

EXHIBITIONS 2023
PRESS RELEASE

UNTIL 19 MARCH 2023

PROVENANCE STORIES

FOCUS ON MAX LIEBERMANN

11 DECEMBER 2022 - 10 SEPTEMBER 2023

AT AUNT HERTA'S

THE HARBOUR PUB AS WUNDERKAMMER

19 FEBRUARY - 18 JUNE 2023

STEAMERS, DYKES, DRAMAS

PRINTS FROM THE COLLECTION AND
CONTEMPORARY POSITIONS

2 APRIL 2023 - 14 JANUARY 2024

LOOKING OUT AT THE GREAT WESTERN SEA

THE CHANGING CULTURAL REGION OF THE NORTH SEA

2 JULY 2023 - 14 JANUARY 2024

PER BAK JENSEN

HUMMING EARTH

24 SEPTEMBER 2023 - 8 SEPTEMBER 2024

SAILOR CAPS AND FINE THREADS

FIDE STRUCK PHOTOGRAPHS WORLDS OF WORK
ALONG THE SEASHORE, 1930-1933

PRESS APPOINTMENTS 2023

THURSDAY, 16 FEBRUARY 2023, 12 P.M.:

Steamers, Dykes, Dramas -

Prints from the Collection and Contemporary Positions

THURSDAY, 30 MARCH 2023, 12 P.M.:

Looking Out at the Great Western Sea -

The Changing Cultural Region of the North Sea

THURSDAY, 29 JUNE 2023, 12 P.M.:

Per Bak Jensen - Humming Earth

THURSDAY, 21 SEPTEMBER 2023, 12 P.M.:

Sailor Caps and Fine Threads - Fide Struck photographs

Worlds of Work along the Seashore, 1930-1933

UNTIL 19 MARCH 2023
PROVENANCE STORIES
FOCUS ON MAX LIEBERMANN

In 2017 Max Liebermann's oil study *Wäschetrocknen – Die Bleiche* (Drying Laundry – Bleach), painted in 1890 in the Dutch town of Zandvoort and on permanent loan to the MKdW, came under suspicion of having been wrongfully confiscated from its Jewish former owner during the Nazi era. It used to belong to the Leipzig entrepreneur Moritz Ury who had emigrated to Switzerland in 1937 and died there in 1939. The current owner had acquired the work in 2006 without knowledge of its previous history.

The exhibition provides fascinating insights into the multi-year, highly complex provenance research which made it possible to now fully reconstruct the history of *Drying Laundry* and dispel the initial suspicion. The MKdW takes this case as an opportunity to offer a behind-the-scenes look at museum work. What does the back of this and other works look like? What information turns up when investigating a painting and what sources can researchers draw on to clarify the provenance of a work? These and other questions are discussed on the basis of several works in the collection by artists ranging from Johan Christian Clausen Dahl to Peder Severin Krøyer. Many new stories wait to be discovered, but the focus is on Max Liebermann.

The exhibition is sponsored by:
Kulturstiftung des Landes Schleswig-Holstein

Max Liebermann
Drying Laundry – Bleaching Ground, 1890
Museum Kunst der Westküste



11 DECEMBER 2022 – 10 SEPTEMBER 2023 AT AUNT HERTA'S THE HARBOUR PUB AS WUNDERKAMMER

AN EXHIBITION BY KAI EHLERS

In Wyk on Föhr's legendary harbour pub "Faith – Love – Hope" (1875–2010), affectionately called "At Aunt Herta's" by its guests, almost 200 sailor's souvenirs from around the world had come together in the course of its existence. Hung side by side, the regulars saw them as "wallpaper", and they made the pub into a kind of wunderkammer.

With the suicide of the last owner Claus-Otto Menden (1953–2010), the son of the landlady Herta Menden (1920–1998), who gave the pub its name, the five-generation pub tradition came to an end. Before he went into the water on Christmas Eve, he appointed the German Maritime Search and Rescue Service as his sole heir. The inventory was liquidated and the house sold. Shortly before, the Berlin film-maker Kai Ehlers, together with the photographer Grischa Schmitz, took pictures of all the items and the rooms of the house and then held conversations with former customers.

The artistic exploration of this documentary material can be seen and heard in the three sections of the exhibition. The objects – in the form of after-images – stand out more prominently than they did as "wallpaper" in the pub. An image of the closed pub and the cleared-out flat are brought back to life again through the voices of former customers, who share their memories with us. In the end we arrive at the question of how we personally

deal with the past and how this affects our future. How do we remember places, people and stories that disappear or die through the changing of times and technology as well as through other – also violent – circumstances? What is given to us, what do we take with us, what remains?

The exhibition is sponsored by:
Ministerium für Allgemeine und Berufliche Bildung,
Wissenschaft, Forschung und Kultur
Stiftung Kulturwerk – VG Bild-Kunst
Arthur Boskamp-Stiftung
Nord-Ostsee Sparkasse
Wyker Dampfschiffs-Reederei Föhr-Amrum GmbH



19 FEBRUARY - 18 JUNE 2023
STEAMERS, DYKES, DRAMAS
PRINTS FROM THE COLLECTION AND
CONTEMPORARY POSITIONS

For the first time, the MKdW is centring an exhibition around its collection of prints. The focus is on the period between 1890 and 1930 – years that were particularly fruitful for printmaking, which was rediscovered as a medium of individual artistic expression at that time. This resulted in a great deal of diversity in terms of motif and aesthetics. Prints also played an important role in self-marketing and opening up new circles of customers in the case of artists like Max Liebermann, Edvard Munch and Emil Nolde.

As in the field of painting, the image of the sea and coast also underwent a transformation in printmaking: etchings by Liebermann and Maximilien Luce transfer the shimmering play of colour and light in (late) impressionism to the black-and-white visual aesthetic. Depicting atmospheric phenomena and capturing evocative moments in a sketch-like manner were the main priority. Among the younger generation of artists – such as Munch, Nolde, Otto Mueller or Max Kahlke – the experience of nature became increasingly individualised and is depicted in a fantastically heightened form. It became possible to experience nature as a paradise, a lost Garden of Eden or a powerfully mystical place.

A predilection for narrative additionally finds expression in a few series of prints, for example, in the pictures based on Theodor Storm's *The Rider on the White Horse*, where the landscapes surrounding North Frisia's dykes become the scene of an existential drama.

A selection of contemporary positions represented by Are Andreassen, Marie-Louise Exner and Henrieke Strecker enter into a dialogue with the works from the collection and expand their vision to include current perspectives.



Max Kahlke
Lonely Farm (detail), n. d.,
© MKdW, Foto: Lukas Spörl

2 APRIL 2023 - 14 JANUARY 2024

LOOKING OUT AT THE GREAT WESTERN SEA

THE CHANGING CULTURAL REGION OF THE NORTH SEA

In 2022 the MKdW enjoyed great success presenting an exclusive selection of top-quality paintings and contemporary photographs at the exhibition *Northbound. Connected by the Sea* at the Musée océanographique de Monaco. Back on Föhr, this show will now be supplemented with impressive works for its audience here.

The new presentation of the collection invites visitors to set out to sea on a visual voyage along the North Sea coast. It shows the role the sea has always played and still continues to play for the cultural links between the island of Föhr, northern Germany, the Netherlands, Denmark and Norway. Artists like Peder Severin Krøyer, Max Liebermann, Emil Nolde, Mila Teshaieva and Anja Jensen direct our gaze to the sea, a fascinating habitat that stands for depth as well as breadth but is nevertheless threatened by the intrusions of humankind. Their works vividly illustrate how the coasts and sea have changed, and they sensitise us to the beauty of this exceptional natural realm and the need to do everything we can to preserve it.

The exhibition is additionally linked with the launch of the new app *MKdW on tour*, which invites users to digitally and physically rediscover the island of Föhr and the coasts of the countries along the North Sea.

The exhibition is sponsored by:
Wyker Dampfschiffs-Reederei Föhr-Amrum GmbH

Georg Anton Rasmussen
A Norwegian Fjord in Summer, n. d.,
Museum Kunst der Westküste



2 JULY 2023 –
14 JANUARY 2024
PER BAK JENSEN
HUMMING EARTH

Bizarre formations made of the eternal ice, vegetation on the most barren stone, the forest as a potpourri of diverse surfaces. The exhibition *Per Bak Jensen – Humming Earth* brings together earlier and very recent large-format landscape photographs. The artist uses vantage point, light and lighting to draw our attention to things we often tend to overlook in the commotion of our everyday lives – be they little textures or big interconnections.

Per Bak Jensen repeatedly applies himself to the task of listening closely for the quiet truths which he feels are to be found within nature. Are we, as human beings, capable of recognising these subtle intermediate tones? Per Bak Jensen believes we can – if we are willing to perceive and understand them. His photographs are thus testaments to an almost metaphysical process of seeking to grasp our surroundings.

Per Bak Jensen (b.1949) is among the most important protagonists of modern Danish landscape photography. Educated at the Royal Danish Academy of Fine Arts in Copenhagen, he was the first graduate to select photography as an independent and also his exclusive medium for expressing himself artistically. He began working as a lecturer at the academy in 1986 and continued for over 20 years, inspiring numerous younger Scandinavian artists. This alone would be reason enough to present this pioneer of his field to the German public in his first solo exhibition at a German museum.

Per Bak Jensen
Disko Bay, 2007

© Galleri Bo Bjerggaard and the artist /
VG Bild-Kunst, Bonn 2022



24 SEPTEMBER 2023 – 8 SEPTEMBER 2024

SAILOR CAPS AND FINE THREADS

FIDE STRUCK PHOTOGRAPHS WORLDS OF WORK ALONG THE SEASHORE, 1930–1933



The discovery: an old wooden trunk filled with pictures of the past. It was photographed by Fide Struck (1901–1985), who was born in Hamburg and was a follower of the youth and scouting movement before becoming a member of the Gildenhall/Neuruppin housing estate for artists and craft-people in 1926. In the late 1920s he dedicated himself to photographing workers.

Struck was interested in the everyday lives of the so-called “little people” in Altona, Hamburg and along the west coast: dockers, crab fishermen, people at the market and children at play. He photographed the bustle of the fish market, in the streets and at the exchange, the work in the harbour and the fish smokehouse. After 1933 this type of socially critical worker photography was forbidden by the Nazis. Accordingly, Fide Struck withdrew back into his private world as a photographer, in order to avoid their scrutiny. He hid 3,000 glass and film negatives in a wooden trunk, which was well camouflaged and wrapped in pages from 1941 issues of the Nazi-party magazine *Völkischer Beobachter*. It was not until 2015 (after 74 years) that this trunk would be reopened – by Fide’s son, the Berlin film-maker Thomas Struck.

The exhibition presents around 65 of these striking black-and-white photographs, which have now been printed for the first time. Many of them are shot from unusual angles inspired by the style of the New Objectivity and New Vision. It seems as though Struck was using his photographs to try to record a world that was standing on the brink of destruction both politically and socially.

Fide Struck
*Deichtormarkt, junger Mann mit Karre, beladen
mit Körben und Fässern (detail), um 1930,*
© bpk / Fide Struck / Slg. Thomas Struck

OPENING HOURS 2023

27 Dec 2022 - 8 Jan 2023 · Mon - Sun 10 am - 5 pm
10 Jan - 15 Jan 2023 · Tue - Sun 11 am - 4 pm
19 Feb - 31 Oct 2023 · Tue - Sun 10 am - 5 pm
1 Nov - 23 Dec 2023 · Tue - Sun 11 am - 4 pm
27 Dec 2023 - 7 Jan 2024 · Mon - Sun 10 am - 5 pm
9 Jan - 14 Jan 2024 · Tue - Sun 11 am - 4 pm

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Cover:
Per Bak Jensen, *Vasketøj / Laundry* (detail), 2006,
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