

A scenic landscape featuring a calm river in the foreground, reflecting the sky and surrounding greenery. The middle ground is dominated by a dense forest of lush green trees. In the distance, a few people can be seen on the riverbank, and a dog is visible near the water's edge. The overall atmosphere is peaceful and natural.

# HEI MIAT NO PLACE LIKE HOME

KUNSTHALLE HGN

DZ BANK | KUNSTSAMMLUNG |

**HEIMAT**  
NO PLACE LIKE HOME

**DZ BANK [KUNSTSAMMLUNG]**

**KUNSTHALLE HGN**



**HEI  
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# HANS GEORG NÄDER

## VORWORT

## PREFACE

Die Kunsthalle HGN in Duderstadt hat sich seit Ende 2011 als lebendiger Anziehungspunkt für Kunst von internationalem Niveau in Südniedersachsen etabliert. Hier laufen die Fäden zusammen: Meine Familie, die Firmengruppe Ottobock und meine Kunstsammlung sind in der Region, dem Eichsfeld, verwurzelt. Das war nicht immer so. Wir mussten mit unserem Unternehmen auf dem Weg von Berlin über Thüringen nach Duderstadt mehrmals die Erfahrung von Abschied und Neubeginn machen. Nach Berlin sind wir mit Ottobock Sciences und unserem künftigen Kreativstandort Bötzw Berlin nun zurückgekehrt, aber in Duderstadt haben wir tiefe Wurzeln geschlagen. Deshalb ist uns die Auseinandersetzung mit dem Begriff „Heimat“ ein besonderes Anliegen.

Wir möchten verschiedene Interpretationen von Heimat zur Diskussion stellen. Die hochkarätigen Fotografien der DZ BANK Kunstsammlung aus Frankfurt am Main bieten besondere Gelegenheit dazu. Ich freue mich über die Kooperation mit dieser bedeutenden korporativen Kollektion. Ist nicht gerade das Medium der Fotografie mit seiner unaufhebbaren Verbindung zur Wirklichkeit die beste Form, einen so komplexen Begriff wie Heimat ästhetisch zu fassen?

In der Kunsthalle HGN möchte ich mit internationalen Sammlungen als Kooperationspartner die globale Kunst in den regionalen Kontext holen. Wir bringen die Kunst in die Öffentlichkeit, oftmals Werke aus Privatsammlungen, die sonst nicht zugänglich sind. Auch die Arbeit vor Ort in Duderstadt, z. B. mit Werken internationaler Künstler im Hotel zum Löwen, gehört zu diesem Konzept.

In bewährter Manier haben Rudolf Kicken und sein Team der Galerie Kicken Berlin die Auswahl aus der großen Fülle von Werken der DZ BANK kuratiert und dabei zwei Themenkomplexe herausgearbeitet: In der Landschaft wird der Ort der Herkunft thematisiert und darüber hinaus ein Erinnerungs- oder Idealbild formuliert. Im Porträt des Einzelnen oder einer Gruppe erschließen sich Identität und Gemeinschaft.

Der Mensch steht im Mittelpunkt. Das ist einer unserer Firmengrundsätze. Die Duderstädter und ihre Gäste aus aller Welt, aber auch die einheimischen und internationalen Mitarbeiter von Ottobock sind eingeladen, anhand der Ausstellung in der Kunsthalle HGN neue Dimensionen von Heimat kennenzulernen.

*Since the end of 2011, the Kunsthalle HGN in Duderstadt has established itself as a vibrant center of attraction for art of international importance in southern Lower Saxony. This is where the different threads come together: my family, the Ottobock Group, and my art collection are all rooted in this region, the Eichsfeld. It was not always like that. With the relocation of our company from Berlin via Thuringia to Duderstadt, we had to go through the process of saying goodbye and starting afresh several times. In the meantime, we have returned to Berlin with Ottobock Sciences and the location of our future creative center at Bötzw Berlin; yet Duderstadt is where we have struck deep roots. That is why we are particularly interested in a critical reflection on the concept of heimat, or “home.”*

*We would like to put different interpretations of heimat forward for discussion. The superb photographs from the DZ BANK Art Collection in Frankfurt am Main offer an excellent opportunity to do so. I am thrilled about our cooperation with this major corporate collection. Is not the medium of photography, with its indissoluble connection to reality, singularly suited to interpret such a complex concept aesthetically?*

*At the Kunsthalle HGN, it is my aim to team up with international collections to bring global art into the regional context. We present art to the public – often works of art from private collections that are not otherwise accessible. Our local work in Duderstadt, for example with works by international artists at the Hotel zum Löwen, is part of this concept.*

*Thoroughly informed, as always, Rudolf Kicken and his team at Galerie Kicken Berlin have curated the selection from the abundance of works held by the DZ BANK, singling out two thematic focal points: landscape and portrait. The former is the genre in which the place of origin is addressed and, indeed, a visual memory or ideal image is created. The individual or group portrait, in turn, is where identity and community are revealed.*

*People are the focus of everything we do. That is one of our company's guiding principles. The people of Duderstadt and their guests from all over the world, as well as all of Ottobock's national and international employees, are invited to visit the exhibition at the Kunsthalle HGN and, in the process, acquaint themselves with new dimensions of home.*

# CHRISTINA LEBER

## LIVING ENVIRONMENTS

### HEIMAT AS IDYLL AND LOSS

Heimat means itchy tights in the winter and leather pants in the summer. I, too, had a pair of them: red, short, with a stag on the bib. Roller skates on the asphalt are heimat, and busted knees. It is climbing trees and illicit playing with fire with my brothers in the field. Riding my bicycle to school in the neighboring village. The grape harvest in the fall, cold fingers in the morning, and sun-drenched air in the afternoon. Heimat is the food waiting for me when I came home from school; talking to my mother and my brothers at the lunch table. It is the small boats my mother cut from the orange peels, on which she shipped the pieces of orange across the table to us. It is Chanel No. 19 on the skin of my mother and her linen when I was allowed to join her in bed in the evening to fall asleep and then, at night, be taken to mine by my father. Heimat is the long walk after church on Sunday morning and the board game with the family on Sunday night: the singing during the Advent season, baking cookies and eating them.

Yet heimat is also the memory of the countless disruptions of this happiness; of being alone, of friends being absent, and of having a fight with my brothers. Heimat is the bad grades I did not want to show at home. Heimat is the incomprehension of a generation of parents who were born during the Third Reich and whose legacy was so incomprehensible to us. It is the speechlessness, the accusations, and the insult. It is the burden of the parents who were yearning for pacification, and which I tried to shuffle off again and again. This is why I was happy to leave my heimat, at age 17.

#### LANDSCAPE AS AN EMOTIONAL REFLECTION OF THE SOUL

Even though heimat is much more than land, it is related to landscape. In the idyll, it signifies, especially since the late 16th century, the beauty and harmony of the ideal landscape as a bucolic image. It serves as a screen for the painter to project his own

#### A SLIGHT DIFFERENCE

A GERMAN EMIGRANT EXPLAINED TO MR. GOODWILL: "SURE, IT REMAINS ALL THE SAME IF INSTEAD OF *LAND* I NOW SAY 'LAND,' AND INSTEAD OF *HEIMAT* 'HOMELAND,' OR 'POEM' RATHER THAN *GEDICHT*. SURE, I AM VERY 'HAPPY' HERE, YET *GLÜCKLICH* I CANNOT BE."

MASCHA KALÉKO



Simone Nieweg, BROMBEERRANKEN IM SCHNEE, HOLZHEIM, RHEINLAND  
(Blackberry Vines in the Snow, Holzheim, Rhineland) (2003)

memories onto. Over the centuries, the landscape thus came to be a symbolic image, an emotional reflection of the soul.

In Peter Bialobrzeski's photo series titled *Heimat*, we encounter these very attributes of balance and beauty. The landscapes are panoramas by rivers, by the sea, and in the mountains, in which people appear only as distant extras. While not the focus, they are omnipresent. *Heimat 24* shows a river landscape in early summer with a rowboat in the middle crossing over from the right bank, which is populated, to the left bank, which is devoid of people. It may epitomize death or just the search for solitude. The water surface is smooth like a mirror and nature depicts itself a second time in it. Water stands for life, because everything originates from it. And thus people insouciantly bathe in the coves of the river and indulge in leisure.

Beate Gütschow also depicts an ideal landscape in her photograph *LS #3*. Yet in her case it is deliberately built, constructed; assembled from several images and joined into a perfect whole. It is gorgeous and it likewise exudes calm. When looking at it for some time, however, it gradually appears strangely cold, almost clinical. The viewer has the impression that something is wrong with it, for the picture is composed of parts with different perspectives. And in this manner it is a modern remake of the paintings of, say, Claude Lorrain.

Of course, we today can no longer recreate the perception of people in the 17th century. Perhaps the construct struck them as odd, too. Nowadays, we perceive the images of Beate Gütschow as being distanced. In all of her pictures, a disruption becomes apparent, as if everything beautiful at the same time contains something strange.

*Tacita Dean* has articulated this literally in her work *T&I*. She wrote a fictitious stage direction for *Tristan and Isolde* on a found postcard, which she transferred into a heliogravure consisting of



Beate Gütschow, *LS #7* (1999), Lambda Print, 193 x 126 cm, DZ BANK Kunstsammlung



Angus Boulton, *UNTITLED 12. 2. 95 (Ohne Titel, 12. 2. 95)* (1995)

25 separate copperplates. The huge blow-up makes the landscape look even more threatening than it appeared in the first place. A sky filled with dark clouds above an equally dark landscape at the side of a wide river or sea, with sunbeams in one place hitting the earth rather than shining on it. The image is reminiscent of a painting by William Turner or a baroque ceiling fresco. At the same time, it looks like a drawing, an effect resulting from its transfer into a pictorial form that bears comparison with the engraving and that was developed to make photography more durable. There is not much to read on the copperplates: on the first sheet, the word "START" appears, and on the last, the word "Friday" – as the last day of the week? In between are only isolated words that can be deciphered. Combined with the image, these text fragments serve *Tacita Dean* to generate individual memories and stories in the viewer – a different one in each of us. And again it seems as if the compilation of all associations of all viewers constitutes the closest possible approximation of the image.

The photographs of Heinrich Riebesehl and Simone Nieweg refer to the rural landscape, which no longer has much in common with nature in the original sense. Man does not appear in person in their pictures, yet his interventions are apparent in landscape and animals: both are domesticated, trimmed for domestic use. And thus man is omnipresent in these pictures. In spite of the infringements, they are landscapes of devotion and, in the case of Riebesehl, of humor. All of the cows in *Kleinwaabs*, for example, turn away from the viewer, giving him a cold shoulder. Just one turns around and seems to ask what place man has here in this vast plain of the cows, sheep, and pigs. And the three haystacks in *Thumby* call to mind the three hats of the three robbers from the eponymous children's book. They are black-and-white photographs from the 1970s, which, in their tranquility, do not reflect the labor that lies behind the whole process of working the fields; the



Stephen Shore, MERCED RIVER, YOSEMITE NAT. PARK, CALIFORNIA, AUGUST 13, 1979  
(Merced River, Yosemite-Nationalpark, Kalifornien, 13. August 1979) (1979)



Heinrich Riebesehl, THUMBY, RENDSBURG (1976-1979)



Heinrich Riebesehl, SCHILLERSLAGE, HANNOVER (1976-1979)





Michael Schmidt, o. T. (Untitled) (1976)



Michael Schmidt, o. T. (Untitled) (1976/77)

Michael Schmidt, o. T. (Untitled) (1977/78) →



Jitka Hanzlová, OHNE TITEL (*Untitled*) (1996)  
Jitka Hanzlová, OHNE TITEL (*Untitled*) (1994)



Jitka Hanzlová, OHNE TITEL (*Untitled*) (1996)







Wolfgang Tillmans, VICKIE & SCOTT (1995)



Wolfgang Tillmans, SMOKIN' JO, WINDOW  
(Smokin' Jo, Fenster) (1995)

# HEIMAT

## NO PLACE LIKE HOME

Dieser Katalog erscheint anlässlich der Ausstellung *This catalogue is published on the occasion of the exhibition*  
**Heimat — No Place Like Home**, Kunsthalle HGN, Duderstadt, 6. Juni June — 8. September 2013

Herausgegeben von *Edited by* — Prof. Hans Georg Näder  
Konzept und Gestaltung *Concept and Design* — Wunderblock GmbH Berlin  
Kuratorische Beratung *Curatorial Consultant* — Annette und Rudolf Kicken, Petra Helck,  
Ina Schmidt-Runke, Galerie Kicken Berlin  
Redaktion *Editorial Management* — Susanne Grieshaber  
Redaktionelle Mitarbeit *Editorial Assistant* — Carolin Förster  
Lektorat *Copyediting* — Barbara Delius, Danko Szabó  
Übersetzung ins Englische *Translation into English* — Bram Opstelten  
Bildredaktion *Picture Research* — Ulrike Neumann  
Produktion und Druck *Production and Printing* — Heenemann Berlin  
Papier *Paper* — PhoeniXmotion  
Satzschrift *Typeface* — Neutraface Text

© 2013 Kunsthalle HGN, die Autoren *the authors* und *and* Prof. Hans Georg Näder Verlag  
S. 12 Mascha Kaléko, In meinen Träumen läutet es Sturm, © 1977 Deutscher Taschenbuch Verlag, München

Prof. Hans Georg Näder Verlag, Max-Näder-Straße 15, 37115 Duderstadt

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Die Deutsche Nationalbibliothek verzeichnet diese Publikation in der Deutschen Nationalbibliografie;  
detaillierte bibliografische Daten sind im Internet abrufbar unter <http://dnb.dnb.de>. *The German National Library lists this publication in the Deutsche Nationalbibliografie; detailed bibliographical data is available on the internet at http://dnb.dnb.de.*

ISBN 978-3-941847-14-9

Umschlagabbildung *Cover Illustration* — Peter Bialobrzeski, HEIMAT 24 (*Home 24*) (2005), C-Print, 75 × 97 cm

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