

# Das ÖFFENTLICHE



# Grün

PARTICIPATING ARTISTS – Anikə Joyce Sadiq, Black Archive Germany, bureaumilieux, Dagie Brundert, Émile Ratier, Fokus Grupa, FreelingWaters, Helena Wittmann, INLAND, Irène Mélix, Lin May Saeed, Lütfiye Güzel, Maria Renee Morales Garcia, Marina Naprushkina, Marleen Rothaus, Olu Ogunnaike, Peter Piller, Randomroutines, Taka Kagitomi und Thomas Geiger.

**25 APRIL – 1 NOVEMBER 2026**

Maria Renee Morales Garcia

\*1997 in Guatemala

*if trees could talk and if soil could whisper, 2026*

50 flags

Commissioned by Kunstmuseum Bochum,  
courtesy of the artist

The artwork is part of the exhibition *Das öffentliche Grün* to mark the 150th anniversary of the City Park, running from 25 April to 1 November 2026 at the Kunstmuseum Bochum. See it near St Josef's Hospital on Klinikstraße.

Maria Renee Morales Garcia's artistic practice poses question after question after question. The starting point for the work was the official park regulations, which set out rules for the shared use of public space, and the idea of what might happen if we were to negotiate these rules together. How would our interactions change? In the run-up to the exhibition, she conducted workshops with school pupils and students. The questions that emerged have been printed on flags and run through the park and its surroundings like a public picture book.

Co-questioners of Hildegardisschule: Tuschka, Patron, Layla Mainoun, Diana, Laura Soos, Helene Lambertus, Joshi, Lisa, Amra, Layla Benai

Co-questioners from the seminar *All Shall be Unicorns* of Uni Duisburg Essen: Robert Scheunemann, Lilly Jägers, Daniel Jauk, Michelle Maier, Jil, Sophie Schiegel, Lulu, Lj, Lena Steckenstein, Leia, Merle Lütkenhorst, Hannah Quack, Naomi, Jördis Beulich

THE GROUP EXHIBITION *DAS ÖFFENTLICHE GRÜN* (PUBLIC GREEN SPACES) IS DEDICATED TO BOCHUM'S STADTPARK, THIS YEAR CELEBRATING ITS 150TH ANNIVERSARY. Established in 1876 on the site of the former common land (Allmende)—the city's communal farmland and pasture—it is one of the oldest publicly accessible parks in the Ruhr region. Where cows, sheep and goats once grazed, people now stroll, play, flirt, dream and much more.

Karl Bollmann, Bochum's mayor at the time, saw the park as a 'neutral ground' where people from all walks of life could meet, aiming to 'promoting peaceful and friendly interaction among fellow citizens'. Bollmann's version of the park was fenced off, had opening hours, a set of rules and wardens tasked with enforcing them. In 1935, the park's fence was removed during one of several 'Entgitterungsaktionen' ('fence-removal campaigns') organised by the NSDAP—where the public were called upon to make their fences available as raw material for the arms industry. What rules are inscribed in the Stadtpark park today? Where are they being challenged? What kind of society did the park's various designers have in mind? And how do we, as human beings, still relate to the natural environment?

The exhibition *Das öffentliche Grün* connects the museum's ground floor with its immediate surroundings. A series of artworks, created specifically for the exhibition, explore the park as a playground as well as a space for negotiating social ideals. The artworks focus on monuments, the sharing of space and resources, and question how the public sphere comes into being.

Even though the political commons are a thing of the past here, our knowledge of it invites us to imagine a communally organised future today. As the historian Silvia Federici emphasises: "The 'commons' presents itself as a foreshadowing of a world in which goods are shared and social relations are nourished by solidarity, not by the desire for selfish expansion." The Stadtpark, as a public space, offers a place to explore this idea through gatherings, activities, leisure, walking and pondering.

Large exhibition hall, ground floor

#### PICTURES OF THE PARK

Exactly 50 years ago, the Press and Information Office of the City of Bochum produced the film *Das Erholungsgrün in Bochum (Recreational green space in Bochum)*, which marks the 100th anniversary of the park. Accompanied by gentle music these idyllic scenes reflect the self-image of a city in the Ruhr region—following the boom of the so-named 'economic miracle' years.

Another image displays the work *Vandalismus: Bänke (8) (Vandalism: Benches (8))* by Peter Piller. Over the years, whilst working at a media agency, he collected thousands of clippings from German regional newspapers. Among them is this collection of found photographs of park benches that are not merely broken but destroyed. The images bear witness to the destruction of public property and represent the urge to document and publish this destruction.

Together with residents of the Katharina-von-Bora-Haus retirement home, artist Dagie Brundert explored the city park as a place of togetherness. Through a series of workshops a Super 8 film was created, developed using a 'broth' made from old fruit, magnolia, forsythia, washing soda, and vitamin C. The film is a collage of dreamlike sequences filled with nonsense, playfulness, memories and the magic that can arise when people create something together.

Drawing on artist Lütfiye Güzel's minimalist and defiant poetic language, the film *Pflanzliche Randalie* (Plant Riot) observes fragments of vegetation in a well-tended urban park. Static shots combined with rapid, collage-like, cuts urge the plants appearance as an insistent presence within a system of order. A recurring visual counterpart to this work is an ensemble of sculptures in the park by Aleš Veselý, which structures the cinematic space. This ensemble was created in 1979/80 during the first Bochum Sculpture Symposium, where international artists realised large metal site-specific sculptures in cooperation with local metalworking businesses. The aim of the Bochum Sculpture Symposium was to make contemporary art more accessible in public space.

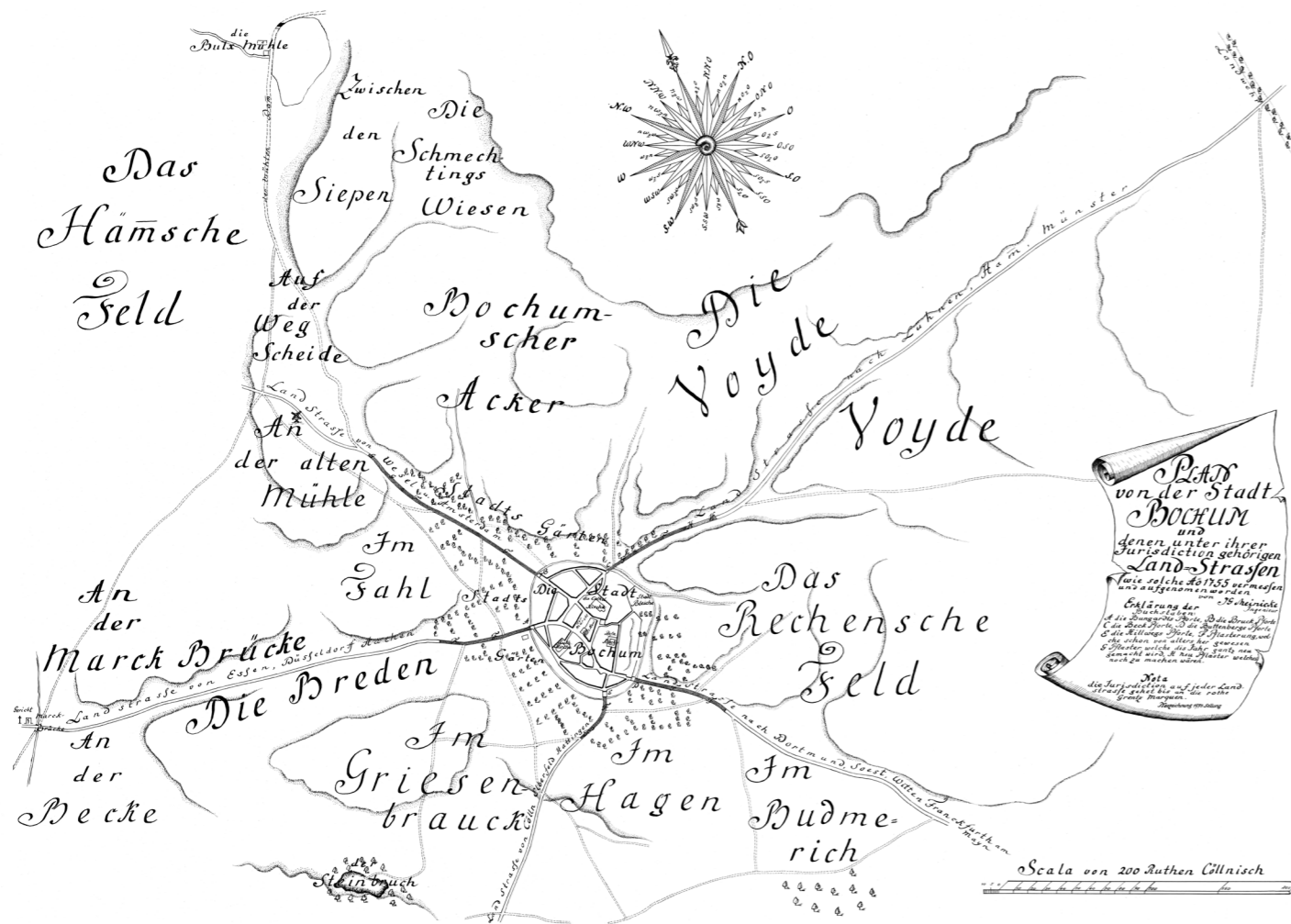
#### STROLLING, WANDERING, BALANCING

A key function of the park has always been to allow people to wander around, without any specific destination. In the *Lebensreform movement* around 1900, hiking and walking were seen as ways to escape the confines of the city and the constraints of society.

*The Herbarium project* by Fokus Grupa consists of performative walks where invited people discuss their precarious working conditions. During the walk, the participants pick individual plants as a form of documentation. The conversations are not recorded, but transcribed as short texts onto herbarium sheets, which would otherwise contain botanical information. On the tables, a new chapter of *The Herbarium* created in Bochum is on display, alongside sheets from other iterations of the project. The result is a gathering of thoughts that would never ostensibly have met. *The Herbarium* is conceived as a re-enactment of the walks described by the philosopher Jean-Jacques Rousseau in his book „Träumereien eines einsamen Spaziergängers“ (Reveries of a Solitary Walker) from 1778, a paean to slow pace and leisure.

Sometime in the years of the 2000s, slacklines—strips of webbing usually stretched between two trees and used for balancing on—began to appear in many parks. Slacklining is regarded as a form of 'moving meditation' in which one's focus is set entirely in the present moment. It particularly strengthens deep muscles in the core and legs. For beginners, it is easier to do in pairs than alone. Artist Marina Napushkina's work *Übe die Horizontale (Practise the Horizontal)* invites you to explore the qualities of slackening for yourself and, in applying them, to consider how people can organise themselves collectively, that is, "horizontally": "Don't train alone. [...] Practise the Horizontal, dears!"

Anyone who wishes to, can borrow a slackline from the museum foyer and continue practising outside.



Map of the City of Bochum and the rural roads under its jurisdiction (by Meinicke, 1755), Office for Geoinformation, Real Estate, and Cadastral Affairs, City of Bochum



Iron Report by Aleš Veselý in Stadtpark Bochum, 1979/80, Archive Kunstmuseum Bochum

### A COMMON PASTURE FOR ALL?

Since the Middle Ages the citizens of Bochum had the right to use communal pastureland north and east of the city. The part of Bochum's common land, that was used as arable and pastureland on a six-year rotation, was called the Vöde. In 1837—for example—194 cows, 238 goats and pigs grazed here, looked after by shepherds and paid for by the community.

In the 19th century a conflict over the Vöde escalated: The state and landowners wanted to divide up the land and abolish the traditional grazing rights. The poorer classes, who depended on the Vöde to graze their livestock, put up a fierce resistance. The protests, known as the 'Bochum Vöde Revolution', reached their peak between 1820 and 1848. Citizens

employed both legal means (petitions, lawsuits, submissions) and vociferous actions—ranging from nightly noisy disturbances outside the homes of those in favour of the enclosure, to issuing threats against landowning farmers.

Artist Marleen Rothaus' paintings are mounted on agricultural equipment and are reminiscent of the banners used in field processions: rituals designed to bless the fields and foster a sense of community. Inspired by historical depictions of powerful mother goddesses (Diana, Demeter, Ishtar, and others) as well as images of persecuted 'witches', the banners portray women as active defenders of the land, and as guardians of life, community, knowledge of fertility and healing. The banners refer to specific acts of resistance that took place in Bochum and elsewhere, such as the destruction of boundary stones, the tearing down of fences, or the filling in of ditches. They cite historical sources in which women and children are highlighted as key participants in the protests. The Vöde Revolution thus appears not merely as a local conflict but stands in connection with other struggles for the commons and access to land, which enabled self-sufficiency and collective organisation.

And where are the sheep and goats today? 2026 has been declared by the United Nations as the 'International Year of Rangelands and Pastoralists' to highlight the importance of pastoralism for nature

conservation and the preservation of the cultural landscape by shepherds. Fernando Garcia-Dory & INLAND are working with various farming communities. Their film *A Shepherds' Assembly and Twelve Claims* follows the 2010 Shepherds' March, a protest march by European shepherds planned once again for 2026, through which they take their political concerns to Brussels.

An accompanying board game invites players to trace this journey and understand the current realities of shepherds and their sheep.



### RECREATION AND EXHAUSTION

The oldest sculpture still preserved in the Stadtpark is the bust of the 'Father of Gymnastics' Jahn, unveiled in 1883 and accompanied by a gymnastics demonstration. Thomas Geiger engages with this sculpture in his artwork 'Bust Talk'. In Geiger's recurring format of performative dialogues with silent busts and statues he often raises contradictory questions about memory, the public sphere and—in this case—the common good. In

the end, the two discuss whether the bust might not be better replaced by a deconstructed pair of parallel bars. In Jahn's view, recreation and physical exercise were closely intertwined in the conception of the city park. Already in 1892, a playground was established here, a field for physical exercise followed a year later.

Artist Anike Joyce Sadiq's work *Embrace-ment's* evokes sports equipment for present day bodies that remain in a state of exhaustion and refuse to be coerced. Sadiq's sculptures were created in close collaboration with the dancer and choreographer Laurie Young, and form frozen gestures: They reveal the traces of bodies supporting one another, but also the burden of operating within systems that allow for no genuine

rest. This work emerged from a joint research process in which both artists explored what it means to offer or find support in a society characterised by a pressure to perform and structural strain. Sports equipment in public parks served as a key focus in their research.



### POSING, WANDERING, CRUISING

The *Black Archive Germany* project is dedicated to collecting and showcasing the diverse forms of expression found in African and Afro-diasporic cultures, as well as their everyday realities, in Germany. The project explores how the beauty, depth and complexity of life in the diaspora can be portrayed beyond stereotypes. Countless photographs submitted via an open call document Black life in Germany—particularly from the 1970s to the 1990s. Set in front of a large-format landscape photograph from Ghana, *Near and Far* brings together a selection of photographs of people in parks: Posing with plants, landscapes, family and friends.

In Helena Wittman's 16mm film *A Thousand Waves Away*, people roam a park amidst lush greenery and electric fountains. They pluck flowers, flinch, and flee like shy animals. Their gazes seek solace; hands grope for memory. The camera captures close-ups of faces, tree trunks, fleeting touches. The

soundtrack by Nika Son drives the rhythmic sense of loss: tenderness flickers, the ground trembles. Suddenly, the bodies set themselves in motion, chasing, fleeing, and touching one another. The film depicts a world in turmoil, longing, nature and the fragile pulse of togetherness.

People who cruise (in search of anonymous, casual and one-off sexual encounters) seek out specific locations—so-called cruising areas—these areas are often located in public parks. In the summer of 1969, a few days before the Stonewall riots in New York, a lesser-known queer protest took place in the southern part of Corona Park in Queens where trees had been felled to prevent cruising. Artist Irène Mélix brings this story together with the screen-print series *Trees, Queers, Queens*, making use of archive material, drawings and contemporary photographs. A wall newspaper that tells queer history from several angles simultaneously: from the perspective of the trees, the press, the archive, the queers themselves and perhaps the residents who felled the trees.

## Side wing

### BEAUTIFUL, WILD LANDSCAPES

Bochum's Stadtpark was laid out in the style of English gardens, as a landscaped setting featuring garden scenes, akin to a pictorial composition. The collection of over 60 historical postcards presented here brings this staging to life. They depict the park as a constantly reimagined collection of scenes, that also convey society's notions of order, beauty and education. A lover of the park collected these postcards over many years, out of her own interest in the park and its history.

Christian Cay Laurenz Hirschfeld, a garden theorist of the Enlightenment, saw the park as a place "where one can easily scatter a good lesson amongst the people in the midst of their pleasures". Shortly after the founding of Bochum Stadtpark in 1876 there were well over 700 plant species, many of which were labelled with information on their Latin and German names, family and country of origin. The large-scale mural by the artist duo FreelingWaters is overgrown with poetic names of native plants, thereby addressing the ambivalent practice of naming, which can be both loving and appreciative, yet also an act of codification and dominance. The title *Erdbeerfelder für immer* is a direct translation of the 1967 Beatles song 'Strawberry Fields Forever': "Let me take you down, 'cause I'm going to Strawberry Fields. Nothing is real, and nothing to get hung about. Strawberry Fields forever," it goes. The psychedelic Beatles film *Yellow Submarine*, released a year later, is a key creative inspiration for this fictional park landscape. The eclectic collection

of artworks, chosen by the ten people aged between 19 and 61 who were involved in creating the mural for 'their' park, raises the question of what happens when public space is designed according to individual taste.

With *Galvanize*, Taka Kagitomi offers a different approach to engaging with our natural environment: using a fallen tree from the Weitmarer Holz (Woodland and local recreation area in the south of the Weitmar district of Bochum), he has created a playable instrument that amplifies sounds and transmits vibrations. *Galvanize* was created in 2025 for the Fluxus exhibition HOW WE MET and is now being represented in a new context.



## Roof terrace, 2nd floor

### HOUSE OF DUST

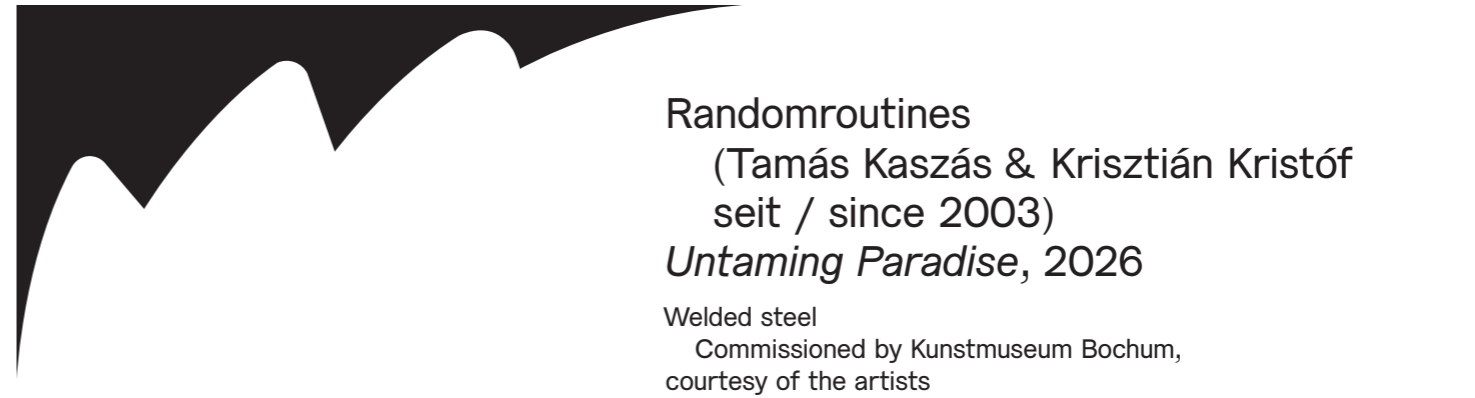
The *House of Dust* traces its origins to one of the first computer-generated poems. In 1967 the artist Alison Knowles and the composer James Tenney used the programming language Fortran to generate a text: an algorithm combined predefined terms to create ever-changing descriptions of a house. Knowles translated one of the poems into a sculpture:

A HOUSE OF DUST  
ON OPEN GROUND  
LIT BY NATURAL LIGHT  
INHABITED BY FRIENDS AND ENEMIES

The architectural studio *bureau milieux*, has designed an interpretation based on this poem and sculpture, which consists of a steel structure, clay and straw. Following its presentation in the museum space during the HOW WE MET exhibition, it is now placed on the roof terrace, exposed to natural elements and changing over time. From April to September, the house will be maintained, repaired and used on a weekly basis. From mid-September, we will no longer intervene. Rain, sun and wind will take over, and the house will begin to turn back into dust.

In the context of the exhibition *Das öffentliche Grün* the work poses a set of questions: Who bears responsibility for a work of art (in public space)? What happens when we organise care and maintenance collectively? When does decay begin, and when is it part of the work? What remains when we do nothing?

You are invited to enter the house, spend time with it and witness its transformation.



## Randomroutines

(Tamás Kaszás & Krisztián Kristóf  
seit / since 2003)

### *Untaming Paradise*, 2026

Welded steel

Commissioned by Kunstmuseum Bochum,  
courtesy of the artists

The artwork is part of the exhibition *Das öffentliche Grün* to mark the 150th anniversary of the City Park, running from 25 April to 1 November 2026 at the Kunstmuseum Bochum. Can be seen from June at Elisabeth-Treskow-Platz, opposite the Kunstmuseum.

In their collaborative works, Tamás Kaszás and Krisztián Kristóf explore the tensions between humans and the environment. They frequently work with welded reinforcing steel, which is typically used to reinforce concrete. During the socialist era in Hungary, prefabricated blocks of flats (paneláky), as well as large, sometimes propagandistic murals in public spaces, were constructed using this material. In the villages, people welded decorative fences, window grilles and flower stands: a creative response to the shortages of the socialist economy. For *Untaming Paradise*, they combine a basic structure, similar to a carpet rail, with an ornamental carpet full of stories from the city park. A root-like network of reinforcing steel is woven into it, lying ready to be knocked out.

Please do not climb on the artwork.

## Olu Ogunnaike

\*1986 in London

### *A Good Neighbour?*, 2026

Wooden benches, Birdseye maple, spruce, pink ivory, Papua New Guinea Rosewood, London Plane, American black walnut, wenge, iroko, black limba, sassafras, Sonokeling rosewood, purpleheart, swamp ash, African mahogany, zebrano, katalox and steel

Courtesy of the artist

The artwork is part of the exhibition *Das öffentliche Grün* to mark the 150th anniversary of the City Park, running from 25 April to 1 November 2026 at the Kunstmuseum Bochum. See it on the lawn in front of the Kunstmuseum

Olu Ogunnaike regards trees as repositories of memories within the places and communities where they grow. He is interested in the parallels between people and trees and focuses on the moment when a tree is transferred from its native environment to another, where it can transform, connect or multiply. The benches are made from various types of wood and symbolise community, collaboration and exchange; they offer an opportunity for people to meet.

Please have a seat!

# ACTIVITIES

FRIDAY—SUNDAY,  
15—17 MAY,  
10 AM—5 PM

FIDENA Figurentheater-  
festival at the  
Kunstmuseum: BOIS and  
THE GAME



THURSDAY,  
21 MAY, 2—5 PM

HOW ARE WE  
TOGETHER?

Workshop with Maria  
Renee Morales Garcia as  
part of the 'Solidarity in  
Diversity' action day



WEDNESDAY,  
1 JULY, 7—9 PM

REVISIONING THE  
COMMONS

Picnic: Silvia Federici in  
conversation with Mithu  
Sanyal (hybrid and in  
English)



SATURDAY,  
4 JULY, 1 PM—5 PM

Repair and clay building  
workshop with bureaumilieux,  
repair of the House  
of Dust on the roof  
terrace

## ARTISTS

Anikë Joyce Sadiq, Black Archive  
Germany, bureaumilieux, Dagie  
Brundert, Émile Ratier, Fokus  
Grupa, FreelingWaters, Helena  
Wittmann, INLAND, Irène Mélix,  
Lin May Saeed, Lütfiye Güzel, Maria  
Renee Morales Garcia, Marina  
Naprushkina, Marleen Rothaus,  
Olu Ogunnaike, Peter Piller,  
Randomroutines, Taka Kagitomi und  
Thomas Geiger

## EXHIBITION AND MUSEUM TEAM

CURATOR  
Eva Busch

DIRECTOR  
Noor Mertens

DEPUTY DIRECTORS  
Julia Lerch Zajaczkowska  
Eva Busch

MONDAY—FRIDAY, 20—24 JULY, 10 AM—2 PM

## CYPHER WEEK

Summer workshop for young people (10—16  
yrs.) in collaboration with Manifesta 16 Ruhr



FRIDAY, 24 JULY, 4—7 PM

## PLASTICS IN THE GREEN

An art picnic on the roof terrace with Alexia  
Pooth, Denise Winter and students from the RUB



FRIDAY, 24 JULY, 9 PM—11 PM

## NO ONE HEARS YOU HERE

Documentary horror scenarios curated by  
the young people of DOXS RUHR curators'  
network kino.for you.



SATURDAY, 1 AUGUST, 11 AM—3 PM

Super 8 film workshop with Dagie Brundert  
and eco-friendly film developer from the park



WEDNESDAY, 30 SEPTEMBER, 6—8 PM

## SILVIA FEDERICI: I WRITE AGAINST OBLIVION

Film screening with Lynne Sachs in conver-  
sation with Betty Schiel



The exhibition *Das  
öffentliche Grün* is  
sponsored by:

Ministerium für  
Kultur und Wissenschaft  
des Landes Nordrhein-Westfalen



STADT  
BOCHUM

fonds<sup>o</sup>  
Kulturelle Bildung im Alter

Kunststiftung  
NRW

NL  
Niederlande

## EXHIBITION INSTALLATION

Muhamet Beqiri, Andrea  
Grun, Frank Hellweg, Arne  
Krauß, Jörg Mertens, Beyza  
Temeldasi

## TECHNICAL SERVICES

Erwin Golze, Daria  
Motalebsade

## EXHIBITION PRODUCTION

Jennifer Braun, Adèle Anstett

## COMMUNICATION AND PUBLIC RELATIONS

Jenny Krämer

## GRAPHIC DESIGN

Bart de Baets and Sandra  
Kassenaar with Kai Udemä

## ART MEDIATION

Kerstin Kuklinski, Shasti  
(Andara Shastika)

## ADMINISTRATION

Frank Schorneck, Tim Quiter

## FEDERAL VOLUNTARY SERVICE

Beyza Temeldasi

## EVENTS

Anja Schrader

## ARCHIVE GRAPHICS AND DRAWINGS

Peter Abramowski

## BUILDING SERVICES

Gaspar Duhanaj, Uli  
Barnbeck

## MUSEUM TICKET OFFICE AND CAFÉ

Nicole Brandenburg, Arne  
Krauß, Zoja Morina

## SUPERVISORY STAFF

Anna Hanelt, Jolanta  
Hinzmann, Nicole  
Kaufmann, Kitty  
Krauß, Astrid Liebert,  
Thorsten Menzel,  
Ahmed Methnani,  
Tanja Mordau,  
Ewa Obst, Jörg  
Pfaffendorf, Helga  
Sklorz, Maxim Wagner

## FREELANCE ART EDUCATORS

Finnja Giesberts,  
Georgette Issa, Dr.  
Elisabeth Kessler-  
Slotta, Nathalie  
Litzner, Alicia  
Madloch, Agnes Motz,  
Chiaki Nakaune, Alla  
Zhyvotova

## THANKS

Dr. Elisabeth Kessler-  
Slotta, Imke Poeschel,  
Markus Lutter,  
Sipgate, Feuerwehr,  
Grünflächenamt,  
Tiefbauamt Bochum,  
Stadtarchiv—Bochumer  
Zentrum für Stadt-  
geschichte und der  
Kortumgesellschaft

## SIDE PATHS

This autumn, we'll be exploring the  
newly refurbished city park with a  
series of walks. Every Saturday:

5 SEPTEMBER, 3—4:30 PM

SUSTAINABLE URBAN NATURE  
AND THE EDIBLE CITY with EssBO!  
Bochum Food Policy Council

12 SEPTEMBER, 3—4:30 PM

WALKING AND STROLLING  
with Gudrun König and Elisabeth  
Kessler-Slotta

19 SEPTEMBER, 3—4:30 PM

THE COMMON GOOD IN THE CITY  
with Stadt für Alle Bochum

26 SEPTEMBER, 3—4:30 PM

COLONIAL HISTORY IN THE CITY  
PARK with Bochum Dekolonial

10 OCTOBER, 3—4:30 PM

BUILDING/DEMOLITION Literary  
walk with editors and authors of the  
literary journal BRACHE

17 OCTOBER, 3—4:30 PM

BIRDS IN THE PARK with NABU  
Bochum