market, if we only view estates with dollar signs in our eyes, then we are approaching the debate from entirely the wrong angle.

This returns us to the unsecured estates mentioned back at the beginning: all the protagonists on the art market who were once able to show their works, whose works were once important, and whose estates cannot be preserved due to a lack of funds. If we are discussing artists' estates, then we need to talk about cultural values outside of mercantile interests. We must be willing to see the artists' messages of yore as part of a whole, and must be willing to see artists' estates as a comment on our existence. If we consider legacies to be purely a material

burden, we will similarly fail and the debate on archives and art storage facilities will continue ad absurdum.

So what needs to be done? The first task has to be to record the life's work of an artist, to commemorate and categorise achievements that exist for a period of time.

Of course, in some cases, it will also be necessary to make unpleasant decisions; we all, even the best archivists, have to learn to accept that sometimes things will cease to exist. Works of art will also disappear. They will disappear as a result of private concerns, because it costs money to preserve them, because the sentimental or even the material value is not recognised or because the artists are not respected within their private circle. They will disappear because a different fate has been decided for the artworks than what they deserve. All of these forgotten artefacts will not be preserved in the future. They will simply cease to exist.

However much effort may be put into artists' estates, this is also the fate of human testimonies and their perpetuation. However, the question that we artists must ask ourselves is, do we have a right to take part in this perpetuation; if so, how should it be organised, and if not, how do I, as someone directly affected, deal with that? There are certainly many examples of artists who, even during their lifetime, have had to face the fact that they do not belong to those whose legacy is assured.

Despite all the unknowns, what we can say today with certainty is that the liberal thinking that is, or rather, that can be formulated in the artistic works of today is, without doubt, worth preserving in the future.

Given that the title of this talk is 'Prospects for the future', I leave you with this: Despite all the criticism of volume, despite the burdensome mountains of material, despite the

desire and calls for core oeuvres, and the demands of artists to bring their work in order, one thing is certain: However the future may turn out, our artists deserve their collective statements to be preserved in this future, as a whole and as an individual testimony, and it is up to each and every one of us to make sure this happens.

But who will be responsible for making all the decisions and for ensuring the future preservation of the works? First things first – and I'm sure we're all in agreement on this – the responsibility rests with me, as the creator of the work, and it is up to me to decide what should survive and what should not. Each of us should be under no illusions that this in itself does not offer any guarantees; however, alongside my own decisions on what to preserve, the community will also have to decide. And they must actively want to take responsibility, they must speak out for it and act accordingly.

The more intensive the dialogue, the more intensive the discussion on the value of art, the more profound the results. Let us ensure that we preserve the artefacts that paint a substantive picture of the richness of our age, artefacts that tell of a spiritual diversity and not only of pecuniary success stories such as the diamond-encrusted skull of Damien Hurst. Our age is richer than the mainstream or the material excesses of the art market would have us believe.

Unfortunately however, it is easy to fool ourselves into seeing success only in terms of national and international market success and presence. Given the diversity of individual identities and localities, it will be extremely important in the future to establish regional archives and collections. In the context of globalisation in particular, regional identities are at risk of being left behind. It would, however, be mistaken to believe in the decreasing relevance of local identities within a multi-cultural society. Museums will

not be the archives of the future; regional archives will have to preserve our common cultural heritage. This will, primarily, need to be determined by the experts, the artists themselves; the task then will be to convince the responsible politicians to stand up for the type of concepts that we have been able to witness with Stiftung Kunstfonds. The task will also have to be to ensure that the value of art is discussed even more intensively within society. In this sense, I am extremely relieved by the broadly increasing focus on artists' estates. Not least because this debate could prove to be catalyst for a more thorough and critical analysis of art and its significance, its social significance and, ultimately, its substance. The onus is on us to demonstrate that art is not only an economic factor and just another item on the political agenda.

If we move past a debate about estates and enter into an existential confrontation with and about art, then we could do justice to something that has been the pride of our nation of culture for centuries: Art has always also been an elixir of life, an inspiration, a signpost and a utopia to stimulate forward-looking discourse. Art has always provided for discussions that both divided and brought people together again. Artists' estates have the potential to achieve all this in a way that transcends time.

For me personally, the most important aspect of this debate, besides all the individual, practical and cultural issues, is the recurring theme of the need for tolerance among each and every one of us involved in the cultural heritage debate, permitting the messages of different artists to coexist as equal and uncontested.

Thank you.

Decorative header on a print sample of the magazine
La Revue Moderne illustrée des Arts et de la Vie, 1956.
 Helmut Lankhorst legacy, RAK

20.1.56



La Revue Moderne

illustrée
des Arts et de la Vie

Autrefois : Revue du Bien dans la Vie et dans l'Art
FONDÉE EN 1901
Récompense de la Société Nationale d'Encouragement au Bien (1903)
Prix Audiffred, de l'Institut de France (1906)

PARIS - 88, Rue Saint-Denis (1^{er}) - PARIS

SERVICE ÉTRANGER

Le 20 Janvier 1956

DUSSELDORF NOEL

Helmut LANKHORST

C'est un ancien officier de Marine et naturellement son thème préféré est la mer, les ports, les navires. Il les voit avec son esprit particulier, une optique où la fantaisie, la sentimentalité, le réalisme et le surréalisme ont chacun leur part.

Elève d'académie à Munich, il s'est libéré des doctrines. On le trouve présent dans de nombreuses expositions, en Allemagne, aux U.S.A. avec même un prix du Comité Olympique d'Helsinki en 1951.

Partout Helmut LANKHORST a su imposer une personnalité inhabituelle et son dernier envoi, à Dusseldorf (Schepperhafen et Kleiner Halfen) témoigne de la vigueur et de l'originalité d'un des plus attractifs des peintres allemands de notre époque.

Germain DEZEAUX.

incl. Orig. Pappier
 Si vous envisagez l'illustration de cette étude, il nous faut établir des clichés typographiques sur métal d'après les photographies que vous nous confierez. Ces clichés vous seront cédés et remis après tirage au prix de 2400 francs l'un et resteront votre propriété pour d'autres usages.

**Federal Association of Artistic Heritage
(Bundesverband Künstlernachlässe – BKN)
A merger of institutions preserving artistic
heritage in Germany**

Gora Jain

Forum for Artistic Heritage Hamburg (Forum
für Künstlernachlässe Hamburg)

Good concepts and proven formats for dealing with artistic heritage have existed for some time. I would thus like to highlight some thoughts that are relevant for Germany concerning the necessity and significance of the Federal Association of Artistic Heritage, namely thinking about the subject of artistic heritage across all of Germany with a view to cross-linking the regional and supraregional heritage initiatives. From the beginning, options for a Germany-wide solution were incorporated into several artistic heritage conservation concepts (amongst others, in Hamburg and Mannheim), which are being implemented under consideration of regional and state-specific conditions. In fact, the debate should move towards the discussion of sustainable perspectives for institutions preserving artistic heritage, involving, in first instance, cultural-political representatives at the federal and state level.

The founding of a “Federal Association of Artistic Heritage” (BKN) in 2017 was intended to give these issues a concrete form. The central question here remains this: How can a Germany-wide solution for sustainable and comprehensive conservation of artistic heritage be achieved?

The number of cultural-political and state-specific conditions which need to be observed here will quickly and significantly increase, something which becomes evident from the following three aspects alone:

1. the overall structure of a federal republic composed of 16 states, containing both city states (e.g. Hamburg) and territorial states (e.g. NRW),

2. the heterogeneous structure of the artistic landscape with a correspondingly well-de-

finied artistic diversity, which must unequivocally be taken into consideration,

3. the limited financial possibilities of the cultural budget and the respective credit limits of the individual German states.

These three significant issues alone cannot be thought through by any one individual, they are best addressed in a network of interested parties. That said, I would like to talk about the current status of the Federal Association of Artistic Heritage (BKN).

The need for a federal association for networking existing regional and supraregional heritage initiatives as well as those under development has long been evident. Based on the many years of experience accumulated by certain initiatives and their increasing interconnectivity this thought has for some years been taking shape during various conferences and symposia. Within the scope of the OPEN FORUM of the Federal Association of Artists (Bundesverband Bildender Künstlerinnen und Künstler – BBK) conference “Anlass: Nachlass” in December 2015 in the Academy of Art in Berlin, the intention of founding a Federal Association for Artistic Heritage was stated in public for the first time. From the very beginning the BBK approached the topic in an open and cooperative way and advanced the exchange of ideas. It is the BBK’s clientele who are particularly likely to be interested in a Germany-wide solution for the issue of artistic heritage and who above all can give valuable input.

The intent of founding a Federal Association was resolutely pursued, whereby the “Forum for Artistic Heritage Hamburg”, “Artistic Heritage Mannheim” (Künstlernachlässe Mannheim) and “Privately Held Artistic Heritage in the State of Brandenburg” (Private Künstlernachlässe im Land Brandenburg) emerged as initiators. They were driven by their actions and knowledge concerning the considerable interest of various heritage archives and associations as well as private initiatives, distributed across the entirety of



Tremezza von Brentano, self-portrait, charcoal, 55 x 50 cm, 1982. Tremezza von Brentano lifetime legacy, RAK. VG Bild-Kunst, Bonn 2018

Germany: from Schleswig-Holstein to Bavaria, from North Rhine Westphalia to Berlin, or considered diagonally, from Bremen to Saxony and Mecklenburg to the Saarland. In the meantime, the discourse has arrived in all German states. As a consequence, at a

federal level the subject has been incorporated into the agenda of the Culture Minister’s Conference (KMK).

The Association can be seen as a non-partisan, democratically organised umbrella

organisation. It represents the cultural-political concerns of currently active and future artistic heritage initiatives.

Consequently, the range of those who have been addressed and those yet to be spoken to with regard to membership is wide. In some places, institutional facilities are still not to be found. As a consequence, the need and existing potential must be further sounded out. In addition, the existing institutions pursue a variety of focuses, which can constructively complement one another, also presenting a potential that is yet to be determined. Besides, we must not forget the many storage facilities distributed across Germany, where valuable cultural assets (i.e. art and written work from the field of visual arts) still await discovery. These can be found:

- with trustees of individual legacies
- in established artistic heritage initiatives and associations
- in heritage foundations
- in art associations
- in Germany's regional artists associations
- in art colleges
- in archives with various focuses
- in libraries
- and of course in museums, which are constantly confronted with admission requests, at times accommodating numerous legacies but without being able to perform this function as part of their main area of activity.

How can the diversity of the artistic landscape be preserved and made visible? This central question is connected to several of the BKN's goals. The hitherto lesser known and seldom utilised value of regional artistic heritage as a source for writing cultural and artistic history must be recognised on a federal and state level in German political and administrative affairs, as in uninformed circles "regional" is also readily confused with "parochial". Happily, numerous contributions throughout the course of the symposium have once again refuted this error and

shown how quickly regional positions can take on national relevance and national positions, international relevance.

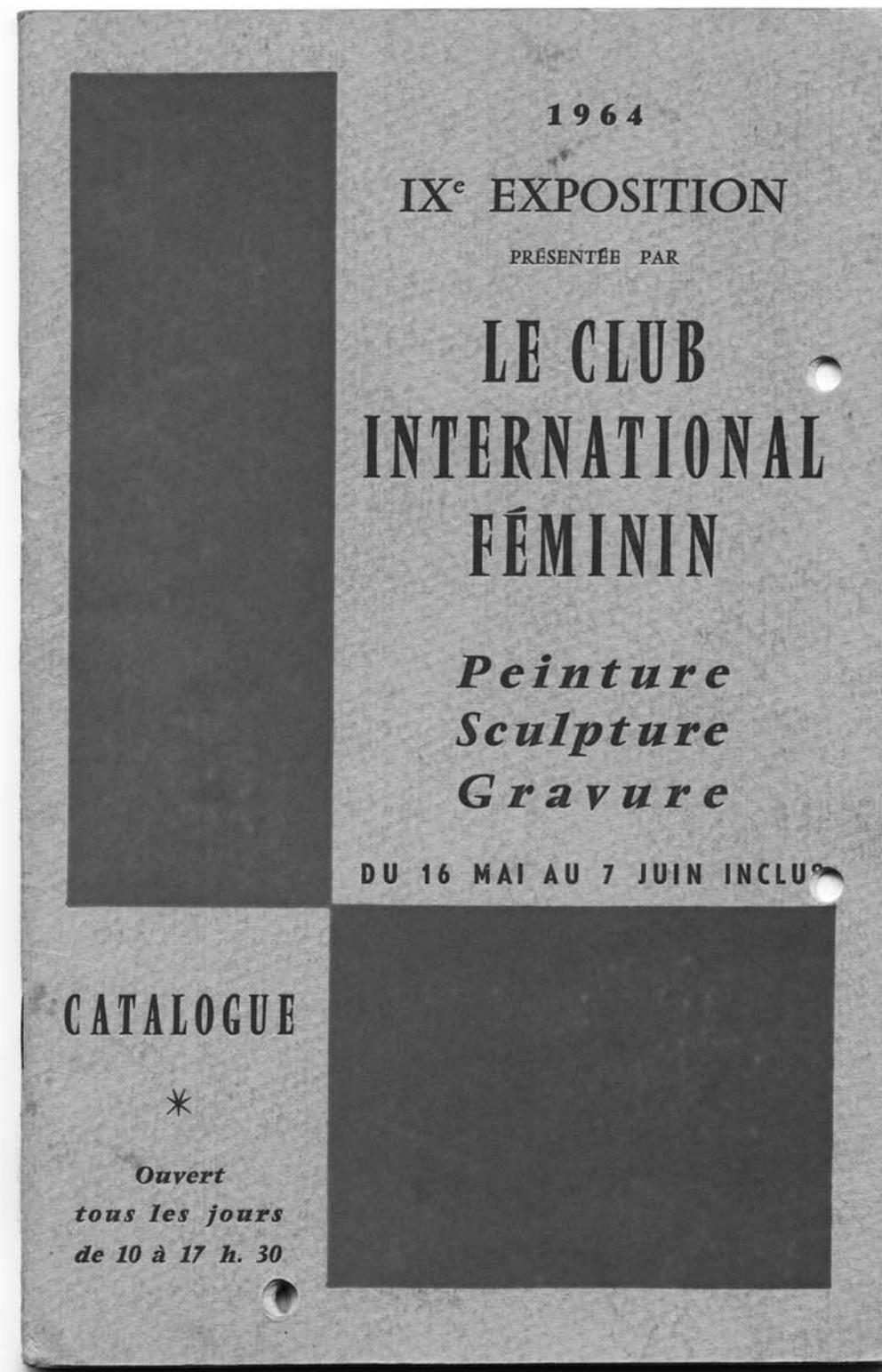
As such, the new network should enable specialist exchange between regionally engaged artistic heritage initiatives across all of Germany. This combination of previously lone forces as a common interest group strengthens the public visibility of the issue as well as the effective coordination of common tasks. Hereby the new network incorporates infrastructure from research, archiving, exhibition operations and trade in art.

These outlined objectives open up numerous areas of activity, for which the Federal Association would like to advocate and/or provide support for corresponding initiatives: This encompasses the recognition of regional artistic heritage as a national cultural asset, the integration of artistic heritage initiatives in the cultural strategy of every German state, the associated public promotion of the advisory, coordinating and research functions of the artistic heritage initiatives and lastly the protection of an original core collection in public core collection warehouses at the state level across all of Germany, as well as its public accessibility, both material and virtual.

Likewise consultation opportunities should be available to private legacy holders and artists. And last but not least on the extensive agenda is the sophisticated cooperation and networking between artistic heritage initiatives across Germany, eventually also collective international cooperation and networking.

We are all the more pleased that a forum was also offered at this conference for the advancement of this work. Therefore, we would like to invite once again today all those interested to get in touch with us and to take part in the "Federal Association of Artistic Heritage"!

Catalogue for the 9th exhibition of the *Club international féminin* in Paris, 1969, Margret Schriefers-Imhof legacy, RAK



Inventory list

Rheinisches Archiv für Künstlernachlässe

Version: December, 2017

Ackeren, Carl van

1906 Cologne – 1978 Meckenheim-Merl, Sculptor

Ackermann, Karl

1898 Düsseldorf – 1938 Düsseldorf, Architect

Ackermann, Otto

1872 Berlin – 1953 Düsseldorf, Painter

Andernach, Roland Edmund

1897 Beuel – 1960 Neuß, Set Designer, Painter

Auer, Magda Felizitas

1902 Cologne – 1990 Farchant, Painter

Bardenheuer, Herbert

1949 Eschweiler – 2007 Aachen, Painter, Photographer

Batz, Eugen

1905 Velbert – 1986 Wuppertal, Painter, Photographer

Bayrle, Alf

1900 Biberach – 1982 Rothalmünster, Painter

Böttger, Herbert

1898 Krefeld – 1954 Büderich, Painter

Boffin, Hans

1917 Berlin – 1997 Hürth, Sculptor, Architecture Modeler

Bonato, Victor

1934 Cologne, Painter, Object Artist, lives in Niederkassel

Brentano, Tremezza von

1942 Innsbruck/Austria, Painter, lives in Cologne

Bretz, Julius

1870 Wiesbaden – 1953 Bad Honnef, Painter

Breuer, Leo

1893 Bonn – 1975 Bonn, Painter

Busley, Joseph

1888 Burglahr – 1970 Düsseldorf, Art Historian

Damke, Bernd

1939 Gräfendorf, Painter, Graphic Artist, lives in Berlin

Deutzmann, Willi

1897 Solingen – 1958 Solingen, Damascener, Painter, Graphic Artist

Dienz, Hermann

1891 Koblenz – 1980 Bonn, Painter

Dornbach, Hans

1885 Düsseldorf – 1952 Lippstadt, Painter

Dotterweich, Hans

1920 Bonn – 1988 Bonn, Painter

Engert, Ernst Moritz

1892 Yokohama/Japan – 1986 Löh, Silhouette Cutter, Graphic Artist

Ertel, Kurt Friedrich

1919 Landau – 1976 Gießen, Art Historian

Falken, Herbert

1932 Aachen, Painter, lives in Kreuzau

Fick, Wilhelm

1893 Cologne – 1967 Whitby/Canada, Painter

Fischer, Clemens

1918 Köln – 1992 Bonn, Painter, Draughtsman for Stained Glass Painting

Flamm, Albert

1823 Cologne – 1906 Düsseldorf, Painter

Gerber, Walter

1900 Groß-Felda – 1996 Leverkusen, Painter

Gilles, Barthel

1891 Rendsburg – 1977 Wees, Painter

Gottschalk, Ernst

1877 Düsseldorf – 1942 Düsseldorf, Sculptor

Gottwald, Alfred

1893 Tarnau/Silesia – 1971 Minden, Painter, Church Painter

Hamm, Heinrich

1889 Goch – 1968 Trier, Sculptor

Hecker, Peter

1884 Tünnich – 1971 Scheuren/Odenthal, Painter, Draughtsman f. Stained Glass Painting

Heyne, Maren

1941 Munich, Photographer, lives in Düsseldorf

Jansen, Arno

1938 Aachen, Photographer, lives in Cologne

Jovy-Nakatenus, Marianne

1906 Bonn – 1978 Meerbusch, Sculptor

Kamps, Heinrich

1896 Krefeld – 1954 Düsseldorf, Painter, Draughtsman f. Stained Glass Painting

Kaufmann, Herbert

1924 Cologne – 2011 Düsseldorf, Painter, Object Artist

Keyenburg, Hermann-Josef

1934 Essen – 2010 Mülheim an der Ruhr, Painter, Graphic Artist

Kliesing, Fritz

1891 Honnef – 1941 Bonn, Master Book Binder

Kohlschein, Hans

1879 Düsseldorf – 1948 Warburg, Painter

Kortenbach, Gertrud

1924 Solingen – 1960 Solingen, Sculptor

Kroh, Heinz

1881 Cologne – 1972 Dortmund, Painter, Illustrator

Kruchen, Julius

1845 Düsseldorf – 1912 Düsseldorf, Painter

Kruchen, Medardus

1876 Düsseldorf – 1957 Düsseldorf, Painter

Lahs, Curt

1893 Düsseldorf – 1958 Berlin, Painter

Lambertin, Theo

1949 Cologne – 2016 Berlin, Painter

Lammers, Egbert

1908 Krefeld – 1996 Waakirchen, Painter, Draughtsman f. Stained Glass Painting

Lankhorst, Helmut

1909 Mülheim an der Ruhr – 1979 Mülheim an der Ruhr, Painter

Leykauf, Fritz

1900 Düsseldorf – 1963 Düsseldorf, Architect

Macketanz, Ferdinand

1902 Wiegenfeld/Poznan – 1970 Laas/Italy, Painter

May, Heinz

1878 Düsseldorf – 1954 Düsseldorf, Painter

Marx, Elisabeth

1926 Bad Kreuznach, Painter, Object Artist, lives in Brühl

Marx, Karl

1929 Cologne – 2008 Cologne, Painter

Masuhr, Dieter

1938 Rosenberg/West Prussia – 2015 Berlin, Painter, Writer, Translator

May, Heinz

1878 Düsseldorf – 1954 Düsseldorf, Painter

Mender, Mark

1933 Munich, Photographer, lives in Oberhaching

Menser, Karl

1872 Cologne – 1929 Zürich, Sculptor

Oellers, Günther

1925 Linz am Rhein – 2011 Linz am Rhein, Sculptor

Oellers-Teuber, Edith

1923 Duisburg – 2015 Lohmar, Painter

Ophey, Walter

1882 Eupen – 1930 Düsseldorf, Painter

Paling, Richard

1901 Barmen – 1955 Wuppertal, Painter, Graphic Artist

Pastor, Hanns

1917 Jülich – 2009 Aachen, Painter, Sculptor

Peiner, Werner

1897 Düsseldorf – 1984 Leichlingen, Painter

Pehle, Albert

1874 Lippstadt – 1948 Düsseldorf, Sculptor

Peters, Hermann

1886 Gelsenkirchen – 1970 Gelsenkirchen, Painter, Graphic Artist

Petersen, Oswald

1903 Düsseldorf – 1992 Düsseldorf, Painter

Petersen, Walter

1862 Burg an der Wupper – 1950 Düsseldorf, Portrait Painter

Platte, Ewald

1894 Lüttringhausen – 1985 Opladen, Painter

Prigann, Herman

1942 Recklinghausen – 2008 Portals Nous/Spain, Painter, Object Artist

Prinz-Schulte, Eugen

1902 Oestrich/Rheingau – 1981 Königswinter, Painter, Commercial Illustrator

Rabasseda, Enric

1933 Barcelona/Spain – 2016 Wuppertal, Painter

Rath, Walther

1886 Hamm/Westphalia – 1935 Koblenz, Painter

Rave, Horst

1941 Bonn – 2009 Bonn, Painter, Sculptor

Reins, Arno

1921 Bad Godesberg – 1985 Bonn, Painter, Graphic Artist

Reusing, Fritz

1874 Cologne – 1956 Haan, Portrait Painter

Ris, Günter Ferdinand

1928 Leverkusen – 2005 Darmstadt, Sculptor, Painter

Ronig, Ludwig Egidius

1885 Cologne – 1959 Cologne, Painter, Draughtsman f. Stained Glass Painting

Royen, Peter

1923 Amsterdam/Netherlands – 2013 Düsseldorf, Painter

Rübsam, Jupp

1896 Düsseldorf – 1976 Hinsbeck, Sculptor, Painter

Sala, Annamaria

1930 Merano/Italy – 2013 Bonn, Musician, Concept Artist

Sala, Marzio

1925 Turin/Italy – 2009 Bonn, Theorist, Concept Artist

Schily-Koppers, Julia

1855 Borken/Westphalia – 1944 Parow, Painter

Schleuter, Ernst

1904 Cologne – 1943 Vitebsk/Belarus, Art Historian

Schmitz, Jean Paul

1899 Wesseling – 1970 Singen, Painter

Schneiders, Carl

1905 Aachen – 1975 Aachen, Painter

Schreiber, Richard

1904 Hindenburg/Upper Silesia – 1963 Düsseldorf, Painter

Schwermer, Gebhard

1930 Arnsberg – 2007 Konstanz, Painter, Illustrator

Schmidt-Bonn, Henriette

1873 Bonn – 1946 Willingshausen, Painter, Graphic Artist

Schmitz-Imhoff, Käthe

1893 Cologne – 1984 Cologne, Painter

Schriefers, Werner

1926 Dülken – 2003 Bonn, Painter

Schriefers-Imhof, Margret

1928 Wuppertal – 2014 Cologne, Textile Designer, Object Artist

Sier, Wolfgang

1955 Cologne – 2012 Cologne, Photographer

Stucke, Willy Maria

1909 Bonn – 1987 Bonn, Painter, Illustrator

Sundhaußen, Helmut

1935 Düsseldorf, Painter, Graphic Artist, lives in Düsseldorf and Tokyo

Swan, Douglas

1930 Connecticut/USA – 2000 Bonn, Painter

Tadeusz, Norbert

1940 Dortmund – 2011 Düsseldorf, Painter

Talaga, Valentin

1894 Rotthausen/Essen – 1941 Bonn, Painter

Tilgner, Leo

1892 Gelsenkirchen – 1971 Wetter an der Ruhr, Painter, Graphic Artist

Weber, Vincent

1902 Monschau – 1990 Frankfurt am Main, Painter

Weil, Manfred

1920 Cologne – 2015 Rheinbach, Painter

Wersebe-Hogrefe, Ingrid von

1920 Bonn – 2006 Bonn, Photographer

Werden, Hubert

1908 Eschweiler – 2005 Aachen, Painter

Werth, Benno

1929 Riesa – 2015 Aachen, Sculptor, Painter, Cityscape Designer

Werthmann, Friederich

1927 Barmen – 2018 Düsseldorf, Sculptor

Wilden, Egon

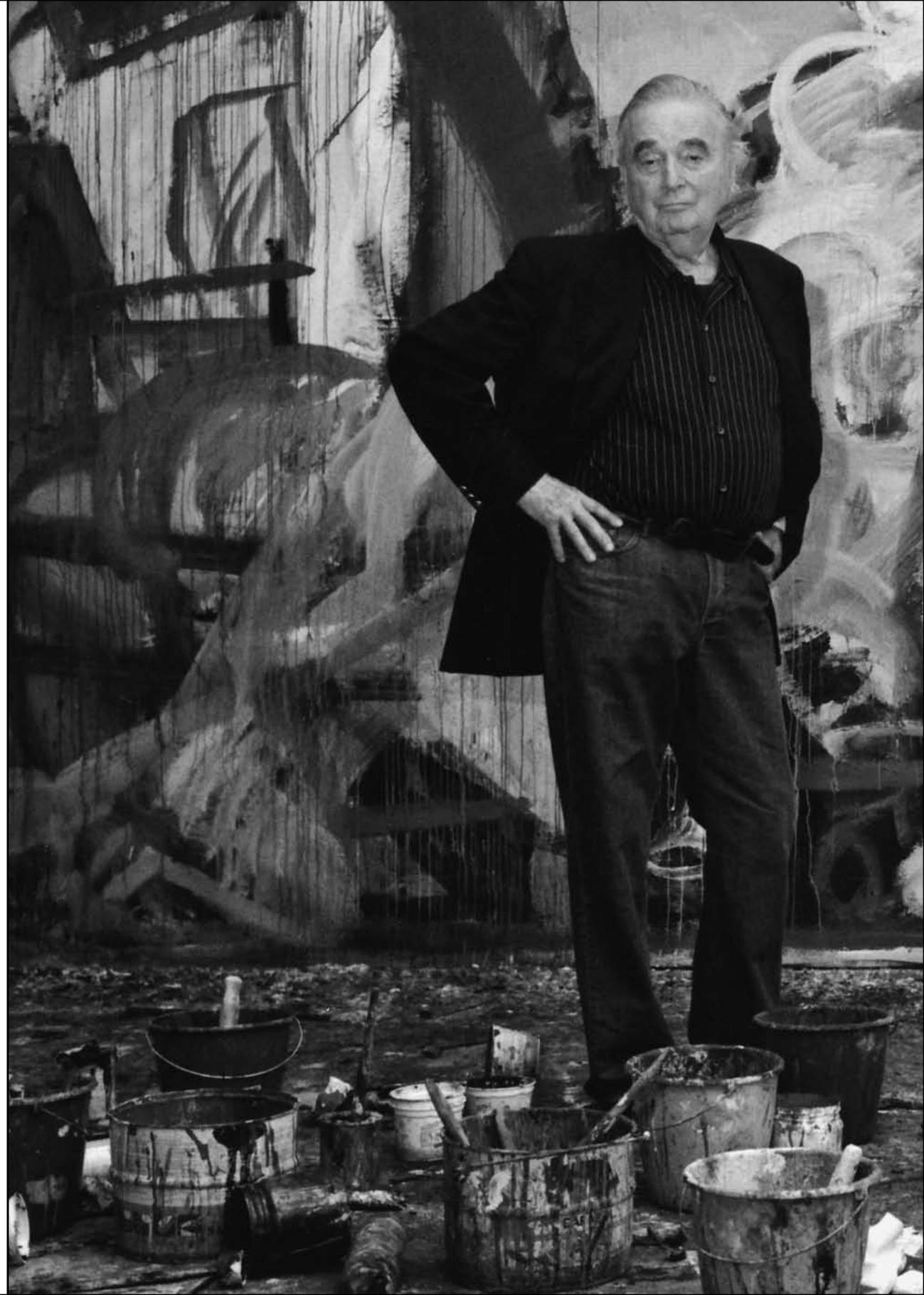
1894 Düsseldorf – 1931 Ahlen, Painter, Set Designer

Wille, Ernst

1916 Werne/Westphalia – 2005 Cologne, Painter

Wind, Gerhard

1928 Hamburg – 1992 Jávea/Spain, Painter, Graphic Artist



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Portrait photo of Käthe Schmitz-Imhoff (detail)
circa 1925. Photo: (attributed to) Elsbeth Gropp
Käthe Schmitz-Imhoff legacy, RAK

Page 129: Karl Marx in his studio, 2004.
Photo: Burkhard Maus. Karl Marx legacy, RAK

First page of a manuscript by Douglas Swan about his
encounters with Joseph Beuys, Brigitte Lohmeyer and
Richard Demarco (detail). Douglas Swan legacy, RAK

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and Demarco.

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