KOLUMBA

Place and Self

»making being here enough«

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Place and Self
15 September 2022 – 14 August 2023

»making being here enough« was what the American artist
Roni Horn called the work that we have selected as the point
of departure and title of our annual exhibition. In this exhibi-
tion we investigate the relationship between place and self
with the help of works of art. How do we relate to ourselves
– consciously or subconsciously – at particular places and
what do these places do to us? How do we deal with loca-
tions that are inaccessible to us? Do such sites enter into our
imagination? At the moment we leave places, have they not
already been lost? What happens to them when, following
their demise, they are overlaid by new stories? Kolumba itself
is the starting-point for these questions, making visible its
2000 years of (built) history and multiple reformulations –
notably, from church and cemetery to museum and garden.

The pithy quotation captures an ideal: the longing for the
here and now, a place without a specific narrative, concept or
conventions. The opposite pole is a fundamental principle of
the philosophy of antiquity, »Great is the power of memory
that resides in places« (Cicero). For what would European
culture be without its places and hubs? They stand for historical
epochs and offer a stage for narratives, shaping images of the
world, creating trends, giving wings to the imagination and
anchoring the identity of their inhabitants. And yet these places
do not exist just by themselves: they receive their impetus
from the deliberate attribution of particular significance,
while their continuity depends on a constant updating of their
traditions.

The polarity between the freedom a place enjoys as compared with its attachment to its roots is woven into the basic narrative of the prevailing Christian traditions in Europe. On the one hand, Christ's grave is empty and thus *un*occupied. On the other hand, the Christian liturgy is understood as a commemoration, bringing to mind the sites where the history of salvation took place. It was not until Christianity became a state religion in the 4th century AD that the historical sites where the holy story unfolded had to be specifically marked to put collective memory on a sound footing. Each subsequent foundation of a place became inserted into the sequence of this narrative, thus contributing to a tradition of *religio* (bonding to the sacred). Legitimated prototypes are Jerusalem – through the life and death of Jesus Christ – and Rome, being the city of the first martyrs. Media which enable these older images to be brought to life include architectures, objects, pictures and rituals. And yet all these are futile without their respective narrative and, above all, the responses from their public. Furthermore, the »discovery« of the individual in the Late Middle Ages, along with so-called mysticism, while not leading to the complete abrogation of a location as such, nonetheless can be conjured up at any time by way of prayer and meditation and multiply in people. The self becomes a place in its own right.
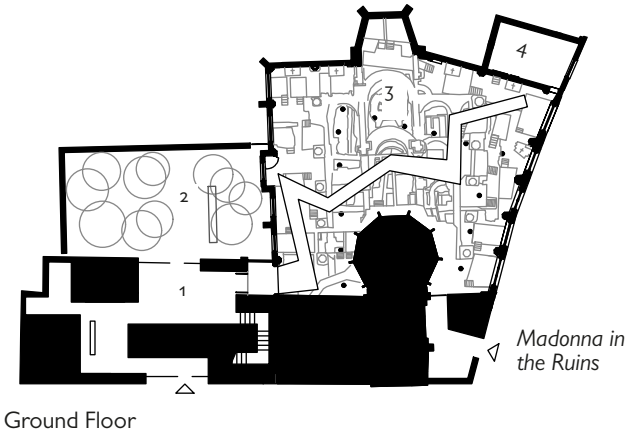
Such considerations might seem to be at a far remove from the present day. And yet it is these manifold activities aimed at profiling and configurating places that are the foundation of our emotional topography (*topos*=place, *gráphein*=write). This is shaped by the radical changes in the relationship between place and the self that began with the migration flows of the 19th century: the experience of leaving a place in order to arrive at another is in the first instance one of »displacement«,

of »dis-location«. The loss of secure social, political and cultural connections is the existential ordeal of millions of people, especially in our times.
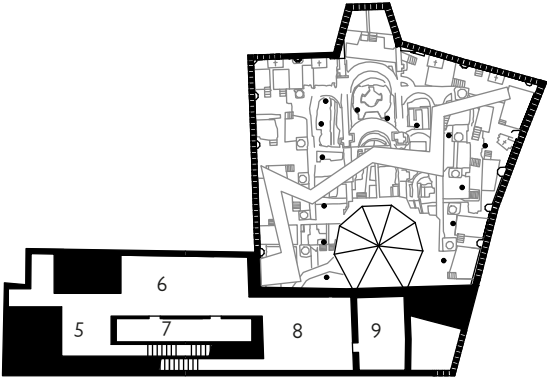
Nowadays, many different cultural orientations and heritages are superimposed and interwoven at a place – culture is not uniform, but polyphonic, a meeting point for many collective memories and commemorative communities. What does this mean for us and our places? What kind of narratives and concepts are linked to them and how do these connections come about? What privileges are enjoyed by those who belong to the majority and which places do we ourselves allocate to »the others«? How important is it to be »here« and what does »here« imply in any case? Taking these and similar questions to heart, we have realized an exhibition that has been created to a considerable extent in close collaboration with the artists.

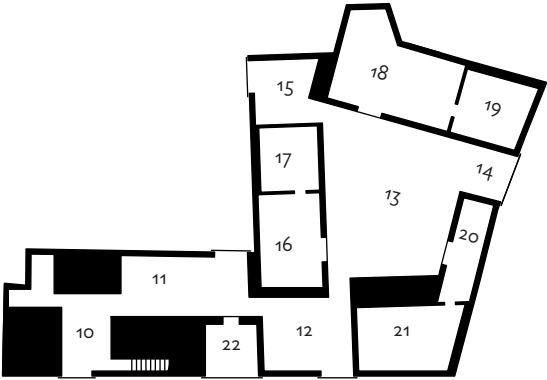Stefan Kraus, Ulrike Surmann, Marc Steinmann,
Barbara von Flüe

Floor Plan

Madonna in the Ruins

Ground Floor

1st Floor

2nd Floor

The first immobile limit
of the surrounding body
– that is place

Aristoteles

Architecture

Peter Zumthor (*1943)
Collaborator **Rainer Weitschies** (*1965)
Kolumba. Art Museum of the Archdiocese of Cologne 1997–2007

    The plan to erect a new museum building at such an historically charged location came with our specification at the start of the 1990s that all vestiges of previous buildings at the site were to be respected. The new building, which was inaugurated in 2007, arose seamlessly on the remaining ruins of the late-Gothic Kolumba church, and was able to integrate the whole and lend to it a new meaning. This was made possible thanks to a carefully-designed architectural competition and a 10-year planning and building phase. The explicit intention »we just go on building« (Peter Zumthor) became the decisive axiom of this special place: its history became its name, with St. Kolumba becoming Kolumba. St. Kolumba was one of the most important parishes and the oldest in medieval Cologne. According to legend, its patroness Saint Kolumba was saved by a she-bear from being raped, but was beheaded in Sens under the rule of Emperor Aurelius. As a Christian, she refused to marry the son of a heathen ruler. Archaeological excavations in 1974 brought to light the remains of numerous buildings that preceded the five-nave Gothic church erected around 1500. In terms of urban development, Kolumba represents the restoration of the lost heart of what was formerly one of the most beautiful districts in the inner city of Cologne. At its centre, a quiet garden replaces the medieval cemetery. The largest room provides a membrane porous to air and light. It covers the archaeological excavation of the church ruins and the autonomously functioning chapel.

Vestibule
Merlin Bauer (*1974) ***Fragment No. 9 (1–30)*** 2022, Fine Art Print on Dibond

Collective X-SÜD ***Campaign X-SÜD ZUKUNFTSARBEIT***
(X-SÜD FUTURE WORK) 2020, wood, screws, paint

Room 1 Foyer | **Room 2** Courtyard

We present a broad spectrum of contemporary sculpture: by Norbert Prangenberg, Hans Josephsohn, Lutz Fritsch, Josef Wolf and Richard Serra (in the Old Vestry). They have in common the fact that they mark the spot at which they are placed.

Norbert Prangenberg (1949 – 2012) *Figure* 1998, clay, glaze
    In his art, Norbert Prangenberg sought a balance between rational-geometric and organic-amorphous shapes. Sober industrial forms and »burgeoning« natural ones are mutually dependent, whereby great importance is placed on the abstract quality of the ornamental and the value of the decorative. Prangenberg understood both aspects as transporting the romantic idea of the spiritual transcendental inclusion of humankind in the web of evolution, taking inspiration from other cultures. Thus, his monumental ceramics from the late 1990s are reminiscent of Greek *pithoi*, the large storage jars in which oil and cereals were kept.

Lutz Fritsch (*1955) *Antarctic* 2005, video, sound, 37:30 minutes
    The film was made during the second expedition to the Antarctic, in which Lutz Fritsch took part alongside the scientists of the *Alfred Wegener Institute for Polar and Marine Research.*

Hans Josephsohn (1920 – 2012) *Große Liegende* (*Large Lying Figure*) finished 2000, naturally patinated brass
    Modelling with plaster enabled Hans Josephsohn to discover form through lengthy work processes, marked by thoughtful observation, measured taking apart and building up again. Write »finished 2000« was how he laconically summarized several years of work on his *Large Lying Figure*. There is an elaborate precision to his art which, rather than being grounded in a figurative subject, develops from within to become what it is.

Lutz Fritsch *An Ort und Stelle* (*On the Spot*) 2022, gloss-painted steel

Engagement with the phenomenon of line began for Lutz Fritsch in the mid-1970s with a crucial observation: the experience of looking out of the academy window at a scene divided up by rungs. Lines put in order and give structure. Autonomous bars cropping up everywhere. Eschewing any literary intentions, his sculptures appear as abstract signs, which are placed to sharpen awareness of contexts. His stelae are minimalistic, not referential. Like nails on a map, with an impact comparable to acupuncture, they draw attention to the respective space that they define.

Josef Wolf (*1954) *Untitled* 2007, tuff, two-part

As a sculptor, Josef Wolf works by subtracting from matter. The sculpture cannot be conceived nor drawn, but emerges through this manual labour. And yet, before the hand gets to work, there is the task of seeing, given that the found tuff stones are themselves already body and shape. Josef Wolf brings them into a charged interrelationship and achieves an unspectacular matter-of-factness in his sculptures, for it is enough »to be here«.

Bethan Huws (*1961) *The Unicorn (or Hortus Conclusus)*
2016–2017, copper, stainless steel

The modest intervention by Bethan Huws is limited to a linguistic comment about a pre-existing situation and the unpretentious offer of perception and individual reflection, perhaps shared in a conversation. It hones the gaze for the complexity of that which is at hand and promotes a constant revision of what is.

Behind the counter:
Bethan Huws *Untitled* (social problems…), 2004, aluminium, plexiglas, plastic, rubber

Room 3 Excavation

A Roman building with an adjoining 7th century apse marks the likely beginning of the Kolumba parish complex. A single-nave church was erected next to this building in the 9th century (?), and was extended several times up to the 13th century until it was finally replaced by a five-nave church. The Gothic new build was financed by the families who chose to be buried in the numerous tombs underneath the church.

Excavation Box at the end of the gangway: ***Floor tiles*** from St. Kolumba, early 16th century and late 19th century / ***Roof and hypocaust tiles*** from the Kolumba excavation, 1st – 4th century.

The Romanesque buildings (III and IV) had floors made in part from recycled Roman thermal, wall or roof tiles. The stamp *L(egio) XXX V(lpia) V(ictrix)* on the round thermal tiles points to Xanten as their place of manufacture. The green, yellow and brown glazed Gothic tiles from the former chapel of the family Wasserfass (which now serves to link the excavation to the foyer) create a tracery pattern and a second ornamental composition with eagles and circles. The more recent tiles are fine stoneware from Mettlach by Villeroy & Boch.

▨		Roman residential development, 1st to 3rd century
▨		late Roman, 4th to mid-5th century
▦	Phase I	Frankish incl. apse on Roman building, 7th century
▮	Phase II	Carolingian single-nave church
▮	Phase III	three-nave Romanesque church, mid-11th century
▫		two reconstruction phases, 12th century
▫	Phase IV	four-nave late Romanesque church, 12th to 14th century
▫	Phase V	five-nave Gothic church, 15th to 16th century
		and more recent buildings
▨		invisible sections of wall
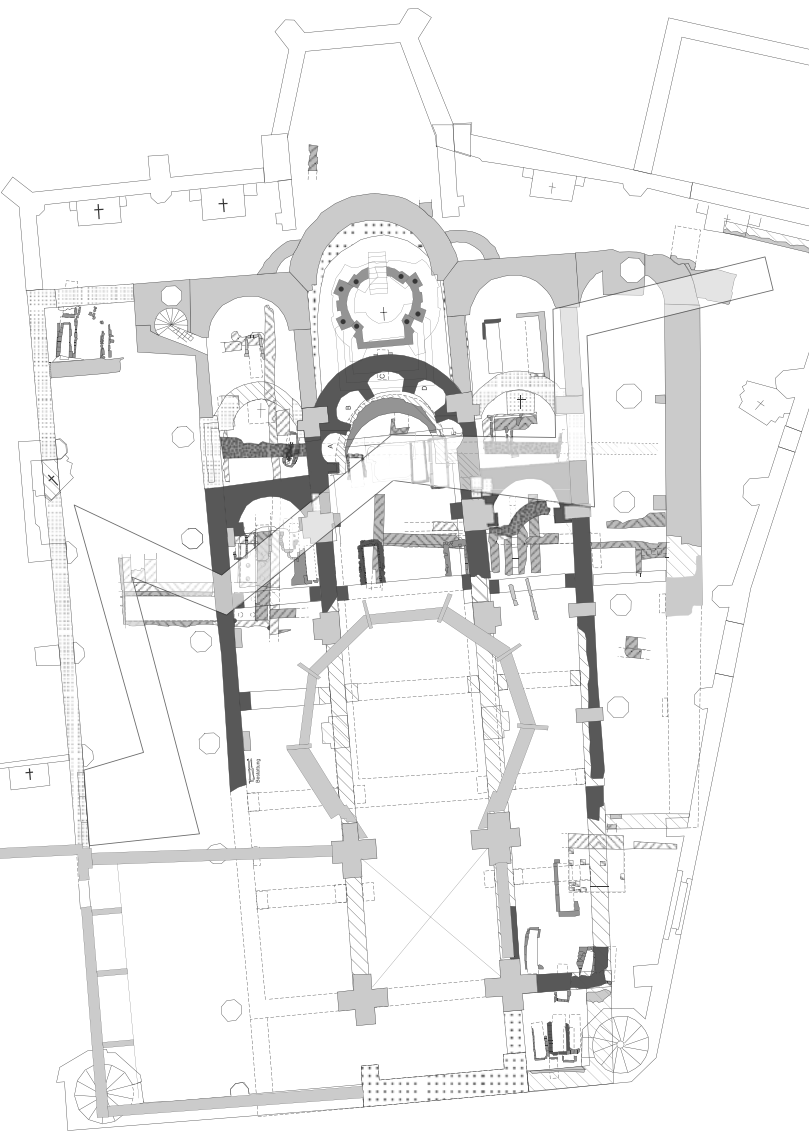
Room 3 | **Room 4** Former Vestry

Gottfried Böhm (1920 – 2020) *Kolumba chapel* 1949/1956
At the end of the Second World War, a late-Gothic figure of the Madonna with Child escaped destruction amidst the devastation and was soon being venerated as *Madonna in the Ruins*. The senior priest Joseph Geller promoted the creation of a new contemporary chapel building, in spite of considerable opposition. The chapel was built according to a design by Gottfried Böhm, inaugurated on 6 January 1950, and in 1956 a Chapel of the Holy Sacrament was added. The high-quality interior is indebted to the contributions of leading artists of the time with whom Geller was in personal contact, including Elisabeth Treskow, Ludwig Gies, Ewald Mataré, Georg Meistermann and the young Rudolf Peer.

Bill Fontana (*1947) *Pigeon Soundings* 1994/2007, sound installation
Under shelter of the excavation, several hundred town pigeons dwelt up until the turn of the millennium. At the invitation of the museum, the American »sound sculptor« Bill Fontana recorded the sounds they made in November 1994. Since the inauguration of the new building, this audible panorama broadcast through 24 small loudspeakers is superimposed on the sounds of the present-day city, which enter through an open brick lattice in the façade.

Richard Serra (*1939) *The Drowned and the Saved* 1922/1997,
Corten steel, solid, two-part
The sculpture *The Drowned and the Saved* was made in 1992 for an exhibition in the synagogue of Pulheim-Stommeln. Serra took the title from the author Primo Levi, who was arrested in 1944 for being a Jew and a member of the Italian Resistance; he was deported to Auschwitz. In 1993, the sculpture was acquired by Kolumba and erected here on 24 February 1997 in the Old Vestry as the ideal foundation stone of the museum's new building. Until that time, Serra had ruled out having his works translocated, but in this case, he accepted the shift of context, because the commemorative function was retained: the crypt under what is now an open space harbours the bones that were reinterred after the excavation and emptying of the tombs underneath the church.

Stairwell | Room 5

#1 Roni Horn (*1955) ***making being here enough*** 1992, gouache, watercolour and glue on paper, framed with glass

»I don't want to read. I don't want to write. I don't want to do anything but be here. Doing something will take me away from being here. I want to make being here enough. (…) I need to find a way to make myself absolutely not here but still be able to be here to know the difference. (…) I put my tent down in an El Greco landscape: the velvet greens, the mottled purples, the rocky stubble. – But El Greco changes here, he makes being here not enough. I am here and I can't be here without El Greco. I just can't leave here alone.« (R.H., *To Place,* IV*: Pooling Waters,* 1994)

#2 Martin Tyroff (1704 – 1759) ***Jacob's Dream of a Ladder to Heaven*** ca. 1750, copper engraving on paper

He was afraid and said, »*How awesome is this place! This is none other than the house of God; this is the gate of heaven.*« (Gen 28,17) These words come from Jacob's dream of a ladder to heaven, in which the dreamer was promised the ownership of the place as a gift from God. The text is sung as the clerics enter for the consecration of a church (*Terribilis est locus iste*).

#3 *Pyx from St. Gereon* Cologne, ca. 1460, mixed media on canvas on wood (St. Gereon, Cologne)

This pyx from the treasury of the Church of St. Gereon in Cologne is regarded as a reliquary, but it would also be suitable for the Eucharist in view of the theme of the depiction. The iconography refers to Saint Gereon (the church's patron) and Saint Helena (the founder of the church building) and thus the place where it was used. The image on the other side of three women and the angel at the empty tomb of the resurrected Christ tells the story of the absence of the body at a specific place, this being annulled by the presence of Christ in the sacrament of the Eucharist.

#4 **Monstrance** Cologne, ca. 1400, wrought silver, chased and gilded
   A monstrance (*monstrare* = demonstrate) is used to present the consecrated Host, the *Body of Christ*, as it is called when distributed at Holy Communion. The microarchitecture of this display vessel represents the Holy Sepulchre.

#5 **Bernard Picart** (1673 – 1733) ***Consecration of a Church Building***, in: *Cérémonies et Coustumes religieuses de tous les peuples du monde*, vol. 1, 1723–1738
1. Blessing a plot of land | 2. Blessing the foundations | 3. Aspersion with Holy Water of the exterior | 4. Sign of the cross on the threshold | 5./6. Inscription on the floor with the Greek and Latin alphabets in the form of a cross | 7. Sign of the cross on the altar stone | 8. Aspersion with Holy Water of the floor | 9. Procession with the relics | 10. Deposition of the relics in the altar | 11. Anointing of twelve consecrated crosses on the church walls | 12. Sign of the cross on the front of the altar | 13. Blessing of the liturgical instruments | 14. Pouring of the oil and myrrh unction on the altar stone | 15. Lighting of five wax candles arranged as a cross on the altar | 16. Blessing of the altar paraments

#6 **Lutz Fritsch** *Postkarten lügen nicht* (*Postcards do not Lie*)
1985 to the present, pigment liner on postcards
   Lutz Fritsch works with extremes. Some of his projects – such as the two stelae on the Cologne and the Bonn main roundabouts respectively – started as utopian designs. They could only be realized through conceptual clarity and perseverance, along with a high degree of diplomacy exercised in the dialogue with the participants. This same does not hold true, however, for the postcards from all over the world on which, with untrammelled amusement and a delicate touch, he draws the stelae as red bars pinpointing the place.

Cabinet in front of the goods elevator
Éric Baudelaire (*1973) ***Tu peux prendre ton temps*** (*You can take your time*) / ***Prélude to »Un film dramatique«*** 2019, video installation with 2 sound channels, 13 minutes (see Room 9 / Room 14)

Room 6

Jerusalem was once the hub of the world and since the time of King David was the chosen city of eternal kingship (Isaiah 11,10). In the Christian era, Emperor Constantine (reigned 306 – 337) and his successors marked the places associated with Jesus by building prestigious church buildings. The legend of how Constantine's mother Helena found the cross on which Christ was crucified enabled the aura of the original site to be transported. Once a Muslim empire had been established in the Holy Land (1291) the Christian stories lost access to such sites, and other places aspired to become part of Salvation history. The places where the relics of the Passion of Christ were kept – Constantinople and Paris, above all – took on Jerusalem's heritage. However, most of the devout could not afford to make a pilgrimage to the Holy Land, or lived in a monastic retreat. From the Late Middle Ages, devotion through what is now called mysticism opened up the possibility of bringing the holy sites to mind through prayer and meditation. The past could be experienced through a pilgrimage of the spirit or imagined while pacing the many Stations of the Cross that were established in the pilgrims' own countries.

#1 *Holy Lance* Nuremberg, 1597, oil on canvas

According to the caption, the depiction gives *the true length and size of the lance that was thrust into the most sacred side of Christ Jesus* (…). From the 10th century, the Holy Roman Emperor had this relic from the Passion of Christ at his disposal. After the year 1354, a pilgrimage began on the occasion of the annual Feast and Presentation of the Holy Lance. This was initially held in Prague at the new residence of Charles IV, Holy Roman Emperor (reigned 1355 – 1378), and then in Nuremberg as of 1424.

#2 *Reliquary Cross with a Particle from Christ's Crown of Thorns*
Relic container: rock crystal, Paris, 1267; reliquary disc: silver, gilded and engraved, set with stones, engraved with symbols of the Evangelists, Maasland, late 13th century; cross: silver, gilded, enamel on engraved silver, tracery, set with stones, Maasland, mid-14th century; base of the cross: silver, gilded, engraved, relic holder, Maasland, 4th quarter 13th century

#3 *Reliquary Cross with a Relic of the Cross of Christ* silver (cross) and bronze (foot of the cross), gilded, relic holder, wrought silver figures on a niello ground, vine and oak foliage fittings, set with stones, Maasland (?), 4th quarter 13th century (both crosses were purchased and restored with the support of the Renate König-Stiftung)

Both relics preserved in the crosses were presented by King Louis IX of France (reigned 1226 – 1270) to the Dominican Abbey of Saint Catherine in Liège in the year 1267. In the 13th century, the items testifying to the Passion of Christ were brought from Constantinople to Venice by way of a pledge, which Louis redeemed in 1239. He erected a chapel in Paris, the Sainte Chapelle (consecrated 1248), to keep them safe. These sacred items were presented there to the public on a regular basis. Louis donated more than twenty thorns from the Crown of Thorns as diplomatic gifts, thus strengthening the connection between the place so endowed and Paris.

#4 *Contact Relic* with the inscription: *Tetigit spineam coronam Christi* (Touched the crown of thorns of Christ), 18th century (donation Rodert)

#5 *House altar of Konrad Zaunhack* Workshop linked to Andreas Ritzos, Crete, late 15th century (icon), and workshop of Jan Polack, Munich, after 1494 (small altar), and Southern Germany, late 18th century (frame with relics) (donation Renate-König Stiftung)

This small house shrine, when opened, offers a view of a Madonna icon framed by relics. The provenance of the altar is documented on the wings. Konrad Zaunhack of Munich had the portrait of the Virgin Mary copied in *Candia* in Crete (Heraklion). According to legend, the original Madonna portrait had been painted by Luke the Evangelist. Subsequently, Zaunhack travelled to Jerusalem, where he brought the picture into contact with the holy sites. He commissioned the altar in Munich.

#6 *Model of the Birth Grotto in Bethlehem* Palestine, 17th/18th centuries, wood and nacre

From the beginning of the 17th century, laboriously-made miniature models of the holy sites were offered in the Holy Land as souvenirs.

They could be dismantled to allow a view of the interior of the miniature building.

#7 *Pilgrim's Phial* Palestine, 6th/7th centuries, lead

Such ampules were used to store oil that was either brought into contact with sacred sites or filled from a burning lamp at such a place. The Greek inscription reads: *Blessing memory of the Lord from the Holy Sites.*

#8 Hartmann Schedel (1440 – 1514): ***Chronica*** (*World Chronicle*), Nuremberg: Anton Koberger, 1493 (donation Römisch-Zimmermann); woodcuts by Michael Wolgemut (1434/37 – 1519) and Wilhelm Pleydenwurf (ca. 1460 – 1494)

The visible pages of the book will be changed in February 2023: World Map with Europe, Africa and Asia. Jerusalem lies in the middle of the known world at that time. | Jerusalem with the Temple of Solomon at the centre. *But the death of Christ has made the city sacred. For there is the temple of his teachings, the city of his bitter torment, our salvation, the grave of his most holy body (…)* as the accompanying text comments.

#9 *Devotional Cards* (donation Bachem)
The grave of Christ from inside and out | Dried flowers from the Holy Land as relics

#10 Johannes von Montevilla (Jean de Mandeville): ***Reysen und wanderschafften durch das gelobte Land*** (*Travelling and peregrinations throughout the Holy Land*), German by Otto Diemeringen, Strasbourg: Johann Prüss, 1484 (Museum Schnütgen, Cologne)

The French author of this novelistic travel account purportedly sets off in the year 1322 to return some 34 years later from his world trip. Book opened alternately at: the history of the Passion relics in Constantinople and Paris | The sacred grave and scourging pillar in Jerusalem | The cross found by Empress Helena, and Josef of Arimathea with the corpse of Jesus.

#11 until February 2023: **Bernhard von Breydenbach** (ca. 1440 – 1497): *Peregrinatio in terram sanctam* (Dutch), Mainz: Erhard Reuwich, 1488 | From February 2023: *Bernhard von Breydenbach: Die heyligen reyssen gen Jherusalem* (*The Holy Pilgrimages to Jerusalem*), Mainz: Erhard Reuwich, 1486 (both University and City Library of Cologne) | **#12** **Felix Fabri** (1441/42 – 1502): *Eigentlich Beschreibung der hin unnd wider farth zu dem Heyligen Landt gen Jerusalem* (*True account of going to and fro to the Holy Land and Jerusalem*), Frankfurt/M: Zöpfel, 1557 (Diocesan and Cathedral Library, Cologne)

The account by Canon Bernhard von Breydenbach, Mainz Cathedral, of his journey to Jerusalem in the year 1483 was one of the first pilgrim reports to be printed and illustrated. It appeared in 1486 with woodcut prints by his travelling companion Erhard Reuwich (ca. 1445 – 1505) and became a bestseller. The Dominican Felix Fabri was also in Breydenbach's travel party. He recorded his impressions in a very personal account, which served not only as a travel guide, but also to reverently bring to mind the sacred sites.

#13 **Heinrich Bünting** (1545 – 1606): *Itinerarium Sacrae Scripturae. Das ist ein Reisebuch über die gantze Heilige Schrifft* (*This is a travelogue about the Holy Scripture in its entirety*), Leipzig: Johann Beyer, 1585 (Diocesan and Cathedral Library, Cologne)

The Protestant theologian Heinrich Bünting wrote these detailed travel descriptions without ever having been to the Holy Land himself. However, his account, first published in 1581, was most popular and new editions were reprinted in many languages. His map of the world in the form of a clover leaf can be understood as an image to imprint on memory. At its centre is Jerusalem, quasi as the hub of the world.

#14 **Sigmund Feyerabend** (1528 – 1590): *Reyßbuch deß heyligen Lands* (*Travelogue of the Holy Land*), Frankfurt: Roth/Saur, 1584 (Diocesan and Cathedral Library, Cologne)

Feyerabend compiled a selection of excerpts from travel reports to the Holy Land, Syria and Egypt. One such is the account of Johann Graf zu Solms from the year 1496(?), who describes, among other

things, the Church of the Holy Sepulchre and records its exact measurements as the basis for building replicas: *The church is round and crosswise measures seventy-three feet between the columns, and around and beyond this, they have erected an elaborate wall of the church ten feet above the grave of our Lord, above which there is a round opening in the middle of the very same church, so that the Holy Shrine is completely open to the sky. The chapel, which houses the grave of our Lord, is eight feet long, and also eight feet wide, and is clad all around in costly marble (...).*

#15 **Electus Zwinner** († 1668): ***Blumen-Buch, deß Heiligen Lands Palestinae: So in drey Bücher abgetheilt*** (*Flower Anthology of the Holy Land of Palestine: Divided thus into Three Volumes*), Munich: Johann Wilhelm Schell, 1661 (Diocesan and Cathedral Library, Cologne)

Born in Bohemia, Electus Zwinner was a commissar of the Holy Land and guardian of the Franciscan Order in Bethlehem. The Order was responsible for administering the biblical sites from the 14th to the 17th centuries. For guidance, Zwinner in his treatise had resort to the archives of the Order.

#16 ***Missale Coloniense*** Cologne: Conrad (Winter) von Hombergh, 1481 (on permanent loan from the Basilica of St. Severin, Cologne)

In principle, the individual procedures in the Holy Mass render the whole life of Christ Jesus. The words spoken at the transubstantiation of the wafer to become the Body of Christ bring about the presence of Christ's death. In the missals, the liturgical textbooks for priests celebrating Mass, the beginning of the Eucharistic prayer is therefore marked with the depiction of Christ's crucifixion.

#17 **Augustinus:** ***De civitate Dei*** (*The City of God*), Basel: Johann Amerbach, 1490 (Diocesan and Cathedral Library, Cologne)

In this woodcut beneath a portrait of the author Augustine of Hippo (354 – 430) there are a pair of city vedutas of Sion/Jerusalem (along with angelic inhabitants) and Babylon (inhabited by devils). Abel stands erect at the left picture margin with an unfurled ribbon rising up above Jerusalem bearing the inscription: *The city dedicated*

to God founded on the blood of Abel. His brother Cain stands opposite him with another rising ribbon complete with the words: *Cain founded this city as the seat of Satan.* The multiple interpretations of the biblical narratives make their presence felt in this image. According to Augustine, Jerusalem was the historic city of the Jews, allegorically the Church of Christ, ethically home to the human spirit and eschatologically the Heavenly Jerusalem.

#18 **Georg Johann Baptist Steinberger: *Heilige Wallfahrt, Das ist: Andächtige Besuchung des Schmertzhafften Creutz-Weegs*** (*Holy Pilgrimage, that is: the Reverent Visit to the Stations of Sufferings of the Cross*), Augsburg: Stainberger, 1770 (Diocesan and Cathedral Library, Cologne)

#19 ***Dutch Passion prayer book*** County of Holland, ca. 1500

#20 ***Dutch prayer book*** Master of Hugo Janszoon van Woerden, Leiden, ca. 1490 (both donation Renate König)

The little prayer book from the County of Holland develops a cycle of texts in parallel with pictures of Christ's Passion. On the lower part of the page, the scenes are mainly captioned with biblical quotations in Latin, while above, the events are given in the actual language of the country to be internalized through meditation. The other prayer book from Leiden separates picture and text. The miniatures depict Christ's work of redemption, beginning with the creation of Man to the Last Judgement. The text following on from the picture sequence is focussed on the Passion of Christ, with the eight hours for prayer in the Liturgy of the Hours, from Matins through to Compline, being assigned to the individual Stations of the Cross.

#21 ***Book of Hours of the Duchess of Clarence*** London, ca. 1428

#22 ***Book of Hours of Lorraine*** Picardy/Normandy and Lorraine, 1st quarter of 14th century (both donation Renate König)

In the *Book of Hours of Lorraine* and the English *Clarence Book of Hours* extensive damage to the miniatures confirm that the pictures

were touched at specific spots during devotions. The damaged areas indicate with whom the supplicant identified.

#23 **Johann Michael von Loën** (1694 – 1776) *Bericht von einer Reise nach Köln* (*Report on a Journey to Cologne*), in: *Des Herrn von Loën gesammelte kleine Schriften* (The Collected Writings in Brief of Mr Loën), publ. by J.B. Müller, Frankfurt /M. 1752

   In the cathedral we saw the famous tomb of the three holy kings. (...) As we were leaving, they urged us to drink also from the jug of Capernaum (!). This pitcher is always full of wine and refills itself. You draw the wine from a tube that resembles a Turkish tobacco pipe, as the Protestant Johann von Loën reported. According to legend, this jug was one of the six vessels used at the marriage at Cana. When the drinks ran out at the celebration, Christ transformed the water in the jars into wine (John 2,1–12). Otto the Great (Holy Roman Emperor from 962 – 973) possessed several such pitchers, which he donated to Magdeburg, Hildesheim and Cologne (now in the *Golden Chamber* of St. Ursula).

Wall
Lutz Fritsch *Balance* Antarctic 2005, video, 3:53 minutes

Herbert Falken – »*With all one's senses*«
15 September 2022 – 14 August 2021

   The chalk and ink drawings exhibited for the first time on the occasion of Herbert Falken's ninetieth birthday were created mid-2009 and are some of the artist's last works; he can no longer make art for health reasons. In the »systematic updating of visual fantasy« (as Falken described his art practice) the artist had recourse to sketches for pictures that had been a part of his work since the 1970s, while at the same time adopting the high degree of abstraction that characterized the large-scale drawings of his late work. Falken confronted the complexity of human existence *with all (his) senses* – the working title of one of the works exhibited – and in these drawings continued this search for a valid way of rendering inner contradictions. The cycle is part of an extensive donation to Kolumba by the artist.

Room 7

In 1993/94 Lutz Fritsch applied for a grant to travel to the Antarctic, »because, as a sculptor, I want to concentrate entirely on my sense of space and observations in space.« Being fascinated by the idea of an ideal sculpture, he experienced the natural habitat of the Antarctic as a three-dimensional counterpart to an empty piece of paper. He noticed that it is impossible to depict the sizes of the icebergs without any yardstick in the landscape – a person, an animal, a tree or a house – and also that the structures of the icebergs are echoed by the snow drifts on the icy surface. The most important result of his first trip to the Antarctic was an »expedition into his work« and the challenge to become even more radical. During his second stay in the Antarctic in 2005, he made the watercolours that are exhibited here. »Icebergs frozen fast in the pack ice, 25 metres high and many hundreds of metres wide, one side lit by the sun and the other in the shade. This shaded side interested me, because it is not touched by the glaring light. The shaded side exhibits clearly the cubic volumes, the shapes, the clefts and the sculptural. The iceberg is a huge fascinating sculpture!« (L.F.)

#1 **Lutz Fritsch** *Antarctic Block* 2005, watercolour on paper

#2 **Lutz Fritsch** *Bibliothek im Eis. Auf dem Weg in die Antarktis* (*Library in Ice. On the way to the Antarctic*) 2003, colour photograph

#3 **Lutz Fritsch** *Antarctic 2005* five colour photographs

#4 **Lutz Fritsch** *Iceberg 2005* colour photograph

#5 **Lutz Fritsch** *Neumayer Station* 2005, video, sound, 3:37 minutes

#6 **Lutz Fritsch** Materials for *Library in ice* Antarctic, 2005

#7 **Lutz Fritsch** *Aus der Familie der Eisberge* (*From the family of icebergs*) 1995 and 2005, artist books, watercolour on paper and graphite/chalk on paper | **Lutz Fritsch** *Denke ich an die Antarktis* (*When I think of the Antarctic*) 2020, stone, steel, MDF

Pilgrimage

The most important pilgrimages of medieval times took the pilgrims to Jerusalem, to Rome, to the Shrine of the apostle Saint James the Great (Santiago de Compostela) and the Shrine of the Three Kings in Cologne (from 1164). In fact, the number of destinations for pilgrimages expanded constantly. The destinations were not always tombs nor relics, but from the Late Middle Ages also included miraculous images, which were said to have healing powers. One hoped for a miracle at the foot of the Saint's tomb, gave thanks with the pilgrimage for the evident bestowal of a blessing or went on a journey to atone through homelessness for a sin. After the Christian presence in the Holy Land came to an end (1291), and by the time of the fall of Constantinople at the latest (1453) translocations became a regular occurrence: the basilica with the blessed image *Our Lady of Loreto* miraculously became the Holy House of Mary that had been transferred there; the *Scala Santa* in the Lateran Palace in Rome was now the original staircase from Pilate's House, and the earth in the *Camposanto* in Pisa and in Rome had come from the *Akeldama* field in Jerusalem that had been acquired with Judas Iscariot's pecuniary reward for his betrayal. Stations of the Cross and Holy Hills retracing Christ's path to Mount Calvary were established throughout Europe to enable a pilgrim to be involved without having to travel to the original location. In the Baroque period, there was a multiplication of pilgrimages to various types of images of the Virgin Mary, in the main, that were managed and promoted by the Orders and their Brotherhoods. Along with translocations, these images played an important role in furthering the counterreformation and the missionary activities which flourished from the 16th century onwards, for example in the wake of the Spanish-Portuguese colonisation of Middle and South America. Copies of miraculous images then often led to the foundation of a veneration site in another place. Small devotional pictures served as souvenirs of such pilgrimages, but were also advertisements for the respective site, helping to secure its prosperity and continued existence.

#8 *Miraculous translocation of the Holy House to Loreto* Milan: S. Lega Eucaristica, early 20th century

The *Santa Casa Nazarena* in Loreto is venerated as the original house of the Blessed Virgin Mary in Nazareth. This is where the annunciation is supposed to have taken place (»the Word has become Flesh«), and this is where Christ is thought to have grown up. According to the legend, angelic beings carried the house from Nazareth to Loreto towards the end of the 13th century, which thus became an often visited pilgrimage destination.

#9 *The Litany of Loreto* Augsburg: Klauber, 1781

The litany with 56 invocations to the Madonna was first mentioned in Paris around 1200. In the 16th century it was called after the Marian pilgrimage site of Loreto. Mary is described as mother, virgin, helper and queen, or addressed with epithets stemming in part from the *Song of Songs*.

#10 *Pilgrimage banner from Loreto* Loreto, 2nd half 18th century, silk, painted (Fritz E. Schulz Collection)

#11 *Pilgrimage candles from Loreto* Loreto, 2nd half 18th century, wax (Fritz E. Schulz Collection)

The candles carry the seal of Loreto. They were lit to protect against bad weather and served as funereal candles.

#12 *Ceramic* »*con pol(vere) di S(anta) Casa*« (*with dust from the Holy House*), Loreto or Pesaro, 17th/18th centuries, ceramic (Museum of Applied Art, Cologne) | #13 *Relief pictures* with *Saint Karl Borromäus, Aloysius of Gonzaga and the Man of Sorrows* Loreto, 2nd half 18th century, papier mâché (?) and dust (Fritz E. Schulz Collection)

The dust from the Holy House in Loreto was admixed in such reliefs and ceramics from Loreto. It lent to the objects the status of a relic.

#14 **Pietro Valerio Martorelli** (1664 – 1738): *Teatro istorico della Santa Casa Nazarena*, Rome: de' Rossi, 1732 – 1735 | #15 **Antonio Lucidi:** *Notizie della Santa Casa di Maria Vergine venerata in*

Loreto, Loreto: Sartori, 1786 (both from the Diocesan and Cathedral Library, Cologne)

In both books, the ground plan and wall design, as well as the covering of the Holy House from the 16th century, are documented.

#16 **Cesare Franciotti** (1557 – 1627): ***Viaggo all Santa Casa di Loretto***, Venice: Cesare Franciotti, 1627 (Diocesan and Cathedral Library, Cologne)

Franciotti drew a parallel between the pilgrimage to Loreto and the Passion of Christ.

#17–19 **Franz Joseph Graf von Gondola** (1711 – 1774): ***Historische kurze Beschreibung des heiligen Hauß zu Loreto […] und bewehrten Gnadenstands des in der Cupfergasse zu Cöln erbauten Klosters*** (*Short historical account of the Holy House of Loreto (…) and the valued blessed state of the Convent in the Kupfergasse in Cologne*), Bonn: Rommerskirchen 1759 (Diocesan and Cathedral Library, Cologne)

As an instrument of the counterreformation and missionary activities many »devotional copies« of the »Holy House« of Loreto appeared all over the world (for example, the chapel in St. Maria in the Kupfergasse, Cologne).

#20 **Wilhelm von Gumppenberg** (1609 – 1675): ***Marian Atlas***, Munich: von Gelder, 1673 (Diocesan and Cathedral Library, Cologne)

With the help of the Brothers of his Order, the Jesuit Wilhelm von Gumppenberg compiled a several-volume collection of all Marian pilgrimage destinations in the world. The frontispiece depicts the miraculous translocation of the Holy House from Nazareth to Loreto.

#21 **Pilgrimage badges** *from Maastricht, Kornelimünster, Geerardsbergen and Cologne* 14th/15th centuries, lead, cast | #22 ***Book of the Hours of Manderscheid-Gerolstein und Blankenheim*** Bruges, ca. 1515 (donation Renate König)

In the Late Middle Ages, pilgrims liked to take pilgrimage symbols with them as souvenirs: simple lead casts which were produced in great numbers. They were regarded as signs by which the pilgrims

could be identified and they guaranteed the right to the protections of strangers. The promise of plenary indulgence earned on a pilgrimage was documented by such signs sewn onto the vellum of a prayer book as »House treasure«. In the Book of Hours shown here, the pilgrim signs were removed at an unknown date. Only the holes in the vellum remain as a reminder that there were once objects at that spot.

#23 *Devotional cards: Mary, help of Christians (Maria Hilf*)
(donations Bachem, Blumentrath and Kratz)
    The miraculous image *Mary, help of Christians* enjoyed special popularity. The protype was a picture painted by Lucas Cranach the Elder (1472 – 1555) for the Electorate of Saxony. A copy in Passau, managed and promoted by the Capuchin Order, became a venerated image and was visited by pilgrims. In the wake of the counterreformation and the wars of the 17th century (The Thirty Years' War, Ottoman wars) numerous secondary pilgrimages to copies of *Mary, help of Christians* arose.

#24 **Wilhelm von Gumppenberg**: *Marian Atlas*, Munich: von Gelder, 1673 (Diocesan and Cathedral Library, Cologne)
    Missions opened up new global spaces and transatlantic contact zones, where Christian values and norms were implemented via religion: as, for example, concepts about education and upbringing, the body, and hygiene or work and agriculture. The complex interaction between European and local actors did not only have consequences for faraway places. The description of the devotional image in Lima (Peru) makes clear that there was a return influence on Europe leading to new and sometimes stereotypical racist images of cultural »others«.

#25 *Devotional cards: Our Lady of Guadalupe* 18th–20th centuries
(donation Bachem)
    This Christian pilgrimage destination, still the most visited shrine in the world today, is situated on the Hill of Tepeyac in a suburb of Mexico City. The Basilica of Our Lady of Guadalupe was built as of 1622 on the foundation walls of a temple to an indigenous mother goddess following several Marian apparitions. This appropriation and

rewriting of a place were typical of the missionary activities in the wake of, and as an instrument of, the colonisation of South America. According to legend, this devotional apparition appeared miraculously on the cloak of the Aztec Juan Diego Cuauhtlatoatzin on 12 December 1531. Not least because of this connection between Christian iconography and Toltec-Aztec symbols, this iconic image of the Virgin Mary is widely accepted today and serves as a leitmotif for very different political movements in the country.

#26 *Virgen de Candelaria de Copacabana* School of Cuzco, 18th/19th centuries, oil on canvas | #27 *Our Lady of Candelaria de Copacabana* 18th century, oil on metal

The legend of *Our Lady of Candelaria de Copacabana* began with a Marian apparition on Tenerife in the period around 1400. From there, the pictorial motif of the Madonna with a candle found its way to South America with the missionaries. Since 1583 the devotional picture done by a local artist in Copacabana (today's Bolivia) has superseded an old non-Christian cult. As the patron saint of Bolivia, the festival of *Our Lady of Candelaria* is celebrated on Candlemas (2 February). This is also indicated by the basket with two doves, which was presented in 1669 by the Viceroy of Peru and added to the statue. Two doves were stipulated as the offering necessary for the purification of the Blessed Virgin Mary celebrated on this day.

#28 *Ex votos* (*votum* = vow) as thanks for the answers to prayer and rescue from mortal danger, 18th/19th centuries, paint on wood (donations Rodert and K. H. Müller)

#29 *Ex votos* silver plate, brass (donation Rodert)

#30 *Madonna with head inclined* 18th century, coloured copper engraving and wax embossing with passementerie work, glass bead embroidery and relics (donation Rodert)

»In about 1610, a Carmelite friar in Rome found a picture of the Virgin Mary in the rubble of a house. In a vision, the Madonna in the painting inclined her head down towards him. It was first kept at the

Vienna Imperial Palace, but eventually found its way to the Carmelite Church there. The destination of the pilgrimage, however, became mainly the copy of the painting in the Church of Saint Ursula of Landshut, which has been venerated since the 17th century.« (Mirjam Verhey)

#31 *Maria lactans* Flanders or Netherlands, 2nd half 15th century, distemper on silk

At the end of the 15th and beginning of the 16th century almost forty replicas like the one shown here made by different artist's studios were extant, without a specific central pilgrimage destination being pinpointed. The portrait of the Madonna breastfeeding may be taken from the Master of Flémalle Altarpiece (Frankfurt, Städel-museum), on which a very similar Marian figure appears in full size.

[…] identity is always a never-completed process of becoming — a process of shifting identifications […]

Stuart Hall:
Familiar Stranger, 2017

Room 8

In Rome, the veneration of martyrs' graves took centre stage from the late 4th century A.D., while the connection to the gospel narrative retained its importance. Among the numerous relics associated with Jerusalem that were venerated in Rome, the collection of stones and soil from the Holy Land in the Lateran palace, which was documented at an early date, is of especial note. As of 1215, the place where this was kept came to be known for the first time as the *Sancta Sanctorum*, meaning the most venerated sanctuary. During the course of the 12th century – apparently developing in parallel to the doctrine of the real presence of Christ in the host (*transubstantiation*) – there was a switch in Rome from the veneration of relics to cult images and *acheiropoieta* (images not made by human hands). After the Christian era had ended in Palestine (1291) Pope Boniface VIII convoked the first Holy Year or jubilee (1300), which drew large crowds of pilgrims to Rome. Following the jubilee years in Rome, the papal bulls supplied five to seven churches in other cities with indulgences from the key Roman churches, in order to provide pilgrimages with local destinations. In Cologne such a *Peregrinatio Romana* is documented for 1394/5 and at several later dates (see Room 20). After the sack of Rome by the mercenaries of Charles V, Holy Roman Emperor (reigned 1530 – 1556) in the year 1527 (*Sacco di Roma*) the pilgrimage to Rome took on new forms, whereby the historical interest and the culture of antiquity played a greater role.

#1 **Matthäus Seutter** (1678 – 1757) *Le sette chiese di Roma* (*The Seven Pilgrim Churches of Rome*), 1725, coloured copper engraving on paper (Diocesan and Cathedral Library, Cologne)

#2 **Bernard Picart** *The Holy Year in Rome*, in: *Cérémonies et Coustumes religieuses de tous les peuples du monde*, vol. 1, 1723 – 1738
1. Convocation of the Holy Year | 2. Opening of the Holy Gate | 3. Appointment of the three cardinals for the opening of the Holy Gates in other Pilgrim Churches | 4. Procession the cardinals to other Pilgrim Churches | 5. Appointment of the guardians of the Holy Gate | 6. Procession of the pilgrims to the Pilgrim Churches | 7. Pilgrims at *Scala Santa* | 8. Prelates washing the feet of the pilgrims in penance |

9. The Pope and Cardinals serving food | 10. The Pope distributes *Agnus Dei* (Lamb of God) medallions | 11. Closing of the Holy Gate

#3 ***Santa Maria Maggiore in Rome*** (Wallraf-Richartz-Museum & Fondation Corboud, Cologne) | ***Santa Croce in Gerusalemme in Rome*** Cologne (?), both mid-15th century, tempera on oak wood

Both panels originally belonged to a series of seven pictures that depicted the Pilgrim Churches of Rome. Several convents also possess such iconic pictures or there is evidence that they did so formerly, thus being supplied with the same indulgences as the original sites. Similar series of pictures are also documented in manuscripts. They succoured the virtual pilgrimage, which thus enjoyed the same significance as a real one.

#4 ***Le Cose Maravigliose Dell'Alma Citta' Di Roma – Di nuovo corrette, ampliate, & ornate di bellissime figure***, Rome: Mascardi, 1684 | #5 **Pietro Martire Felini** (†1613): ***Trattato nuovo della Cose maravigliose dell'alma citta' di Roma***, Rome: Franzini, 1615 | #6 **Hermann Bavinck: *Guide to the Marvels of the Holy City of Rome***, Rome: Mascardi 1639 (all: Diocesan & Cathedral Libr, Cologne)

Travellers to Rome used pilgrim guides for orientation, in which the buildings of antiquity, the relics, indulgences and legends (since the 12th century) and the stations for the papal mass (since the 8th/9th centuries) were listed. In 1544 *Le Cose Maravigliose Dell'Alma Citta' Di Roma* was published, a description of the marvels, the churches, relics and indulgences of the City of Rome. The *Trattato nuovo* of the Servite friar Pietro Martire Felini, which was published in 1610 and provided with illustrations for the first time, also indicates interest in the historical monuments. In the appendix there is a description of ancient and profane buildings (*Antichità*), which is attributed in the title to the architect Andrea Palladio (1508 – 1580). The Westphalian cleric and chaplain of the German Church of Santa Maria dell' Anima, Hermann Bavinck, presented his extended Rome Guide in the year 1620, which was often reprinted, and drew on the *Trattato nuovo*. He reproduced Felini's illustrations. This became the standard reference work used by the German pilgrims.

Agnus Dei

#7 *Agnus Dei-Wax medallions* (Fritz E. Schulz Collection) |
#8 *Rosary* *with Agnus Dei- Wax medallion* 18ᵗʰ century, lapis lazuli and metal balls, wax, passementerie work

Being made from the wax of an Easter candle and – since the time of Martin V. (reigned 1417 – 1431) – exclusively blessed by the Pope, these medallions were distributed to pilgrims in Rome from the Early Middle Ages to the Second Vatican Council (1962 – 1965). Dust from the catacombs, which had been discovered in 1578, was added to the wax image of the sacrificial Lamb. From the 17ᵗʰ century, the manufacture and distribution were limited to the first and every seventh year in the reign of the respective pope. The material substance of the candle was a reminder of Christ's death, who sacrificed himself to save humanity, just as the wax is consumed by the flames.

»True« images

alternating: ***Mass of Saint Gregory*** (manuscripts from the Renate König donation)
#9 *German Book of Hours and Prayer Book* Paris, ca. 1470 – 1480 |
#10 *Dutch Book of Hours* County of Holland, ca. 1490 – 1500 |
#11 *Sigmaringen Prayer Book* Antwerp and Bruges (?), ca. 1515 |
#12 *Book of Hours of Doña Isabel* Simon Bening (1483 – 1561) and workshop, Flanders (Ghent?), ca. 1510 – 1520

According to legend the *Man of Sorrows* appeared on the altar when Pope Gregory I (reigned 590 – 604) was carrying out the consecration, and thus dispelled doubts about the identity of the host and the Body of Christ. A Byzantine mosaic icon in the Roman Basilica of the Holy Cross in Jerusalem was believed in medieval times to be a representation of this vision (*Imago pietatis* = image of pity). Being equipped with a very considerable plenary indulgence, this icon became extremely popular. It became widely known on account of an engraving by Israhel van Meckenem (ca. 1440 – 1503) and was copied many times over. The *Ecce homo* # 19 is based on the *Imago pietatis* as a mirror image. It applies this iconographic model to the historic scene of Pilate leaving condemnation of Jesus Christ to the people: *Ecce homo* = Here is the man! (John 19, 4–6).

alternating: **Vera Icon** (manuscripts from the Renate König donation)
#13 **Book of Hours** Lake Constance area, ca. 1460 | #14 **German Book of Hours and Prayer Book** Paris, ca. 1470 – 1480 |
#15 **Cremonese Book of Hours** written by Matteo Ravari, illuminated by Frate Nebridio, Cremona, 1495 | #16 **Dutch Book of Hours** County of Holland, ca. 1490 – 1500

An *acheiropoieton* venerated in the Vatican since the 6th century has been accounted for by a legend since the 11th century at the latest, according to which the Roman Emperor Tiberius was healed from a severe malady by an image of Christ. Purportedly, Christ miraculously imprinted this image on a cloth. In the wake of the embroidering of the narrative of the Passion of Christ, this »true image« (*Vera icon*) became Saint Veronica personified in the story of the Stations of the Cross, during which Christ wiped the sweat from his face with a cloth handed to him by the saint. The cult of the *Vera icon* was encouraged by Pope Innocence III (reigned 1198 – 1216).

#17 **Small house altar with scenes from the Passion and »Pilgrim signs« of Santiago de Compostela and Rome** Bruges or Southern Germany, 4th quarter 15th century, tempera on wood (donation Härle)

#18 **Abgar picture** Flanders, ca. 1600 (donation Renate König)

A legend dating from the 4th century tells the story of King Abgar from Edessa, who was very ill. In the hope of being healed, he invited Christ to Edessa without success. However, Christ left him a cloth on which his facial features had been miraculously imprinted and the king was healed when he looked at it. After being moved to Constantinople, the whereabouts of the icon could no longer be ascertained by the early 13th century. A copy – or is it the original? – in Genoa became the protective icon of the city. Its authenticity has, however, been called into question, given that there is another such Abgar icon in St. Peter's Basilica in Rome (Capella S. Matilda).

#19 **Ecce homo Relief** from Cologne Cathedral, Cologne, early 16th century, oak wood with vestiges of coloured paint

#20 ***Diptych with Romanesque devotional images*** South Tyrol or Swabia, 2nd half 15th century, limewood with partially original colour (Museum Schnütgen, Cologne) | #21 ***Devotional image of S. Maria Maggiore***, in: Wilhelm von Gumppenberg: *Marian Atlas*, Munich: von Gelder, 1673 (Diocesan and Cathedral Library, Cologne)

The half-length figure of Christ with head inclined and arms crossed is based on the *Imago pietatis* in the Roman Church of the Holy Cross in Jerusalem, and is claimed to represent the *Man of Sorrows* vision of Saint Gregory. The half-length figure of the Madonna could draw on the devotional icon in S. Maria Maggiore, which is said to be an original portrait of the Mother of God.

Place and memory

#22 ***Ars memorandi*** *(The art of memory)*, South Germany, ca. 1470, block book (donation Renate König) | #23 ***Johann Host von Romberch*** (ca. 1480 – ca. 1533): ***Congestorium artificiosae memoriae***, Venice: Melchior Sessa, 1533 (Diocesan and Cathedral Library, Cologne) | #24 **Johannes Buno** (1617 – 1697): ***Historische Bilder, darinnen idea historiae universalis*** (*Historical pictures containing the idea of a universal history*), Lüneburg 1672 (University and City Library of Cologne)

In the theory of rhetoric of antiquity, the following advice was given for memorizing of a lecture to be spoken freely: to place the themes on images at particular places and then to go through these sites in one's mind. Whereas the *Ars memorandi* mounted the images that visualized the individual chapters of the gospels on the bodies of the symbols of the Evangelists, Johann Host developed an image of a city with several buildings of note, divided into separate rooms. Using the number of fingers as orientation, this produced ten sites for depositing memories. Mnemonics (the art of memory) enjoyed renewed popularity in the 17th century.

#25 ***Devotional cards*** from Annaberg, 19th century (donation Bachem)

#26 **Tanja Geiss** (*1975) ***Hands*** 2020, ink on paper, from: »*Office for eyes, nose, tongue, mouth, heart, hand and mask (covering all)*«

Room 9

Éric Baudelaire (*1973) *Tu peux prendre ton temps / Un film dramatique* (*You can take your time / A dramatic film*) 2019, HD Video, stereo sound, 114 minutes (see also: Room 5 / Room 14)
12:30 a.m. French with German subtitles
2:30 p.m. French with English subtitles

»You can take your time« said Fatima to her fellow schoolmates, as she focussed a hand-held camera on a situation. Éric Baudelaire also took his time: for four long years he worked on this project with twenty schoolgirls and boys in Saint Denis, a suburb of Paris. The participants were not destined to be the theme of the film, but were to make it themselves. After getting off to a slightly hesitant start, they set off in search of specific subject matter for their film. We see how they explore the rooms of their school with the camera; how the camera accompanies them on their way to school, or pans the walls of their apartments. We hear them deep in discussion and experience their delicate attempts at narrating a biography. One should be careful what you say about someone else, says a youth, while a girl describes what she feels about the looks other people give her in the street – why are they like that rather than otherwise? Four years: enough time to see the bodies of these young people maturing, to perceive how their voices change, how their schoolwork enters their conversations and how their lives are shaken up by events like the terrorist attacks at Bataclan. The schoolchildren evolve with the film and the film evolves within them. Éric Baudelaire is guided by the idea of »*Fukei-ron*«, the landscape theory of the Japanese film maker Masao Adachi. What can a camera that is filming a landscape say about the social and political structures at a certain place at a particular time? Can we understand someone else better if we take their point of view? We learn how the schoolgirls and boys come to terms with their world – a cautious adoption, which has nothing to do with usurpation. »And because we (…) realize this with such incredulous amazement, the film becomes a different, utopian way of dealing with other people and the world (…): One thing art can always show is that human lives already encompass the utopian prospect of reality.« (Susanne Pfeffer)

Room 10

Irmel Kamp (*1937), 9 photos from the series **_Zinc_** 1978 – 1982, Black-and-white print on PE-photo paper: *St. Jean Sart; Chaineux; Montzen; Landkarte; Nessonveaux; Verviers; Herbesthal; Chaineux; Welkenreadt*

Zinc is a chemical element with the symbol Zn and the atomic number 30. It is not only essential for the metabolism of people, animals and plants, but also widely distributed throughout our everyday world. In Europe, it has been part of multi-purpose building materials for 200 years. The material for the shimmering bluish rooves of Paris selected by town planner George-Eugène Baron Haussmann in the 19th century comes from the same zinc mine as the wall claddings that Irmel Kamp photographed in East Belgium. The Vielle Montagne mine is situated in the municipality of Kelmis (French: La Calamine) and the zinc was intensively extracted in the 17th century through terraced opencast mining. The productivity of this mine awakened competitive political interests between the powers of Central Europe, leading to the political independence of the area from 1816 to 1919 as a micro-nation called Neutral-Moresnet. Utopian ideas arose here, such as that of an Esperanto state with the name »Amikejo« (place of friendship). Irmel Kamp's series *Zinc* comprises no less than 600 photographs; she was forever dashing off in her Renault to conduct systematic fieldwork in East Belgium. The limits of her working area were the border to Holland to the North, to Germany to the East, the Vesdre (tributary of the Ourthe River) to the South and the River Meuse and Liège to the West. She systematically scoured this area in order to record the buildings clad in square, rectangular or diamond-shaped slates on their Western face to protect against the wind and rain. Her photographs contribute to cultural history and document a regional architectural phenomenon at a time when Eternit fibre cement and later plastic were beginning to replace zinc. They capture an instant in time in the life of a building, showing how the properties are bound into their environment, including the functional interventions that define their visual impact (telephone poles, high-wire cables, street signs …). Irmel Kamp's perspective is subjective: she works from her own standpoint, preferring to work without using zoom and wide-angle lenses, in order to finely tune her momentary

angle of vision while taking the picture. It is often necessary to take several shots in order, for example, to render the way the facades gleam impressively in the light of »high white cloud cover« (I.K.).

Peter Dreher (1932 – 2020) ***Tag um Tag ist guter Tag*** (*Day by Day is a Good Day*) 1974 – 2007, oil on painting cardboard, hardboard or canvas

In his series of works comprising several thousands of pictures with a title taken from the Chinese Zen-Master Yün-Men (864 – 949), Peter Dreher resolves the apparent duality between »representational« and »abstract«. In his endless variations of the same glass, he shows that Realism is a question of pure painting. Looking anew at the same object on a daily basis was a constant and substantial part of his painting practice and was subject to the varying conditions to which the arrangement under painterly investigation entailed embracing the weather, the changing seasons and his own state of mind.

Eric Hattan (*1955) ***Unplugged*** Basel 1999 (15:52 minutes) | Buenos Aires 2003 (18:37 minutes) | New York 2011 (8:03 minutes) | Beirut 2011 (7:52 minutes), videos, original sound

Eric Hattan is an artist who works with what is already there. He is animated by what he sees and does something with it. He likes to operate with the smallest intervention possible. He shifts, turns upside-down or inside-out, to retrieve what is there and direct attention towards it. *Unplugged* is a long-term project. It began in 1995 and his work on his series of videos continues according to the following rules: at the end of a journey that Eric Hattan has undertaken in order to prepare an exhibition, he turns the packaging inside-out from the goods that he has consumed, while still in his hotel room. The camera is a fixed observer and faithfully films the careful handiwork of the turning-inside-out action. The works in the *Unplugged* series are not only a self-portrait and personal archive of his consumer behaviour, but also demonstrate the visual interface of a place or a culture.

Dorothee von Windheim (*1945) ***Untitled*** 1998, postcards

Room 11

#1 **Roni Horn** (*1955), *To Place: I Bluff Life* 1990, Peter Blum Edition, New York / **II *Folds*** 1991, Mary Boone Gallery, New York / **III *Lava*** 1992, Distributed Art Publishers, New York / **IV*, 1+2 Pooling Waters*** 1994 / **V *Verne's Journey*** 1995, Books IV–V Verlag der Buchhandlung Walther König, Cologne / **VI *Haraldsdóttir*** 1996 / **VII *Arctic Circles*** 1998 / **VIII *Becoming a Landscape*** 2001, Books VI –VIII Ginny Williams Publishing House, Denver, Colorado / **IX *Doubt Box*** 2006 / **X *Haraldsdóttir, Part Two*** 2011, Books IX–X Steidl Verlag, Göttingen

    Roni Horn travelled to Iceland for the first time in1975. She was fascinated by the unique nature of the landscape. Compared with New York, where she was born and grew up, the volcanic geology of Iceland is quite recent. The earth's surface is in constant movement and hardly subject to erosion. Whereas the past geological history of New York can only be reconstructed theoretically, in Iceland it can be seen happening all the time. Roni Horn realized that this experience changed her sense of self and her experience of the world. In 1990, she published her first series of artist books with the title *To Place*. The series is open-ended in principle and is to be continued. *To Place* reflects her profound engagement with the island, which shapes her practice as a whole. The artist directs her encyclopaedic interest to the people and to a countryside shaped by fire, ice and water. Using photography, drawing and text she investigates the interrelationships between place and self, between culture and nature, and between history and the present. The »to« in the English title turns the word »place« into a verb rather than a noun, »I come here to place myself in the world. Iceland is a verb and its action is to centre«, as Roni Horn writes in the fourth book *Pooling Waters*. The »centring« or identity always has to do with social and societal positioning and in her case also with the experience of being lesbian in a heterosexual and, generally speaking, homophobic environment, as she described in a conversation: »Iceland is the place where I have the clearest view of myself and my relationship to the world. By clearest view, I mean a view that is not constricted by social conventions. (…) There's nothing in Iceland telling me, directly or indirectly, that I am less than I am. In this regard, I am thinking of all aspects of social existence

including gender and sexuality. The insistence of my returns is about maintaining this balance in my life. (…) My image of Iceland as a reflecting pool is the idea of using nature as mirror and measure. It's an understanding of oneself through a knowledge of what real, not imposed, limitations are.« (R.H., 1994) Our exhibition title can also be read in this sense, which we have taken from the fourth volume of *To Place*. It expresses the desire or vision to escape from social conventions such as language, nationality or gender and to approach the world without preconceived ideas: making being here enough.

#2 **Roni Horn** *Still Water* 2000, Lannan Foundation / SITE Santa Fe (donation Edith und Steffen Missmahl) | #3 *Saying Water*, Video recording of a reading in May 2012 at the Louisiana Museum of Modern Art, Humlebaek, 39:32 minutes © Louisiana Channel / Louisiana Museum of Modern Art, 2013 directed by: Kamilla Bruus & Troels Kahl, camera: Troels Kahl, produktion: Christian Lund), loan from Studio Roni Horn

»Water is always a reflection of local circumstance – the whole of it: geology, economics, politics, religion and so on. Eventually, everything finds its way into the river. (…) When you see your reflection in the water, do you recognize the water in you?« (R.H.) *Still Water* is an associative monologue about the Thames. Roni Horn takes us on a journey in which diary-like notes are mixed with headlines from newspapers – a poetic, philosophical and at the same time humorous journey into the cultural and social history of a river.

#4 **Roni Horn** *Distant Doubles 2.12, A and B* 1989, pigment and varnish on paper

Repetitions or doubling are the hallmark of Roni Horn's practice. We find them in her artist books, installations and also in works on paper. The work shown here is neither drawn nor painted. One might describe it as a sedimentation – of pigments superimposed in several layers to form a tectonic structure with the tangible character of an object. Presented as *Distant Doubles* and thus on two different walls, the sheets of paper make the space between their own. They are embodiments of here and there, this and that; they are identical and

yet diverge from one another. They demarcate a void in which the world can enter as soon as a person is present and able to communicate this experience and become aware of the multi-layered nature of seeing. »The moment of the first perception is fixed in the chronology, yet is lost forever.« (Dieter Schwarz, 1993)

#5 **Lutz Fritsch** *Bibliothek im Eis* (*Library in Ice*) (see Room 7), freight container and model 1:50 | #6 **Lutz Fritsch** *Maßnahme vor Ort III* (*Measures III on site*) 2005 / 2022, photography
     The reading desk for *Library in Ice* was brought to the Antarctic in this freight container. On his first expedition with researchers from the *Alfred Wegener Institute for Polar and Marine Research*, Lutz Fritsch learnt about the purely functional aspects of the German *Neumayer Station* and developed a vision of an antithesis: a cultural site, a place of yearning. Ten years later he was able to plant a green container in the white space of the vast Antarctic landscape: his *Library in Ice*, lavishly supplied with cherry-wood furniture and a leather sofa. The green of the four external walls varies slightly, while the upper and lower surfaces are red. Inside, the reader finds a whole universe opening up, »The books, some 600 to date, have been donated by artists and scientists whom I have personally requested to give a book that they believe someone spending the winter here should read during the 14 long months they are at the station. Inside the book, they write their name and a short statement.« (L.F.) As in all his work, Lutz Fritsch applies his sculptural understanding to the »soft« gap, which in this case connects the readers with the donators of the books. – The white transport container is a quasi-museum annex of the *Library in Ice*. Its contents are the art works which were made during Lutz Fritsch's two expeditions1994/95 and 2004/05, along with some more of his pieces.

#7 **Franz Ittenbach** (1813 – 1879) *Felsen* (*Rocks*), ca. 1831 – 1838, oil study on canvas

Room 12

#1 **Merlin Bauer** (*1974) *Liebe deine Stadt × 1. FC Köln 1948*
(*Love your city x the Cologne football team*) / *Einschreibungen I*
(*Inscriptions I*), C-print on Dibond (all works by Merlin Bauer in the
vestibule and in rooms 12 and 16 are property of the artist)

#2 **Merlin Bauer** *Kölner Affären* (*Cologne Affairs*), 2009, C-print on
Dibond

#3 **Merlin Bauer** *Strandbox (Mediterranian Garden)* 2002/2019,
C-print on Dibond

#4 **Merlin Bauer** *Feuilleton* 15.04.2008, with text and visual
contributions by Aleida Assmann, Jan Assmann, Bazon Brock, Albrecht
Fuchs, Friedrich W. Heubach, Candida Höfer, Hiltrud Kier, Friedrich
Kurrent, Veit Landwehr, Wolfgang Pehnt, Tom Sieverts, Martin Struck,
Michael Zinganel and Peter Zumthor, 36 C-prints in black metal frames

#5 **Merlin Bauer & BeL** *Strandbox* 2002, from: *Unter dem Pflaster
der Strand – Momentane Orte I* (*Under the cobbles the beach – momentary
places I*), 2002 – 2005, bicycle, portable cooler, wood, gloss-painted,
UKW-sender, radio-receiver, diverse objects

Merlin Bauer & BeL *»Liebe deine Stadt«-Museum* (*»Love your
city« Museum*) 2015, wood, glass, metal, concrete, diverse objects,
light sculpture | inside: **FRUSTRATION** | **COMFORT** | **HOPE** all: 2015,
large slides in a light box, from the work cycle *Liebe deine Stadt –
Trotzdem!* (*Love your city! – Nonetheless*).

Love your city! – this imperative seems to be utterly superfluous in
Cologne. Nowhere else do the inhabitants share more common songs
about their overpowering love of their city and gloss over severely
neglected districts with their song (»Good morning Barbarossaplatz«).
And yet, although love is blind, it is probably the case that a view
from outside is necessary, in order to recognize that something is going
wrong here. The concept artist Merlin Bauer came here from Graz
shortly after the turn of the millennium and encountered a municipal
community that was self-destructing in the cultural domain on

account of the neglect of the reconstructive architectural achievements that had followed the almost complete devastation brought about by the war. The impending (later to be implemented) demolition of the Kunsthalle that opened in 1967 led him to his first project in Cologne in 2002 with the imaginative title *Under the cobbles the beach – momentary places*. A bicycle with a red-and-white portable cooler and an UKW pirate sender was his mobile platform enabling discussions at different places about the exemplary use of public spaces. After the collapse of the Historical Archive of the City of Cologne as a result of negligence (3.3.2009) the chorus of voices grew demanding more *courage for culture* and personal engagement on the part of city society. At this time, Merlin Bauer had already created a stir with his project *Love your city* begun in 2005, which became well-known far beyond the limits of the city. It was copied countless times internationally, but was also appropriated for commercial uses without any respect being paid to artistic copyright. In his first campaign, he had arranged for prominent qualified laudatory speakers to praise threatened buildings and had them marked with red-and-white prize tags such as those used in equestrian sports in a smaller format. With Hiltrud Kier, the former city conservator, and Peter Zumthor, the architect of Kolumba, two voices were soon raised on behalf of the architectural finesse of the Cologne opera house. The never-ending restoration here became a symbol of the way ambitious building projects are bound to fail, and not only in Cologne, in the face of time constraints and economic pressure along with excessive technical and bureaucratic requirements. Merlin Bauer responded to this situation in 2005 with *Love your city – Nonetheless!* and *»Love your city« Museum* along with the multiples and light boxes *FRUSTRATION, COMFORT, HOPE.*

As an example of concept art, the piece *Love your city* should not to be confused with politics or city marketing. Merlin Bauer sets processes in motion in the sense of a »social sculpture«, which are open to all who want to take part or are invited to participate, while the copyright remains with the artist. He has succeeded like no other in bringing together social circles in this project that would otherwise hardly ever meet.

Room 13

Merlin Bauer *Liebe deine Stadt I* (*Love your city I*) 2005, Dibond, aluminium (RheinEnergie AG Collection)

The unmistakeable lettering mounted above the North-South Road has been virtually written into the DNA of the city. On a Flag, it was proudly carried by fans of the Cologne football team to the stadium, has been included in school textbooks, exists as a multiple in art collections, was the backdrop for the stage scene of the play *Cologne Affairs* at the theatre and is worn by many Cologne inhabitants as a tattoo on their skin. In a both intelligent and equally subversive manner, Merlin Bauer »captures« all formats and institutions. His festive protest float *You are artists and we are not!* used the Shrove Monday procession as a platform for his criticism of the planned demolition of the theatre with the assistance of the festival committee of the Cologne Carnival. And only recently he reworked and wove his way through the newspaper, the *Kölner Stadt-Anzeiger*, with his special art edition *Liebe deine Stadt – Architektur & Demokratie* (Love your city – architecture and democracy) issued at the opening of the Art Cologne fair, by including in each section some (guest) contributions about questions of social and ecological transformation in the relationship between architecture and democracy.

The practice of »social sculpture« is demonstrated in our exhibition by Merlin Bauer, Éric Baudelaire, Lutz Fritsch and the artists of Kunsthaus KAT18. The term was introduced in the 1960s by Joseph Beuys (1921 – 1986) as an aspect of his »extended art concept«. This aimed to bring to attention his view that a formal aesthetic work is only an end in itself, as long as it fails to be a medium for constructive change in socio-political conditions. Beuys opposed the elevation of finalized art works and opened up the art concept to embrace both a social and an individual ecological and spiritual dimension. »Social sculpture« entails a dynamic process, in which every person can be creatively involved by shaping his or her social environment and society as a whole. The desolate state of the world as the result of an economy oriented towards materialistic objectives could only be overcome if every person were able to take part in the sculptural democratic process to such an extent that places worth living in could be created on the small and large scale.

Merlin Bauer *Liebe deine Stadt – Architektur & Demokratie*
(*Love your city – architecture and democracy*) Special art edition of
the Kölner Stadt-Anzeiger that appeared on the occasion of the
Art Cologne fair 2021, edition: 220.000 examples

Merlin Bauer *Liebe deine Stadt – Architektur & Demokratie*
(*Love your city – architecture and democracy*), three channel video
installation, version 9 /22, 122 minutes, with Dr Martina Löw (Professor
of Planning- and Architectural Sociology, TU Berlin), Philipp Oswalt
(Professor of Architectural Theory and Design, Uni Kassel), Dr Philipp
Rode (Executive Director of the research institute LSE Cities,
London School of Economics), Dr Tatjana Schneider (Professor of the
History and Theory of Architecture and the City, TU Braunschweig),
Dr Kathrin Wildner (City ethnologist and Professor of Cultural Theory
and Cultural Practice, HCU Hamburg), concept: Merlin Bauer /
Dr Jörg Biesler, camera / editing: Tom May (both works are property
of the artist)

Johann Hulsmann (ca. 1610 – after 1646) and **Johann Toussyn**
(1608 – after 1660) *The Sacred Heavens of Cologne* from the
Sebastian altar, probably 1635, oil on canvas (St. Gereon, Cologne)
    The lower part of the picture offers a view along the Rhine from
Cologne to Bonn. Above this, there is space for the sacred heavens of
Cologne. In the 12th century, the »sacred capital« and the »concentra-
tion of holiness« (Heribert Müller) of the city grew considerably as
a result of relic finds and imports thereof: Ursula and her entourage
(already prior to 1106), the Theban Legion and the Moorish cohort of
Gregory (since 1121), the Three Holy Kings (since 1164) and the
numerous saintly bishops. The presence of the saints was staged with
the help of an unusually high number of relic processions. In 1634,
there was a relic procession on account of the Thirty Years' War, which
is echoed in this picture. Even in 1948, there was a procession with
many holy shrines through the completely devasted city on the
occasion of the Cathedral jubilee, in order to conjure up the spiritual
atmosphere of the area.

Room 14

Éric Baudelaire *Tu peux prendre ton temps / Beau comme un Buren mais plus loin* 2019/2022, banner (designed by Dafa Diallo), poster, and alternating exhibits (see also Room 5 / Room 9)

    Beau comme un Buren mais plus loin (*As beautiful as a Buren but further*) transports Daniel Buren's institutional critique into the present. Just as Buren left the museum behind him in the 1970s to take his art into the public space and respond directly to a situation with his striped pictures, so this banner is made to mark and make visible a specific place outside the museum. We leave Kolumba and make our way to the outskirts of the city, in order to get to know young people and find out what attaches them to »their« place in their view. Back in the museum we continue the conversation: what kind of place is a museum? Who shapes this place? How does it impact on us? Which works do we find relevant today? What are we moved by? What do we view critically? Where do we feel represented and where do we feel like strangers? Who belongs and who doesn't? At this point, the young people respond with their questions directed at us and to you, our visitors – take your time, please. You can find out from the poster whom we are currently talking to and where the banner is to be found at this moment.

Crucifix Rhineland (?), 2nd half 12th century, ivory (acquired with support of the Culture Foundation of the Länder, the Federal Representative for Culture and Media, the Art Foundation NRW, the Alfried Krupp von Bohlen und Halbach Foundation, and other public and private sponsors)

    Scanning the picture carefully with one's eyes is encouraged by the sensuous nature of the material this crucifix is made of and the treatment of the surface. According to the medieval idea, the sight path is an extension of the body, so that the person becomes one with the picture he or she is looking at (Thomas Lentes). – Whereas most of the galleries in Kolumba are rearranged every year, this sculpture of Christ crucified remains at its allotted place. It acts as a kind of anchor for the variable narrative threads of the annual exhibitions.

Room 15

X-SÜD (KUBiST, raumlaborberlin mit Kunsthaus KAT18)
Kunsthaus Kalk-Atelier from 2016, models, drawings, films, photos
(The studio is staffed every Thursday.)

A paper model of an inclusive art house located in Parkstadt Süd, a new district of Cologne, is the starting point for a collaboration between X-SÜD and raumlaborberlin. The concept was specially adapted for the new venue in the grounds of Hallen Kalk. X-SÜD is an artists' collective who share a variety of skills. Many work in Kunsthaus KAT18 in the Südstadt district of Cologne, which offers professional workspaces for artists with a disability. The aim of the project is to open up the specialized facilities for people with disabilities by offering an inclusive work and living situation and the opportunity to take part in shaping the district. Variously-combined teams in raumlaborberlin have been developing projects in the fields of architecture, urban regeneration, art and actions since 1999. Awareness and experience of the area, the city and the environment are crucial for their work. The new city space in the grounds of the former production halls of a machine factory in the Kalk district of Cologne is being developed for the common good. A new socio-cultural centre is planned here, along with living quarters and small businesses. The design process is open and collaborative. Drawings and model-making serve the groups as tools aimed at identifying needs and developing solutions. In 2020, attention was drawn to the project in Kalk by the art action *X-SÜD ZUKUNFTSARBEIT* (*X-SÜD FUTURE WORK*). The participants made the location their own with a procession, a building site billboard, a soup kitchen and the *Elefantentor* (*Elephant Gate*) – a temporary artwork. In 2021, X-SÜD began to collaborate with the Bergen School of Architecture (BAS). First designs for the inclusive Kunsthaus Kalk (halls 60 and 63) were made by a master class run by Prof. Jan Liesegang / raumlaborberlin.

Events taking place at the *Kunsthaus Kalk-Atelier* include artists talks, guided tours and studio workshops. Reports on the cooperative ventures with artists and projects will be presented at intervals and announced separately.

Room 16

Jannis Kounellis (1936 –2017) *Tragedia civile* (*Civil Tragedy*), 1975/2007, room installation

The viewers may feel as if they had been transported into a theatre. Yet the stage is empty of people. Only a hat and coat have been left behind by two (?) people who have presumably departed from the scene, hinting that their owners are players in a piece that has either not yet started or is already over. The requisites locate the ambience in the *Fin-de-siècle* atmosphere of Viennese coffee shops and identify the people who have vanished as probably being from the dignified bourgeois classes of former times. An image of loss, if it were not for the persistent, but changing, scintillating presence of the gold wall, which reflects back the shadowy silhouettes of those who enter the stage. The connection between the gold wall and golden mosaics of sacred spaces of past centuries conjures up positive ideas of an only loosely-defined utopia, which seems to be more lively than the traces made by the presence of the principal actors.

Merlin Bauer *Von Köln aus I* (*From Cologne I*), 17.11.2021, pile of newspapers

Merlin Bauer *Makro / Fragment I No 3* 2021, silkscreen, newspaper

Legitimation of Places

How did medieval places acquire their particular character, which ultimately provided the guarantee of their continued existence and the economic prosperity of their inhabitants? If no tradition was to hand to which one could appeal, it was usual practice to create one. Relics played a considerable role here. If enclosed in an altar, for example, they substituted for the lack of an ancestral tomb. The God-given power to convey blessing (*virtus*) acted directly at the place of the relics' entombment, according to a concept hailing from Late Antiquity. The legitimacy of the site was manifested in legends, reports of miracles, authentication certificates and the granting of indulgences for those who paid it a visit. The choice of a patron saint was a way to upgrade the reputation of a location, given that the word *patronus* in the Roman legal system referred to a duty to protect the *familia*.

Cologne: A very old town build after 1945

Dan Perjovschi:
I Draw I Happy, 2005

However, the members of the parish also had duties towards the patron or patroness. In the final instance, the definition of a place depended on the relationship between the narrative and its acceptance.

Relics

#1 **Petrus Schonemann** *Thesaurus SS. Reliquiarum* (Treasury of Relics of Cologne Cathedral), 1671 (Museum Schnütgen, Cologne) | #2 *Picture of the Holy Relics of Aachen Cathedral* Cologne, Royal Prussian patented palingraphic Agency, mid-19th century | #3–4 *Presentation of the Holy Relics* in Aachen (1930?) and Trier (1891), postcards and devotional cards (donation Bachem)

Cities which were residences of ecclesiastical and worldly powers, along with many of the pilgrimage sites, featured large collections of relics. Cologne's claim to holiness was based not least on its special holdings of relics. The relics of some places were (and still are) shown to the devout in special presentations (Heiltumsweisungen). The ceremony used to involve a »relic crier«, who read aloud the history of the respective relics.

Church Treasury of St. Kolumba (on permanent loan from the parish of St. Kolumba, Cologne):
#5 *Rock crystal reliquary* with the relics of the Saints Andrew, Lawrence, George, Cosmas, Damian and Walpurga, Cologne, ca. 1220, silver, copper, gilded, rock crystal, precious stones, pearls, brass (on show until 19 March 2023 in the exhibition *Magie Bergkristall* at the Museum Schnütgen, Cologne) | #6 *Reliquary* with a thorn from Christ's crown of thorns, Cologne, ca. 1450, silver, gold, cast, chased, engraved, rock crystal, precious stones | #7 *Cross* Cologne, mid-14th century / ca. 1400, silver, partially gilded | #8 *Monstrance* Cologne, ca. 1400, with *Lunula*, 1700, silver, gilded, enamel, rock crystal, precious stones, pearls | #9 *Monstrance* Cologne, early 16th century, silver, gilded

The church treasury collected together the sacred relics that guaranteed access to divine pardon, along with the precious liturgical instruments. As a hoard donation by members of the parish, it helped to create identity and attachment.

#10 *Small reliquary altar* Cologne, 1st half 14th century, oak wood with old paint | #11 *Two reliquary tablets* Cologne (?), end of 13th – 1st half 14th century, oak, horn lamellae, vestiges of paint and gilding (Museum Schnütgen, Cologne)

In the little compartments of the three-part folding altarpiece there were once relics. When closed, the painting on the outside surfaces of the wings becomes visible, now only the vestiges thereof: a group of saints arranged in rows, one above the other. A large number of the relics stored in both of the other panel reliquaries have survived. There is evidence that many church treasuries contained such reliquaries. On account of the sheer number of saints, an increase in the healing powers of the respective place was expected.

#12 *Reliquary vessels from altars: Maigelein* Cologne, 15th century, glass, slate, wax | #13 *Three little boxes* Cologne, 1st half 17th century, metal, painting behind glass | #14 *Relic Authentications* 18th century (Fritz E. Schulz Collection)

Relics would be legitimated by way of a seal and/or authentication certificate. Such documents give the name of the saint whose bones or bits of clothing had become relics and carry the signature of the bishop who testified to their genuineness.

Certificates
#15 *Indulgence* granted for a visit to St. Maria ad Gradus (Our Lady of the Steps) in Cologne, January 1320, parchment (Historical Archive of the City of Cologne)

»The visitors to St. Maria ad Gradus in Cologne (demolished in 1817) could procure an indulgence of forty days, which was granted on receipt of this certificate, once probably displayed in the church. The condition was attendance at the church on particular festive days along with the completion of precisely defined religious tasks as well as donations in kind. No less than 23 archbishops and bishops gave the certificate their seal. The Archbishop of Cologne Heinrich von Virneburg (reigned 1304 – 1332) confirmed and extended this according of indulgences with his own attached certificate, a so-called *Transfix*.« (Joachim Oepen)

#16 *Consecration certificate of a Saint Francis chapel* and
Relic capsule Cologne 1510, parchment on wood

The illuminated initial of this parchment shows Saint Francis,
thus indicating the patronage of the chapel.

The Narrative and the Audience
#17 **Martin Eisengrein** (1535 – 1578): *Unser liebe Fraw zu Alten
Ötting* [...] (*Our Lady of Alten-Ötting*), Ingolstadt: Weissenhorn, 1571 |
#18 **Valentin Hansen**: *Aktenmäßige Darstellung wunderbarer
Heilungen welche bei der Ausstellung des h. Rockes zu Trier im
Jahre 1844 sich ereignet* (*Documented Depiction of the Miraculous
Healings on the Occasion of the Exhibition of the Holy Robe of Trier*),
Trier: Gall, 1845 | #19 **Johann Enen** (ca. 1480 – 1519): *Medulla
Gestorum Treverens* (*Origin and History of Trier*), Regensburg 1845
(all: Diocesan and Cathedral Library, Cologne)

An important role in the profiling of pilgrimage sites was the
listing of their sacred relics, the »documented« wonders and the
granting of indulgences to visitors. These were noted carefully in the
pilgrim guides, along with the tasks to be completed.

#20 *Aachen horn* 15th century, ceramic, found in Cologne (Cologne
Municipal Museum)

*And then it was as if the whole earth shook at the sound of the
horns and the cries of the men and women [...]. There was no one
whose hair did not stand on end or whose eyes did not fill with tears,*
as the cloth merchant Philippe de Vigneulles of Metz described the
incredible noise made by the devout at the presentation of the four
most important relics in Aachen in the year 1510 (cat. *Pilgerspuren*,
Stade and Lüneburg 2020/21). In private, the pilgrims used such
horns to give signals or to ward off bad weather.

Sacred measurements and spolia
#21 *Length of Mary Magdalene and her Hair*, in: Magdalene
Eltern: *Das Leben der seligen Büsserin Marie Magdalene / wie auch ihrer
Schwester Marthe und Lazari (The life of the blessed penitent Mary
Magdalene / and also her sister Martha and Lazarus)* (Diocesan and

Cathedral Library, Cologne) | #22 *Holy Measures*: Saint Mary of Loreto, Saint John the Baptist (star-shaped), scourging pillar, 18th century (Fritz E. Schulz Collection) | #23 *Saint Francis presents the Cross* 18th century (donation Bachem) | #24 *Charlemagne kneeling at the Foot of the Grail* single sheet from a Book of Hours, printed by: Philippe Pigouchet; published by: Simon Vostre, Paris, ca.1490, coloured metal engraving printed on paper (donation Rodert)

The sacred measures derived from harmony as an ideal (*Book of Wisdom* 11,20) had a similar function to relics. This is also true of the *True length of Christ* (#27) already known in the 6th century, which was originally taken using paper or string gauges from the Holy Sepulchre in Jerusalem. Since the 11th century and gathering momentum in the Late Middle Ages, the »Cult of Length« spread across Western Europe as well, not least because of the availability of new printing techniques. The small devotional picture of Saint Francis gives the size of the wound in the side of Christ and the length of His Cross. According to the inscription, the measurement of the cross depicted should be multiplied by forty in order to arrive at Christ's true proportions. In the chalice on the single sheet, the Holy Wound in the side of Christ's chest is depicted in its original size, according to the Latin caption.

#25 *Authentic and True Length of our dear Lord Jesus Christ*
Cologne, 1700, paper, 163 cm (donation Alois Klausmann)

#26 *Cross of Herimann and Ida* Werden or Cologne, 2nd quarter 11th century, Corpus: cast bronze, engraved, gilded, with a small lapis lazuli head from the 1st century; cross: engraved copper, gilded, rock crystal (reverse) over wood core; filigree on the front: early 13th century; Baroque knob and cartouche: hammered copper, gilded

The cross donated by Archbishop Herimann II (reigned 1036 – 1056) and his sister Abbess Ida belongs to the overall concept of the Church of St. Mary's in the Capitol in Cologne. The siblings were responsible for the newbuild of the church, which incorporated architectural quotations. The ground plan is identical to that of the Church of the Nativity in Bethlehem, claiming the character of a relic on account of

having the identical measurements. The western aspect corresponds in turn to the walls of the Palatine Chapel in Aachen, thus quoting an imperial building. It is a stark reminder of the fact that the siblings were related to the Ottonian imperial dynasty through the maternal line. The small blue lapis lazuli head on the cross is a spolia (an object lifted from another context): a precious woman's portrait from antiquity. Such objects were part of the house treasuries of rulers in the Early Middle Ages, who often had spolia worked into liturgical instruments they donated.

Patronage

#27 *Reliquiary procession with the Shrine of Saint Genevieve in Paris* 18th century, woodcut (donation Rodert)

The dimensions of a place can be enlarged through processions or sounds (of a bell). From the 5th century onwards, processions through the streets helped to foster bonds to the central church site as well as protecting the city, like the one seen here with the Shrine of Saint Genevieve, the patroness saint of Paris.

#28 *Saint Kolumba* 18th century, copper engraving (donation Ludwig Gierse)

The king of the Franks, Chlothar II (reigned 584 – 629), had an abbey consecrated to Saint Kolumba of Sens (620 A.D.). When Bishop Kunibert (reigned ca. 623 – 664) had a church in Cologne dedicated to her, he thus located the city in the realm of the Merovingians.

#29 *Scenes from the Legend of Saint Ursula* Cologne, mid-15th century, oil painting on wood (on permanent loan from Römisch/ Zimmermann): Reception of Saint Ursula and her entourage at the court of the (still) heathen son of the King, who intended to marry her | Departure of the travelling entourage of Ursula on a pilgrimage to Rome, which had been agreed with the future bride before she would get married

According to this legend, Ursula was an English king's daughter, who was murdered in Cologne by Huns along with the 11,000 maidens in her entourage on the way back from Rome. Immediately,

the besieged city was freed from the hostile hordes by a miracle, who took flight in fright. Veneration of Saint Ursula boomed after a burial ground was found near the Church of St. Ursula in the early 12th century. Eleven flames recalling Ursula and her travelling companions, together with the crowns of the Three Wise Men, grace the coat of arms of Cologne.

#30 *Reliquary busts of Saint Ursula's Entourage* Cologne, ca. 1500, oak wood with vestiges of old painting

Towards the end of the 13th century, the presentation of relics specific to Cologne in so-called Ursula busts began, perhaps in the context of a changeover of power from the archbishops to oligarchs in the governing of the city. The busts were produced in great numbers in Cologne and traded Europe-wide, thus promoting the city. This was not only of benefit to the woodcarvers, but also to the new city council, whose success was attributed to the patronage of the city's saints. The councillors were now protectors of the relics and were »generous« in supplying them. This is comparable to the way Louis the Saint, Louis IX of France, dispersed his relics from the Passion of Christ.

Room 17

Terry Fox (1943 – 2008) *Site Pendulum* 1977/2022, installation
with piano wire, lead ball and glass of water (Estate of Terry Fox)
The pendulum is set in motion twice a day at 1 pm and 3 pm.

Terry Fox is one of the most important American artists working
in conceptual and performance art. In addition, he played a key role in
the evolution of sound art in Europe, which grew in prominence in the
1980s. His focus was not on performance as an auratic, self-contained
end in itself. Rather, but he sought transformation through action.
Central to his performance pieces, which he carried out with or without
an audience, was the collective experience of the moment. He saw
these pieces as »situations,« as works in the realm of sculpture in which
he shaped specific situations. In 1972, Fox was in Europe and visited
Chartres among other places. On the floor of the cathedral, he discov-
ered a mosaic labyrinth with 11 circles. Over the following years, this
labyrinth served as a metaphor for his physical existence and as a
conceptual springboard for numerous works. The relationship between
movement and rhythm that he found in the meanders of the labyrinth
also inspired him to work with pendulums. Site Pendulum was first
performed in 1977 in San Francisco. The perception of this work
involves an experience of presence. In 1999, Fox remarked, »After
30 years I'm still working on the aspect of redefinition of sculpture
but in an extremely personal way. What I like is trying to find a
sympathetic ear or eye more than trying to reach a broad audience.«
(T. F. 1999)

Paul Thek (1933 – 1988) *Untitled* 1975/1992, etchings
In this series, Paul Thek expands on his individual iconography
with motifs like *Beau Jangels, Tarbaby and Tower of Babel.*

Room 18

The excavations, which are virtually the foundation of Kolumba, already make clear that the history of this site has been overwritten many times: from a Roman district to a graveyard next to a chapel, followed by church buildings increasing steadily in size, succeeded by a prestigious Parish Church with donated altars and the graves of members of the parish. Then came a landscape of ruins, with a modern Mercy Chapel for a venerated image of the Madonna, to which the memories of many of the inhabitants of Cologne are attached. Now, it is also a museum which incorporates all these different influences and reworks tradition in the present.

#1 **Jeremias Geisselbrunn** (1594/96 – 1659/64) *Madonna and Child* from the Altar of Our Lady in St. Kolumba, Cologne, ca. 1650, alabaster

The sculpture was devastated during the Second World War, but could be reconstructed from over 70 fragments in 1991/92. Jacob de Groote († 1681), who was resident in the parish, donated the Madonna figure to the church in the year 1677.

#2 **Ulrich Tillmann** (1951 – 2019) *Kolumba-Portfolio* 1994, Black-and-white prints on barite paper

Up to the early 1990s, the Kolumba plot was a ruined landscape overgrown with vegetation, a memorial to the almost complete destruction of the inner city in the Second World War, just left lying there by accident. At the invitation of Kolumba, the photographer Ulrich Tillmann of Cologne documented the quiet morbid charm of this location in 1994 from summer to autumn.

#3 **Duane Michals** (*1932) *Ein Versprechen an Gott* (*A Promise to God*), 2001, silver gelantine prints

A Promise to God is one of the few sequences produced by the American photographer that refers to a specific place. Duane Michals created a poetic journey through time, in which past and present flow together along with fiction, reality and autobiography. For the priest's letter found in the ruins by some young people carries the date of the artist's birthday.

#4 **Paul Thek** (1933 – 1988) *Portable Ocean* 1969, gloss painted wood

The work *Portable Ocean* consists of a blue-painted wooden wagon full of building blocks drawn by a Christmas comet. This blue conveyance shot through by white streaks automatically leads one to think of the blue of the sea, with the surf and spray of breaking waves. It covers the building blocks, which are waiting to become a gate, a garden wall, or a house – the materials for playfully taking command and possession of a place only come into temporary usage. Being bound to a comet, they become baggage on a utopian journey. *Portable Ocean* served as a leitmotif during the planning and construction phase of Kolumba.

#5 **Barbara Probst** (*1964) *Exposure #1: N.Y.CA., 545 8th Avenue*, *01.07.00, 10:37 p.m.* 2000, ultra-chrome ink on cotton paper

Barbara Probst is not content with a single photo, one which commits a place to be at a particular point in time in two dimensions. Rather, she works with a number of cameras, which are all pointing to one spot and are triggered at the same moment. This produces a series of images that, instead of offering a story in a chronological order, capture an instant in time from different perspectives, thus robbing it of its unambiguousness. The blink of an eye stretches to become a period of viewing, leaving the position and the viewer open-ended. For a moment, place and time lose their normative power.

#6 **Heinrich Hoerle** (1895 – 1936) *Blumenstein* (*The Stone of Flowers*), 1928, oil on wood

#7 **Heinrich Campendonk** (1889 – 1957) *Landschaft mit zwei Tieren* (*Landscape with two Animals*), 1914, oil on canvas

#8 *Keystones from the late-Gothic Church of St. Kolumba*, with the Instruments of the Passion (*Arma Christi*) and the emblem of the Rinck family, 15th/16th centuries, Weibern tuff with vestiges of coloured paint

In the 15th century, the church was rebuilt with the financial support of the members of the parish. Their emblems graced the keystone of the respective vault as confirmation of their contribution.

Room 19

Memoria

Remembering the dead is – and often continues to be – bound to a particular place, such as a gravestone. In the Middle Ages, anyone who could afford it would make provisions for the soul's salvation through commemorating the dead, as for example through the donation of epitaphs, altarpieces and requiems. A reredos on the altar was like a visible contract referring to the deceased. Three such markings of places, which all date back to the time shortly before 1450, are to be found in the Kolumba Collection. Together, they offer an impressive insight into individual aspects of remembrance of the dead.

Stefan Lochner († 1451) *Virgin with the Violet* Cologne, just prior to 1450, mixed media on oak wood (on permanent loan from the Archiepiscopal Seminary of Cologne)

Stefan Lochner's epitaph painting for the abbess of the Saint Cecily Convent in Cologne, Elisabeth von Reichenstein († 1486) depicts a visionary event. The abbess kneels in front of the very much larger Madonna with Christ Child and asks for intercession. The location is the Garden of Paradise, where strawberries and violets are growing in the meadow. The violet in the Virgin Mary's hand appears to be an answer to Elisabeth's prayer: the flower stands for humility as a key to divine blessing. The picture marked the point where its donator could be remembered. It was located in the Parish Church of St. Peter where Elisabeth was buried.

Holy Ghost Altar Master of the Wolfgang Altar, Nuremberg, ca. 1448/49, tempera painting on coniferous wood (?) (acquired with financial means from the Ernst von Siemens Culture Foundation and the Culture Foundation of the Länder)

The altar triptych was commissioned by Margarethe Valzner († 1448/49) shortly before her death. It was the final donation for providing the ecclesiastical fittings of the Chapel of the Twelve Apostles in the Church of the Holy Spirit in Nuremberg. The chapel was erected in 1390 by Margarethe's husband Herdegen Valzner, the well-to-do mint master of the city, as a burial place for the family.

The iconography of the front is devoted to the apostle patronage of the altar in the chapel (Whitsun) and the hope of salvation of those buried there (annunciation, birth and ascension of Christ Jesus and the death of the Virgin Mary); the selection of saints on the reverse refers to the relics in the altar, its location in a hospice church (Antonius Eremita, Bishop Erhard von Regensburg, Pope Sixtus II, Bishop Servatius of Tongeren, Nikolaus and Leonhard) and being part of the Diocese of Bamberg (Henry II and Kunigunde).

Konrad Kuyn († 1469; attributed) *Four Crowned Martyrs* from the Epitaph Ensemble of Nikolaus von Bueren († 1445), Cologne, after 1445, Baumberg sandstone with the exposed original paint and vestiges of the second version (restored with financial support from the Renate König-Stiftung)

    The four figures from the epitaph ensemble of the Cathedral master builder Nikolaus von Bueren represent sculptors from antiquity, who refused to make pagan idols and were therefore sentenced to death. The martyrs were, and still are, the patrons of masons and sculptors in the Cathedral Workshop. However, instead of being depicted as manual workers, they appear as proud representatives of the intellectual upper class of the city. The figures were placed in the choir of Cologne Cathedral, where they became a monument to the self-esteem of the ecclesiastical workshop, which established a confraternity after mid-15th century. Konrad Kuyn, Nikolaus' successor and the sculptor of this ensemble, was appointed as master of the workshops north of the Mosel in 1459.

Room 20

#1 **Wendel Simon** (*2008) ***Der Stachelplanet*** (*The prickly planet*)
2017 – 2022, paper, fineliner, coloured crayon, typewriter, pencil
(photocopies)

On a journey to Cologne in 2017, Wendel Simon first conceived
of an imaginary prickly planet, which he went on to develop in his
work with the book children in Leipzig and continues to do so. An
extremely complex system of transport has come into being, along
with a village, cultural institutions, an energy generating plant, raw
materials and foodstuffs. Individual ideas for this infrastructure and
the life of the inhabitants have been captured in sketches and short
texts with the help of Konstantin Feig. On the basis of this material
four *Prickly Planet Couriers* (see display case) have been created
since 2018 and a website (https://stachelplanet.de). An overview of
the thoroughly differentiated descriptions of the planet that have
evolved in the meantime now requires the help of an *Atlas* (wall).

#2 ***On the Architecture influenced by Klaus Peter Schnüttger-
Webs in the 1980s, Köln-Müngersdorf, Siedlung Egelspfad***
photography: Ulrich Tillmann, 1986 (Klaus Peter Schnüttger-Webs
Museum, Architecture and Documentation Department)

Inspired by Fluxus, Cologne artist and photo engineer Ulrich
Tillmann 1981 invented the art figure Klaus Peter Schnüttger-Webs,
as a »dreamer and world-changer«, whose interests ranged from the
»Bauhaus to Zen Buddhism, from morphology to entomology, from
acupuncture to philosophy«. (U.T.) In 1986, Ulrich Tillmann founded
the Klaus Peter Schnüttger-Webs Museum together with Bettina Gruber
and Maria Vedder. It opened its doors at the same time as today's
Museum Ludwig, but had to be closed down a day later due to the
»enormous follow-up costs«. As a museum in a museum the Klaus
Peter Schnüttger-Webs Museum has been part of Kolumba since 2019.

#3 **Klaus Peter Schnüttger-Webs** *Die heiligen drei Pömpel*
(*The Three Holy Plungers*), 1985, granite, each 67 x 32 x 32 cm, Cologne
Bischofsgartenstrasse, photography: Ulrich Tillmann, 1983 – 2013
(Klaus Peter Schnüttger-Webs Museum, Sculpture Department,
Inv. No. 13SK7986541-13SK7986543)

»Originally, Klaus Peter Schnüttger-Webs grouped the *Three Holy Plungers* around a tree as a symbol of endangered nature. After this tree had been deliberately felled a year later by city council workers, the three plungers were placed in a row one behind the other, without any consultation with the curators of the Klaus Peter Schnüttger-Webs Museum. Since then, this arrangement has frequently been vandalized on account of its no longer obvious function, and restored by the Schnüttger-Webs Museum.« (Klaus Peter Schnüttger-Webs Museum)

#4 *Lead seal of Archbishop Pilgrim* from the *Sepulchre* of the main altar in the Parish Church of Bettenhoven, Cologne, after 1027

Profiling played a major role in the struggle between Cologne, Mainz and Trier for pre-eminence within the Archbishopric of Rhineland. With his first seal, the Cologne Archbishop Pilgrim (reigned 1021 – 1036) reclaimed the title of *Sancta Colonia* (Holy Cologne) for his city – a statement countering Trier's title of *Roma secunda* (Second Rome) and Mainz's title *Sancta sedes* (Holy Throne). In the second lead seal shown here, the archbishop of Cologne uses the inscription *Sancta Coloniensis religio*, thus pointing to the divine grace with which the city is blessed – based on the virtues of belief, hope and love.

#5 **Erhard von Winheim**: *Sacrarium Agrippinae Hoc est Designatio Ecclesiarum Coloniensium: Praecipuarum Reliquiarum: Quarundam itidem Antiquitatum memorabilium*, Cologne: Gualterus, 1607 (Diocesan and Cathedral Library, Cologne)

In his comprehensive description of Cologne's relics (*Sacrarium Agrippinae*), the Carthusian Erhard von Winheim of Würzburg includes the Rome pilgrimage that could also be absolved in Cologne (see Room 8). The text includes meditations and prayers for the seven main churches (Cologne Cathedral, St. Mary's in the Capitol, St. Severin, St. Pantaleon, St. Apostles, St. Gereon, St. Cunibert). The title page of Winheim's work depicts, along with a veduta of the city and the saints of Cologne, the »portrait« of the Roman founder of the city Marcus Vipsanius Agrippa (46 – 12 B.C.).

When we become aware of the present, it is already in the past, consciousness of pleasure always lies in the reminiscence.

Christa Wolf:
No place on Earth, 1979

#6 **Aegidius Gelenius** (1595 – 1656): *De Admiranda, Sacra, et Civili Magnitudine Coloniae Claudiae Agrippinensis Augustae Ubiorum Urbis, Libri IV*, Cologne: Jost Kalckhoven 1645

In this work about the greatness of Cologne (*De Magnitudine Coloniae*) the Cologne clergyman Aegidius Gelenius presents a history of the city, which also includes a list of the families of Cologne and a register of the holy relics in the individual churches. On the title page, the veduta of Cologne is at the centre of the picture, surrounded by saints (from below to above): the Maccabbees, Saint Ursula and her entourage, the Theban Legion and Moorish Cohorts, two holy founders of the diocese – Bishop Maternus as the pupil of Saint Peter –, two holy founders of Monastic Orders – Bruno (Carthusian) and Norbert (Premonstratensian) –, the Three Holy Kings and the saints Felix and Nabor, whose relics are also in the Shrine of the Three Kings.

#7 **Hermann Crombach** (1598 – 1680): *Primitiae Gentium seu historia ss. trium regum magorum evangelicorum, et encomium*, Cologne: Kinchius, 1654 (Diocesan and Cathedral Library, Cologne)

The Jesuit Hermann Crombach of Cologne presented his history of the Three Kings (*Historia ss. Trium regum magorum*) to the city council in 1647. The title page in front of the commentary on the description of the events by Matthew the Evangelist (Chap. 2) shows the Three Kings, and martyrs Felix and Nabor alongside Saint Apollinaris, whose head is supposed to have been presented by Archbishop Rainald of Dassel (reigned 1159 – 1167) to Remagen, when he passed by there with the bones of the Kings. As the counterpart of Matthew, Saint Thomas appears opposite, who taught the kings in Christendom and is supposed to have baptized them.

#8 *Gradual with the sequence »Gaude felix Agrippina«* Cologne, Community of Brothers at the Weidenbach, 1424

The sequence *Rejoice, O happy and holy Cologne* is sung during mass and praises Cologne as a holy city, which owes its status to its piety and to being the home of many saints. The martyrs and holy bishops are enumerated along with the relics in the churches of Cologne,

the presence of which guarantees the wellbeing of the community. They are all asked to intercede. The gradual (book of liturgical songs) for the Church of St. Gereon in Cologne is the oldest of the manuscripts in which the sequence is part of the original body of texts.

#9 Brother Theodor Selling S.J. (?) *Shrine for the cloak of Saint Ignatius of Loyola* Cologne, 1642, wood, wrought silver, cast, engraved and hallmarked (Archbishopric of Cologne, St. Mariae Himmelfahrt)

The reverse side of the shrine offers city views of Rome and of Cologne on either side of the unfolded cloak of Saint Ignatius. It carries a Latin text in praise of Rome as the city in which the ash of the saint is kept, but Cologne is glad to have the cloak of similar goodness.

#10 Helias Mertz: *Maccabee manuscript* Cologne, ca. 1525 (Diocesan and Cathedral Library, Cologne); alternating: Discussion of the Maccabees with the King | Maccabees under the protective cloak of their mother. | Martyrdom | **#11** *Missale Coloniense* Paris, Wolfgang Hopyl, and Cologne, Abbey of the Kreuzherren, 1520 (Diocesan and Cathedral Library, Cologne) | **#12** *Palla with the Martyrdom of the Maccabees* Cologne, end of 15th century, pigment, golden and metallic threads on linen

During the Jewish liberation struggles, king Antiochus IV Epiphanes († 164 B.C.) demanded that Jews eat pork, although according to their laws this food was forbidden. The seven Maccabean brothers and their mother refused, were maimed forthwith and then boiled in hot oil. They were already revered as martyrs in Judaism. According to the legend, Archbishop Rainald of Dassel was responsible for the arrival of their bones in Cologne in the year 1169. Helias Mertz, rector and confessor from 1491 of the Benedictine Convent in Cologne dedicated to the Maccabees, compiled the documents to promote the cult by proof of authenticity, with the aim of anchoring the Maccabees in the first line-up of city saints.

#13 ***The Roman Emperor Trajan sends out Fifteen Knights to free the City of Cologne***, in: *Die Cronica van der hilliger Stat van Coellen* (*The chronicles of the holy city of Cologne*), Cologne: Johann Koelhoff, 1499 (Diocesan and Cathedral Library, Cologne)

After Cologne had cast off the rule of the archbishops (1288), the new ruling elite of the middle class recalled the Roman origins of the city in antiquity and manipulated their own family trees to extend back to the time of Emperor Trajan – a common method of legitimizing claims. Their ancestors had purportedly been sent out from Rome to rule in Cologne and consolidate the Christian faith.

#14 ***Legend of Mayor Hermann Gryn***, in: *Die Cronica van der hilliger Stat van Coellen*, Cologne: Johann Koelhoff, 1499 (Diocesan and Cathedral Library, Cologne)

The event described here is purported to have taken place in the year 1262. Two canons were annoyed that the mayor Hermann Gryn was better in tune with the people than with the archbishop. In order to put an end to this situation, they invited the municipal leader for a meal and, under the pretext of wanting to show him a lion belonging to the archbishop, pushed him into the cage with the starving predator. However, the mayor won the unequal fight. The clerics were hung forthwith. Gryn became a kind of Italian-style city hero.

#15 **Dan Perjovschi** (*1961) ***I Draw I Happy*** 2005, artist book (donation Edith und Steffen Missmahl)

Room 21

Phil Sims (*1940) *The Cologne Painting (Pietà Cycle)* 2002,
oil on canvas

The area of red is so large that it cannot be taken in all at once, even from a distance. The painting's dimensions are in no way commensurable with the human body and the pictorial space can scarcely be apprehended with the senses. At the margins, zones of multi-layered paint become visible on the rough unprimed canvas: A dark, almost blueish violet red is virtually obscured by a layer of warm, rather brownish red. This picture was painted for Cologne and first exhibited in the Fuhrwerkswaage in Sürth; it is one of a cycle about the theme of mourning using painterly means and a rich colour palette. The inspiration came from Titian's painting of the *Pietà* in the Accademia in Venice – a late large-format work, in which the emotional impact stems more from the rendering of the space and the lighting effects entailed than from the figures of the Virgin Mary and her dead Son. In a rather similar manner, Sims formulates a charged atmosphere conjured up by the colours and their materialization: the red oscillates between purple and blood, between triumph and catastrophe, between charming and gloomy colours. The large *Cologne Painting* is the result of a painterly process that, notwithstanding its virtuosity, remains a monumental improvisation – comparable to the *Cologne Concert* by Keith Jarrett.

Rudolf Bott (*1956) *Table* 1987, steel

Rudolf Bott's table, being as radical as it is perfect, enables him to turn things upside-down. The table does not really fit into the category of »furniture« at all, as it is made of a massive Corten steel sheet. The brazen table claims a sustainable existence, unshakable and unaffected by the passage of time – as if made for eternity. The autonomy of things as art and their functional usage have an inherent connection, rather than being at odds, according to Rudolf Bott.

Pingsdorf Madonna Cologne (?), ca. 1170, willow wood with vestiges of the original paint

Medieval sculptures, above all, are often named nowadays after the place where they were found or located, underpinning their unique

character. It is probable that Romanesque sculptures in particular were found strange on account of their reticence and apparent distance from life. They mark a place in a sphere which is not accessible to the viewers. This impression is ambivalent in the case of the *Pingsdorf Madonna*, however: the heads of Mother and Child were reworked in the current style in the Late Middle Ages by angling the figures unmistakably towards the viewer. Furthermore, there are two possible ways the child can be seated: frontally in the middle, or on His mother's left knee. However, this may be down to the modification of the heads.

Erp Crucifix Rhineland, 2nd half 12th century, nutwood and coniferous wood repainted

The most prominent of the crucifixes with a clad figure was known throughout Europe since the Early Middle Ages and copied many times: the venerated statue in Lucca entitled the *Holy Face of Lucca*, the *Volto Santo*. In that case, Christ is dressed in a simple tunic tied at the waist and differs in this respect from the Erp figure, who is wearing a *pallium* cloak and whose tunic is not belted. Nonetheless, both crucifixes share common features. Both were made in the late 12th century, but draw on pre-Romanesque prototypes. And both contained relics. According to legend, the *Volto Santo* enclosed an ampule with the Blood of Christ, among other relics. In the hollowed-out corpus of the figure in the *Erp Crucifix* there is a row of nails to which a relic holder was once attached, but has since been lost; the original contents are unknown. Since the relics contained in the sculptures were not visible, indeed hidden, the knowledge of their existence depended on narrative – if this knowledge was to be imparted at all, that is. We do not know the original context of the *Erp Crucifix*, but its size, the unusual iconography and the relics could point to the showcasing of the crucifix, perhaps even to a pilgrimage.

Walter Ophey (1882 – 1930) **Dorfkirche** (*Village Church*) 1919/20, oil on canvas

Imprint

»making being here enough«
Place and Self
15. September 2022 – 14. August 2023

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