

Healing the Earth
50 Years of German-Mongolian
Friendship
29.06. – 08.09.2024



JAVKHLAN Ariunbold
OCHIRBOLD Ayurzana
BAATARZORIG Batjargal
MUNKHTSETSEG Batmunkh
Joseph Beuys
NOMIN Bold
Mariechen Danz
OTGONBAYAR Dashdorj
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GERELKHUU Ganbold
Melike Kara
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Slavs and Tatars
Thomas Stricker
GAN-ERDENE Tsend
Julian Westermann
TUGULDUR Yondonjamts

The extensive group exhibition *Healing the Earth* is a collaboration between Kunsthalle Düsseldorf, Chinggis Khaan National Museum in Ulaanbaatar and Arts & Media Project Management & Consulting NGO to mark 50 years of diplomatic relations between Germany and Mongolia. The ties between the two nations go back much further than 50 years, however. For example, young Mongolians were sent to study in Germany as far back as 1926. In Mongolia, Germany is still referred to as the country's "third neighbour", and more than one per cent of the population speaks German.

The point of departure for this exhibition is Joseph Beuys (1921-1986), who was born in the same year in which Outer Mongolia declared its independence. His work, whether in the form of "actions" or art, contains countless references to the history and cultures of Mongolia. Beuys recognised Western society's problematic use and management of natural resources at an early stage. He coined the term "Social Sculpture" to embody a way of thinking practised by people who, through language and creative actions, strive to transform and shape themselves and society – as a means and an opportunity to heal humanity, society and nature.

The exhibition *Joseph Beuys - Eine Innere Mongolei (An Inner Mongolia)*, hosted in the Kestner Gesellschaft in Hanover in 1990, was dedicated to this aspect of his work: "Genghis Khan and his companions, the shamans and actresses, are the protagonists of a utopian realm between East and West that Beuys evoked throughout his life in his drawings, 'actions' and sculptures" (Carl Haenlein, then director of the Kestner Gesellschaft).

Drawing on Joseph Beuys' early pioneering work, the project *Healing the Earth* builds a new bridge in the anniversary year of German-Mongolian friendship: between the culture of nomadic peoples (a culture they have practised for millennia and which is vital to their survival) and contemporary art. It is dedicated to the perspectives of different cultures and explores memories from the past. However, it also looks into the future, weaves new threads into an open network of relationships and opens up dialogues between different artistic approaches in order to explore the current state of the planet and possible ways of healing.

Theory and practice and art and politics should not be conceived of as separate systems that have chronically failed to understand each other since the start of the modern era. Instead, they should be understood as a continuum. Art represents the existence of and is witness to the invocation of forces that Western society has gradually forgotten since the advent of the modern era. However, the potential for summoning up of myths and archaic vitality persists; images of human figures and living creatures, homes, tents, mountains, landscapes and the heavens are at once primeval and contemporary.

The works by 18 contemporary artists that will be presented in the exhibition examine ways and means of questioning and challenging the current relationships and circumstances in the world. The web woven by the different works in diverse media may provide an opportunity to distance ourselves from the West's frequently arrogant attitude and to ask for other, liveable futures in new, unforeseen alliances: What kind of healing for which Earth?

JAVKHLAN Ariunbold

b. 1990 in Ulaanbaatar, MNG
2011–2018 Kunstakademie Münster,
Münster, GER
2020–2024 Kunsthochschule für Medien
Köln, Cologne, GER
Lives and works in Cologne &
Düsseldorf, GER

In her work, JAVKHLAN Ariunbold examines the fairy tales, myths and legends as well as the superstitions of Central Asian nomadic peoples, focusing on the stewardship of nature that is expressed in them. She explores Mongolian cattle breeders' intense connectedness with nature, situating it in the area of tension between nature and the ultra-modern technologies of Western society: due to their consumption of raw materials, these technologies are contributing to the destruction of many habitats.

Ariunbold is presenting two video works and a painting in the exhibition. The three-channel video work *Ovoo* (2024) focuses on traditional rituals and Mongolian beliefs in our capitalist age, while *A twelve years song* (2024) is concerned with the nomadic way of life and connectedness with nature in the age of capitalism.

Her paintings in the series *Yama & Chamunda* are based on traditional 18th and 19th-century Mongolian painting. Yama is a buffalo-headed god of death in the Gelug school of Tibetan Buddhism. He is usually portrayed as a wrathful deity, often with his consort, Chamunda.

OCHIRBOLD Ayurzana

b. 1976 in Sükhbaatar, MNG
Until 1998 Mongolian State University of
Arts and Culture, Ulaanbaatar, MNG
Lives and works in Ulaanbaatar, MNG

OCHIRBOLD Ayurzana is a steel sculptor who employs a wide variety of shapes and forms in his work. Since 2014, he has been exploring how society and human behaviour are changing in a globalised world. He questions how the current information overload is altering consciousness. This approach gives rise to socially critical works, which also reflect the desire for expanded consciousness and a connection to the spiritual dimension.

Ayurzana is presenting a new spatial installation in the Mongolian pavilion at this year's Venice Biennale. This installation is based on the Buddhist deities Citipati, who are portrayed as skeletons dancing wildly with their limbs intertwined in a halo of flames. They represent both the eternal dance of death and perfect awareness.

Jangar (2022), which draws on this work, is being presented in this exhibition. *Jangar* takes the form of a table with 44 feet in the shape of skulls: four with one (evil) eye, 16 with two (human) eyes and 24 with three eyes – wise eyes looking into the past, present and future.

BAATARZORIG Batjargal

b. 1983 in Ulaanbaatar, MNG
Until 2005 Mongolian State University of
Arts and Culture, Ulaanbaatar, MNG
Lives and works in Ulaanbaatar, MNG

In his artistic practice, BAATARZORIG Batjargal collects various traditional objects, such as nomadic heirlooms and metal decorations, which he uses as the substrates for his paintings. Like NOMIN Bold and GERELKHUU Ganbold, he studied the traditional Mongol Zurag style of painting and uses it to explore Mongolia's historical development over the last century. With the loss of traditional cultural heritage occupying a central place in his work, he scrutinises Mongolia's history together with our capitalist present. His portraits depict deities, saints and Mongolian nobles on the one hand, and famous contemporary figures on the other. The juxtaposition of traditional and contemporary motifs reveals a critique of our consumerist lifestyle and a questioning of current developments in Mongolian society.

In the exhibition, BAATARZORIG Batjargal is presenting the mixed-media installation *Alpha* (2019), as well as a new painting.

MUNKHTSETSEG Batmunkh

b. 1982 in Ulaanbaatar, MNG
 Until 2006 Mongolian State University of
 Arts and Culture, Ulaanbaatar, MNG
 Lives and works in Ulaanbaatar, MNG

In her work, MUNKHTSETSEG Batmunkh explores her own biography and her Mongolian roots, but also the human state of mind in the context of its connection with nature. She works with natural materials found in Mongolia, such as Mongolian felt, which is used to make yurts. She is presenting two works in the exhibition: the three-part series *Father, Mother, Me* (2015) and *Incubator* (2017).

Father, Mother, Me is dedicated to the bonds that exist within families and the love between parents and their child. The three pieces of clothing embroidered on felt represent her father, her mother and the artist herself.

An incubator usually ensures that premature babies can survive. By contrast, Batmunkh's *Incubator* is planted with grass. Tubes extending from the incubator allow viewers to inhale the air and breathe in the scent of grass and earth. In this manner, MUNKHTSETSEG Batmunkh draws attention to the need to protect and tend to the earth, instead of destroying it.

Joseph Beuys

b. 1921 in Krefeld, GER
 1946–1951 Kunstakademie Düsseldorf,
 Düsseldorf, GER
 † 1986 in Düsseldorf, GER

The works of Joseph Beuys reflect an intense sociopolitical and humanistic attitude, which in some cases also borders on the provocative. Beuys was a performance artist, a sculptor, a draughtsman and an art theorist. His influence on the development of art was and remains highly significant, and this makes him one of Germany's most well-known artists, although he was also one of the country's most controversial ones. He recognised quite early on Western society's problematic use and management of natural resources. He then expressed his criticism in his work, and he was also actively involved in Germany's new Green Party from the time it was established in 1980. Beuys came up with the idea of an "expanded conception of art" and developed the theory of "social sculpture". The latter views art as not being limited to a fixed or immobile object, but also as encompassing creative human thought and action, as well as a commitment to sustainability and cautious, well-thought-out behaviour.

His works also contain many different types of references to Mongolian culture and history. Using his complete body of work as a basis, the exhibition poses questions regarding possibilities and opportunities to heal the Earth and society.

NOMIN Bold

b. 1982 in Ulaanbaatar, MNG
 Until 2005 Mongolian State University of
 Arts and Culture, Ulaanbaatar, MNG
 Lives and works in Ulaanbaatar, MNG

NOMIN Bold's works are based on a view of death and mortality that is rooted in the Tibetan Buddhist tradition. She studied Mongol Zurag painting in Mongolia. This style of painting was developed in the early 20th century and is characterised by the depiction of secular, nationalist themes in a traditional mineral-paint-on-cotton medium.

At the same time, the artist searches for a cross-cultural tradition in symbols and pictorial motifs, and then translates this tradition into a contemporary visual language. The souls of the deceased are a recurring theme and symbolise the afterlife in many cultural groups. Skeletons, skulls, jewellery and splendid colours are very emotionally charged and laden with diverse visions, which can serve as a conduit for engaging with existential questions. NOMIN Bold's skeletons point to the invisible element that remains after the body dies: consciousness, which continues its journey. In the exhibition, she is presenting the works *Eight minutes to the sun* (2024), *Colour of immortal* (2023), *Sav Shim* (2022) and the five-part series *Olbog* (2023).

Mariechen Danz

b. 1980 in Dublin, IRL
1998–1999 Sallynoggin Senior College,
Dublin, IRL
1999–2005 Universität der Künste,
Berlin, GER
2002–2003 Gerrit Rietveld Academy,
Amsterdam, NL
2006–2008 California Institute of the
Arts, Valencia, CA, USA
Lives and works in Berlin, GER

Transfers of knowledge are the point of departure for Mariechen Danz's work, for which she uses the human body as an object of investigation. In her multimedia works, she explores media that record and store knowledge, with a particular focus on analysing the possibilities of language and the hierarchy of symbols. Danz activates her installations through vocal performances.

The artist is presenting three works in the exhibition: *Two Learning Cubes (soil sample)* (2011) and *Dig of No Body (Organ*isation)* (2019). Since 2011, Mariechen Danz has been developing her *Learning Cubes*, in which different materials, such as earth, glass, concrete and even plastic waste, are layered on top of each other. Similar to geological soil stratification models, the cubes allow traces of human activity to be investigated. In the sculpture *Dig of No Body (Organ*isation)*, Danz references anatomical teaching models. Here, the human body is divided into individual moving parts, which also brings to mind the idea of sediments.

OTGONBAYAR Dashdorj

b. 1966 in Ulaanbaatar, MNG
Until 1986 Mongolian State University of
Arts and Culture, Ulaanbaatar, MNG
Until 1992 Saint Petersburg Stieglitz
State Academy of Art and Design,
Saint Petersburg, RUS
Lives and works in Ulaanbaatar, MNG

In her multimedia works, the artist OTGONBAYAR Dashdorj examines themes and motifs from the natural surroundings and environment of her Mongolian homeland, highlighting contrasts and balances in particular.

Father Mt. (2023) consists of 40 ceramic mountains. This work explores the Mongolian people's relationship to mountains, which they honour and respect like living creatures in the same way that they revere water, nature and the earth. In the words of a Mongolian proverb, "The mountain of your homeland is like a father; he takes care of you and protects you." The artist laments the destruction of her country's mountains in order to extract coal, gold and other resources. She fears that some mountains will exist only in the form of paintings and sculptures in future.

In the video work *Finding myself* (2022), Dashdorj examines the connection between her identity and her homeland. She highlights the importance of remembering our origins, culture and the history of our ancestors, and of coming to terms with ourselves: after all, at the end of our lives, our true self is the person that we are left alone with. The ceramic series *Expression* (2018) is inspired by Dashdorj's vision of the edge of the galaxy. She pictures it as a place where the consequences of her emotions and actions are stored, and where everything appears to be in two-dimensional form.

UNEN Enkh

b. 1958 in Dzün-Hara, MNG
1982–1988 Hungarian University of Fine
Arts, Budapest, HUN
Lives and works in Freiburg, GER

UNEN Enkh, who comes from Mongolia but has lived and worked in Germany since 1988, is a sculptor. He creates both representational and abstract works, usually on a large scale. His sculptures are heavily influenced by the culture and traditions of his homeland. He prefers to work with archaic materials – as he puts it himself – such as Mongolian felt and horsehair. These materials have been used commonly in Mongolia since pre- or proto-historic times. They thus embody a long tradition and history, and they also possess a symbolic power that transports them into the realm of magic.

In the exhibition, UNEN Enkh is presenting *Big Mom (Venus)* (2019), a reminiscence of the ancient goddess of love, erotic desire and beauty. As the embodiment of fertility, Venus is also seen as the original mother figure and the oldest female ancestor.

In Enkh's Venus, archaic materials are combined to form an imposing larger-than-life figure, which alludes to the union of Heaven and Earth, mind and matter, masculine and feminine.

GERELKHUU Ganbold

b. 1988 in Ulaanbaatar, MNG
2006–2010 Mongolian State University
of Arts and Culture, Ulaanbaatar, MNG
Lives and works in Ulaanbaatar, MNG

GERELKHUU Ganbold expands the traditions of the Mongol Zurag style of painting in new ways. He is well known for his works based on ancient heroes and battle scenes – works that simultaneously incorporate fanciful creatures and new creations.

His latest paintings, produced in the traditional style but translated into a contemporary visual language, have the appearance of Mongolian epics. The main themes in his works are Mongolian traditions in a dialogue with modern life. Here, messengers of the gods – the heroes in the fairy tales he encountered as a child – are embroiled in the complexity of real life, which is in no small way marked by conflict and typical human behaviour. Influenced by the craftsmanship of the old masters as well as miniature painting, his works are characterised by tremendous aesthetic sophistication and great detail.

GERELKHUU Ganbold draws on Mongolia's cultural heritage. Sustainability and self-sufficiency have long been a way of life in the country. Moreover, due to Mongolia's geographic remoteness and nomadic agriculture, this lifestyle remained far removed from the temptations of capitalism. In the exhibition, he is presenting four acrylic paintings from the series *Keyparameter* (2021–2023) and the small-scale *Crows Series* (2023–2024).

Melike Kara

b. 1985 in Bensberg, GER
2007–2014 Kunstakademie Düsseldorf,
Düsseldorf, GER
Lives and works in Cologne, GER

Melike Kara's multimedia work focuses on the human body and consciousness. Drawing on her own biography and Kurdish Alevi roots, the artist raises questions about identity, origin, migration and expulsion, and uses this reflection to create spaces of remembrance. Based on her personal photo archive, she examines the visual cultural history of the Kurdish diaspora and explores traditions, rituals, fates and stories.

Kara's paintings are based on motifs and patterns from Kurdish wall rugs, which she abstracts and reconstructs. She often combines her paintings with sculptural elements that resemble ponds or pavilions. She also makes use of this arrangement in the exhibition. For example, she presents a semi-transparent space that brings a pavilion to mind. The pavilion's exterior walls are covered with latex-coated silk, which serves as the substrate for two paintings.

Claudia Mann

b. 1982 in Wuppertal, GER
2003–2009 Bergische Universität
Wuppertal, Wuppertal, GER
2009–2015 Kunstakademie Düsseldorf,
Düsseldorf, GER
Lives and works in Düsseldorf, GER

Claudia Mann is a sculptor who primarily works with the body's presence in space, whether standing, lying or hanging. At the same time, her works are based on the principle of balance and movement. Despite the rigidity of the materials, they thus embody a fundamental principle of artistic creation. All her works present the results of preceding actions.

In the monumental work *Headrest* (2019–2024), the artist makes a statement about absence as a spiritual, deeply embedded source for an exploration of sculpture. Positioned in rows against the wall, her *Headrests* are portraits of individuals – some of whom are known to the artist – exhibited as if they were in an ancestral portrait gallery. They are produced in a purely intuitive process, without following any plan, emerging instead from the primal nature of material and form.

Carmen Schaich

b. 1987 in Stuttgart, GER
2013–2014 Kunsthochschule Mainz,
Mainz, GER
2014–2017 Kunstakademie Düsseldorf,
Düsseldorf, GER
Lives and works in Düsseldorf, GER

Carmen Schaich works with innovative methods to develop sculptures and prints, and links the two media in her spatial installations. She expands intaglio printing processes – such as traditional etching or engraving – with a technique she has developed that is known as glass etching.

She takes her inspiration from moments of vulnerability and destruction, which she transforms and aestheticises.

Strange Love (2023) consists of 40 glass etchings that are joined together to create a map of the world. The basis for this work were 20 glass plates, which the artist fired marbles at with a slingshot and then divided into 40 pieces. The individual plates were subsequently printed using the traditional etching process. The marbles used in the slingshot serve to hold the 40 prints. *Strange Love* offers tremendous scope for interpretation: it is at once a warning to protect the Earth, a spotlight on its fragility and vulnerability, and an expression of care and fondness, which is also reflected in the title.

Slavs and Tatars

Art collective founded in 2006 and
based in Berlin, GER

The Slavs and Tatars art collective is devoted to an area east of the former Berlin Wall and west of the Great Wall of China known as Eurasia. The collective's practice manifests itself in installations, performances, presentations and books. In their works, the collective's artists question the concepts of identity, language and rituals, and while doing so they reference pop culture, spiritual and esoteric traditions, oral history, modern myths and scientific research.

Slavs and Tatars are presenting four sculptural works in the exhibition: *Dunjas*, *Donyas*, *Dinias* (2012) addresses long-standing Serbian-Turkish enmity. *Dunja*, which is the word for the fruit "quince" in Serbian, is also a name used for women who are considered beautiful. In addition, it happens to sound the same as the Arabic and Turkish word for "world", which is *Donya*. The diagram in the work *Mother Tongues and Father Throats* (2013) shows letters of the Arabic alphabet and the corresponding part of the mouth used to pronounce them, and thus portrays the throat as a source of mystical language. *Wheat Mollah* (2011), which is a turban woven in wheat, references the leftist origins of the Iranian Revolution of 1979. Wheat is both a food staple and an ideological symbol that was used in the state emblem of the former USSR. It is also used in the emblem of Iran's first bank, Bank Sepah, and in the emblem of Iran's revolutionary guards as well. In *Salamoia* (2019), the collective replaced the water bottle on top of a water cooler with a turban, thereby underlining the discursive role of thirst in the foundations of Shia cosmology.

Thomas Stricker

b. 1962 in St. Gallen, CH
1986–1993 Kunstakademie Düsseldorf,
Düsseldorf, GER
Lives and works in Düsseldorf, GER

Thomas Stricker's works examine the interdependence and interactions between humans and their immediate surroundings in the context of social and environmental issues. His sculptures with various materials, as well as his installations, either reference certain locations or are placed at specific locations. They are often designed in an open manner that allows for participation, or else are conceived of and implemented as long-term projects. He uses a variety of materials in his work – for example alabaster, concrete, rubber, hard foam, wood, plants and wax. In his long-term artistic project *108 skulpturale Fragen* ("108 sculptural questions"), which has been in existence since 1996, Stricker attempts to explore and understand the possibilities of contemporary sculpture and combine these with conceptual art, social sculpture and landscape architecture. Each of the individual works here represents an attempt to find an answer to a specific question regarding the current understanding of the concept of sculpture.

Another one of Stricker's works – *108 Fragen an die Nomadin mit dem Gewehr* ("108 questions for the nomad with the rifle") – was created after the artist completed a three-month journey in Outer Mongolia in 1994, during which time he became personally acquainted with the nomadic way of life. Stricker is presenting this work, which is now 30 years old, in combination with new video footage he recorded when he returned to Mongolia in 2024 in preparation for this exhibition.

GAN-ERDENE Tsend

b. 1979 in Mörön, MNG
1996–2001 Mongolian State University of
Arts and Culture, Ulaanbaatar, MNG
2003–2010 Kunstakademie Münster,
Münster, GER
Lives and works in Münster, GER

GAN-ERDENE Tsend's paintings are shaped by the vast, seemingly endless landscapes of Mongolia. They often depict a stony environment, which is frequently deserted.

Tsend's large-scale oil painting *Heimweg* (2022) portrays a landscape from his imagination, but one that could actually exist – both in reality and in viewers' minds. The landscape depicted is stark and barren. A path runs through the centre, petering out on the horizon. The seemingly infinite expanse of desert and steppes reveals the artist's Mongolian roots. Although the landscape is deserted, traces of human activity can be seen: plastic bottles, coffee cups, empty soft drink cans and plastic bags are scattered on the path and beside it – a clear mark of the impact of consumer culture on the environment. As the viewer's gaze moves in from the distance, the central path is the first thing to catch their eye. The disturbing details of the littered landscape only become apparent upon closer inspection.

Julian Westermann

b. 1991 in Engelskirchen, GER
2013–2014 Rhein-Sieg-Akademie für
Realistische Bildende Kunst und
Design, Hennef, GER
2015–2022 Kunstakademie Düsseldorf,
Düsseldorf, GER
Lives and works in Düsseldorf, GER

Julian Westermann combines an extremely varied range of media in his work – for example sculptures, paintings, drawings, installations and performance art – to create holistic compositions. Here, the individual elements exist both autonomously and as parts of collective arrangements. These works sometimes utilise archaic imagery in the form of an axe, an animal or a hand, for example, but they are nevertheless clearly contemporary in terms of the materials used to create them. History and the present, the here and now and the hereafter, are brought together in unexpected compositions. The objects themselves serve as an interface between different realities and temporalities.

In the installation *Instead of breaking the tree, I broke the stick* (2024), Westermann explores the present we all exist in – a situation marked by environmental crises, for example, and one in which it has become all but impossible to make use of our power of imagination in a playful and unbiased manner. What remains is a type of nostalgic sadness, a yearning for nature and its magical ability to unveil new worlds. The installation consists of diverse elements, including video, painting and sculpture, but also interactive modules that will be activated by the artist in several performances throughout the duration of the exhibition.

TUGULDUR Yondonjamts

b. 1977 in Ulaanbaatar, MNG
Until 1997 Mongolian State University of
Arts and Culture, Ulaanbaatar, MNG
Until 2004 Universität der Künste, Berlin,
GER
Until 2014 Columbia University School of
the Arts, New York City, USA
Lives and works in New York City, USA &
Ulaanbaatar, MNG

TUGULDUR Yondonjamts' works are fictional investigations of natural elements, languages and myths. He creates a connection between science and fiction or, as he puts it himself, between tamed and untamed worlds. One of his frequent areas of research is the animal kingdom, whose messages Yondonjamts attempts to decipher in the form of books, drawings, sculptures and videos and sound productions.

81 Meters Backwards to the Darkest Dark (2020) presents a piece of digitally printed snakeskin, divided up into a grid almost like a bitmap image, on which the Mongolian poem "Khan Kharangui" has been printed. The poem tells the story of the adventure of two brothers, who cover a distance of 99 years from their homeland to reach the Earth. Yondonjamts translated the poem into binary numbers, which he painted on the snakeskin with earth pigments. The encoding is based on the Arecibo message, a radio wave signal in binary code which scientists at the Arecibo Observatory in Puerto Rico sent in 1974 in an attempt to communicate with extra-terrestrial life. Their message received a "response" in 2001 in the form of the "Arecibo answer": corn circles that appeared near the Chilbolton Observatory in the United Kingdom – a hoax whose origins are unknown.

Yondonjamts' installation also includes the audio work *Myna Song* (2019), as well as a zine for visitors to take with them.

Opening

Friday, June 28, 2024, 6–10 pm
Free admission

Star-struck

Performance by Julian Westermann
7.30 pm

Finissage

Sunday, September 8, 2024,
11 am–6 pm

Free admission

Star-struck

Performance by Julian Westermann
3.30 pm

Artist Talk

With Claudia Mann, Julian Westermann,
Thomas Stricker
4–5.30 pm

Art Talk

Every Saturday and holiday,
2.30–5.30 pm
Art Mediators will be on hand
to talk to you

Public Guided Tour

Every Sunday,
1.30–2.30 pm

Long Thursday

On the last Thursday of the month,
6–8 pm

Free admission

Thursday, July 25 and

Thursday, August 29, 2024

Guided tour in English language

each 6.30–7.30 pm

Star-struck

Performance by Julian Westermann
each 6 pm

Art Talk

each 5–8 pm

Guided Tour with Curator and German Sign Language Interpreter

Thursday, September 5, 2024,
4.30–6 pm

Please book your place in advance at
bildung@kunsthalle-duesseldorf.de.

Guided Tour for Blind, Visually Impaired and Sighted Visitors

Tuesday, July 23, 2024,
4.30–6 pm

Please book your place in advance at
bildung@kunsthalle-duesseldorf.de.

#RealTalk

with Jessi, Joshua & Juli

Thursday, August 8, 2024,
5–6 pm

Family Day at Kunsthalle Düsseldorf

On the second Sunday of the month
Free admission

Art Talk

each 2.30–5.30 pm

Guided tours

for Families with Workshops

July 14, 2024, 3.30–5 pm,

“Mountain worlds”

August 11, 2024, 3.30–5 pm,

“Connected, networked, wired”

September 8, 2024, 11.30 am–1 pm,

“Utopia – fantastic places for dreaming”

Pottery Studio (5-8 year olds)

Summer Holiday Workshop for Kids

Two days

Tuesday, August 6 and

Wednesday, August 7, 2024,

each 12–3 pm

Admission fee: 15 Euro

Please book your place in advance at

bildung@kunsthalle-duesseldorf.de.

Upcycle for your life! (9-13 year olds)

Summer Holiday Workshop

Two days

Tuesday, August 13 and

Wednesday, August 14, 2024,

each 12–3 pm

Admission fee: 15 Euro

Please book your place in advance at

bildung@kunsthalle-duesseldorf.de.

AT ATELIER (14-18 year olds)

Summer Art Camp with your own

exhibition with the artists Jovita

Majewski and Thorsten Schoth

Four days

Tuesday, July 16 until

Friday, July 19, 2024,

each 11 am–6 pm

Saturday, July 20, 2024,

11 am, Presentation

Please book your place in advance at

bildung@kunsthalle-duesseldorf.de.

Admission fee and more information

on our website:

www.kunsthalle-duesseldorf.de

Between Books

Writing Workshop

with author Stan Laflaur

Two days

Saturday, August 24 and Saturday,

August 31, 2024,

each 1–4 pm

Admission fee: 15 Euro

Please book your place in advance at

bildung@kunsthalle-duesseldorf.de.

Between Books

Reading Circle

Tuesday, July 30, 2024, 5–6 pm

Tuesday, August 27, 2024, 5–6 pm

Please book your place in advance at
pesch@kunsthalle-duesseldorf.de.

Art and Ecology

Lecture by Prof. Dr. Robert Fleck

Thursday, July 4, 2024, 6–8 pm

Admission fee: 3 Euro

Pottery Lab (from 16 years)

Pottery-Workshop with

artist Isabel Schober

Two days

Saturday, June 15, 2024,

Hetjens Museum –

Deutsches Keramikmuseum

Saturday, June 29, 2024,

Kunsthalle Düsseldorf

each 11.15 am–1.15 pm

or 2–4 pm

Admission fee: 5 Euro per date

Please book your place in advance via

0211 89 94 210 Hetjens Museum or at

bildung@kunsthalle-duesseldorf.de. Only

few places are available. Please tell us

your preferred time for both dates.

Manheim Calling

Field Trip with artist Silke Schatz to

Manheim and to Hambacher Forest

Sunday, July 14, 2024, 11 am–4 pm

Bus-Transfer from Düsseldorf,

Meeting point: Kunsthalle Düsseldorf

There will be coffee and cake on site.

Admission fee: 15 Euro

Please book your place in advance at

bildung@kunsthalle-duesseldorf.de.

Only few places are available.

Open Monument Day 2024

Sunday, September 8, 2024

Free admission

Combined guided architecture tour

at Kunsthalle and KIT

11.15 am–1.15 pm

Meeting point: Kunsthalle Düsseldorf

Free admission. Please book your place

in advance at

bildung@kunsthalle-duesseldorf.de.

Padlet

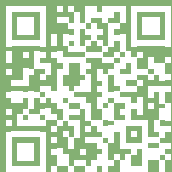
Information on the exhibition and creative activities for children and families are available at:



Find further information and dates

on our website

www.kunsthalle-duesseldorf.de



Further guided tours in German, English, Ukrainian and French language

can be booked via

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