

Art.WORK 2014 in the former ore bunkers 2-5
from 04 May to 05 October 2014

entry is free, open daily from
Monday to Thursday: 8.00 am - 10.30 pm +
Friday to Sunday: 8.00 am - 1.00 pm

Open Tours guided by the artists
on Sunday at 11.00 am,
25 May - 29 June - 20 July - 17 August - 21 September 2014

Extra-Tours at Extraschicht on the 28 June.

Further Information and offerings:

Landschaftspark Duisburg-Nord
Visitors' Centre
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www.landschaftspark.de

Entry to the Landscape Park is free.

Barrier-free through the Landscape Park -
for further information have a look at the service-site [here](#).

Getting here - by public transport

From Duisburg Hbf (Main Railway Station) by bus 903 direction Dinslaken (and opposite direction) to the stop „Landschaftspark Duisburg-Nord“. From there onto Emscherstraße, Entrance Emscherstraße (approx. 7 minutes' walk).

Address for navigation system and car park:

Emscherstraße 71 - 47137 Duisburg

Photography: Thomas Berns (Cover), Kelbassa's Panoptikum


1994 - 2014 **Landschaftspark**
DUISBURG-NORD


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K & K
KELBASSA'S PANOPTIKUM
www.wundersame.de



WUNDERSAME K&K Kelbassa's Panoptikum



REFUGESII was specifically conceived by Kelbassa's Panoptikum for the Landscape Park. All the works of both artists – Detlef Kelbassa and Corinna Kuhn – are concerned with natural phenomena and structures, whereby they are constantly trying to track down the relationship between human beings and nature, their images and myths.

They love to stroll along forgotten byways and look around far beyond the vistas of finely-mown lawns. Since the year 2000 they have been devoting their activities to *Zoobotanic Biomorphic Phenomena*, or *Biomorphs* for short.

These, 'living beings', created by artists, comprise both plant and animal features. They are not images of nature but rather reflections of natural living creatures.

A sort of stocktaking of the diversity in our own cosmos and simultaneously an eye-opener for the undreamt, often unnoticed, richness of our natural surroundings.

Both, 'researchers' love to use pseudo-scientific approaches and jargon that playfully – and at the same time critically – illuminates our image of science and the way we construct reality.

"Many people regard nature as something threatening that has to be fought against. Here we do not need to worry ourselves with manifestations of, 'natural fear' like King Kong or Godzilla.

The battle against natural excess begins in our own gardens with classifications like useful plants and weeds. A lot of people's love of lush greenery ends at the borders of uncontrolled growth." (K&K)



„When we concede legal entitlements to plants this does not mean that we should no longer eat them or use them in other ways. No more do we fundamentally exclude animals from the food cycle because of their legal entitlements.

What we really mean is that we respect their specific nature and that there are also limits to how we deal with plants.“

Florianne Koechlin u.a.: Introduction to „Anspruchsrechte der Pflanzen“, Rheinauer Thesen zu Rechten von Pflanzen, Rheinau 2008

ANTHROPOCENE – GEOLOGY OF MANKIND – ERA OF DISTINCT HUMAN INFLUENCE – FORCE OF NATURE – GLOBALISATION – WORLD TRADE – COST EFFECTIVENESS – USAGE – EXPLOITATION – MANIPULATION – CULTIVATION – CULTURE – GENETIC ENGINEERING – SEEDS – BIOPATENTS – MIGRATION – MONOCULTURES – FACTORY FARMING – CLIMATE CHANGE – GLOBAL WARMING – BIODIVERSITY – ROMANTIC NATURE – EXHAUSTIVE CULTIVATION – MIGRANT LABOUR – CULTIVATION FUGITIVES – GUESTWORKERS – NEW INHABITANTS – NON NATIVE SPECIES – PANTA RHEI – NETWORKING – HABITAT – GARDEN – ALIEN – USEFUL PLANTS – CULTIVATED PLANTS – VEGETABLES – BUSINESS CROPS – LIFE'S INTRINSIC VALUE – RESPECT

The WANDERSPROSSE/ VAGRANT SHOOT (Stirps vagans muelleri) – a biomorphic neophyte



An example of a recent biomorphic colonising species. It has been spreading within Germany since 2006. It is not invasive but constantly on the move, surfacing briefly at irregular intervals. Current studies are trying to discover whether it is related to the giant hogweed.

For the latest information and forum for sightings:
www.wandersprosse.wordpress.com

KunstWERK
2014
Landschaftspark
DUISBURG-NORD

REFUGES II

Kelbassa's Panoptikum
04 May - 05 October 2014

An intricate mesh of red netting draws our gaze upwards: above us are different coloured objects, artistic objects spun together like a spider's web that can be placed in no immediate orders. Angular shapes transform themselves into organic forms, mixing with mythical, comic book and natural elements. Reflections of nature and human culture, each inextricably tied into the other. Everything is connected with everything else! The world, the landscape park and also the tiny hut within the mighty bunker walls.

A diffuse light within the hut allows us to gaze on a collection of curiosities. Pieces of paper lying on a table, tools standing in one corner, glasses full of indefinable contents standing on a small shelf. A peaceful place, but everything hints at activity. The plants, the notice board, the interconnected netting.

Who is the mysterious gardener? Someone who used to work here? A research worker? A migrant worker?

The mysterious gardener, the cat in the sky and aliens in the garden



Current tomato, wild tomato (*Lycopersicon pimpinellifolium*) *tumatle* (Aztek.) – *lycos* = wolf – *persicum* = apple/ peach

An original type of wild tomato and predecessor of the cultivated tomato, a herbaceous plant and very resistant. It was brought to Europe in the 16th century by Columbus and ships from Spain. More a decorative plant than an agricultural crop. And even more a medicinal plant. As a solanum (a nightshade plant) the tomato is closely related to the potato. It also has affinities with wild plants like *henbane* and *atropa*. At first the 'love' or 'paradise apple', as it was known in German-speaking countries, was thought to be poisonous. This explains its later rise to popularity as a 'people's vegetable' in the 19th century.

A good example of a welcome neophyte, which, thanks to cultivation, has now become one of the most important crops (8.000 to 10.000 varieties) in the global economy.

Nature - Migration - Change Everything is tied into everything else



Art.WORK 2014. From May to October the old ore and open-cast bunkers in the landscape park will be transformed into a special biotope: a retreat for mysterious gardening activities, out-of-the-ordinary forms of life, invasive plants and an opportunity for us to get to grips with the ambivalent relationship between human beings and nature.

REFUGES II is devoted to migration and transformation as the inalienable principles of life. The exhibition uses images and settings to tell of mankind's unceasing attempts to organize, influence and shape the world around us; of our fear of the unknown, the uncontrollable and the (dis)proportionate means we use to suppress the tenacious defence mechanisms of indigenous habitats.

REFUGES II

The mess/ mesh of relationships between humans and nature

The North Duisburg Landscape Park – a symbol and starting point. The disused ironworks, an industrial site globally linked to the world's business arteries – and even today a home and a migration opportunity for alien cultures and natural plants. A place of constant transformation: the abandoned industrial equipment weathers and warps, just as it is invaded by greenery. Becomes organic. What was it originally? Who knows?

Today we are fascinated by the splendid rusty colours, the morbidity and monumental features of alien industrial architecture, the power of nature to reconquer the world.

For the past twenty years it has been open to the general public for rediscovery: also open to so-called industrial nature like the *narrow-leaved ragwort* which entered the country with ironmaking material from South Africa.

People have played an important – deliberate and accidental – role in the dissemination of plants and animals. Accepting alien aspects and integrating them into one's own culture was always more concerned with exploitation and economic considerations than with respect. But respect is what it's all about! Respect for life in all its manifestations and intrinsic value.

REFUGES II offers a place of refuge in which to achieve this aim. A place where we are openly confronted with artistic and ethical ideas about nature, a place of discovery that transcends our everyday perspectives – mindful, respectful . . . and fun!

„Nature and human culture are caught up in a constant process of change. [...]

A region's plant life cannot be artificially preserved or changed by law and sporadic activities. It adapts itself automatically and intimately to the existing environmental conditions.

Thus the dissemination and settlement of pioneer species is, in the end, a natural occurrence, a natural adaptation to existing conditions.

Anyone who uses costly measures in an effort to counter the natural organic flow does not understand the basic principles of nature.“

Wolf-Dieter Storl: Wandernde Pflanzen. Neophyten, die stillen Eroberer, Aarau und München 2012, S. 94

NEOPHYTES – 'alien plants' e.g. the GIANT HOGWEED (*Heracleum mantegazzianum*)



Neophytes – new plants consciously or accidentally imported by people, including many garden plants and agricultural crops. The GIANT HOGWEED – the giant cow parsnip (or parsley) – landed in the gardens of Germany in the 19th century. It was a widely admired perennial and bee pasture which spread uncontrollably throughout the country. An undreamt master of dissemination, its seeds can survive in the soil for years. It loves to settle in ecosystems which have been damaged. Today it is seen as the embodiment of invasive plants, something that has to be vehemently fought against and annihilated. Not least on the grounds of its danger to health, mostly when touched. (When its sap touches the skin there is a phototoxic reaction with sunlight). This is a very emotional subject which has thrown up a jargon of hostile expressions even in specialist circles.

Enlightenment and objectivity are now called for! And an examination of the plant as such, outside considerations of its usefulness and economic value.

The British rock band Genesis recorded a satirical song on the theme entitled 'The Return of the Giant Hogweed' on their album 'Nursery Crime' (1971).

„Its use is particularly recommended in parks, on the banks of ponds and streams, and also as a plant – in isolation or in groups – on lawns and the edge of woodlands, where its imposing height, mighty leafage and picturesque clusters of blossoms have a magnificent effect that leaves a highly unique imprint on the landscape.“

Hugo Heidl: *Heracleum*, in: Die Gartenwelt. Jg.17 (H.38) 1913

