

ENGLISCH

re-
start

GESTALTERISCHE
POSITIONEN
FÜR
BESSERE
ZUKUNFT

17. MAI
- 26. OKT
2025



Stiftung
Saarländischer
Kulturbesitz

SAARLAND LOTTO

Gesellschaft zur Förderung des
Saarländischen Kulturbesitzes e.V.

Foto: David Weigand
Design: Thomas Bräuer

Moderne
Galerie

Raum B8

Re:start - Museum and Sustainability

As part of the “Re:start” project, “Re:start - Museum and Sustainability” examines the challenges facing public cultural institutions in regard to ecologically, socially and economically sustainable behaviour. The aim is to strengthen the discourse on sustainability within the institution as well as regionally and internationally.

This room provides a glimpse behind the scenes of the museum's work: beyond paintings and sculptures, objects from the museum's everyday life speak for themselves and represent fields of action and modes of operation in the area of sustainability. They illustrate five major themes that are relevant to most museums, from energy consumption to materials procurement and mobility. Within this context, the museum's mission is identified as key for how current sustainability challenges can be met. A mind map illustrates these considerations that can be pursued in a lounge area that provides space and tranquillity. Throughout the exhibition, talks and lectures will take place here to deepen the dialogue on the subject, in addition to the specialist publications on display.

The artistic exploration of the theme of museums, society and sustainability is led by Florian Penner with four works of media art: Leon Fürtig's *Reset*, Yannis Geid's *ex:posure*, Jonas Schöner's *Fragments of a Presence* and Florian Penner's *Re:Diskurs*.

Climate change has long been a reality - visible and tangible. The video artists take a look at the collective fear of the unknown: it prevents us from questioning existing structures, giving up privileges and initiating necessary changes.

ENERGY

The costs for electricity, cooling and heating in the museum are high and account for the majority of the emissions caused directly and indirectly by the museum.

Thermohygrograph, 2008

This device measures and records the temperature and humidity in the rooms. The values must be stable in order to protect the works of art. In the Saarlandmuseum, heating and air conditioning, respectively powered by district heating and green electricity, ensure 20°C in winter and 22°C in summer and a constant humidity of approx. 50%. Instead of taking fixed limit values into account, the so-called “climate corridor”, can also contribute to energy savings.

LED-Spot, 2024

Museum lighting has to meet high standards. Perfect presentation must be ensured without damaging the exhibits. Thanks to the conversion from old halogen spotlights to energy-saving LED lights, the Moderne Galerie will be able to save a considerable amount of energy in future.

Solar panel photomontage, 2025

In terms of renewable energy, the use of self-generated electricity is the safest and most environmentally friendly alternative. The purchase and installation of a photovoltaic system on the roofs of the Moderne Galerie is planned for 2025. This can cover part of the demand.

MOBILITY

The transport of artworks, the arrival and departure of our visitors and the mobility of our employees are the main sources of emissions in the logistics sector.

Bicycle helmet, 2014

The mobility of museum staff contributes significantly to the museum's emissions. This includes travel to work and business trips. Incentivising the use of climate-friendly alternatives can reduce emissions and raise awareness of sustainable behaviour. Bicycle parking is available and the museum encourages the use of public transport by financing a job ticket.

Public transport timetable, 2027

Visiting the museum inevitably involves moving from one place to another. However, the resulting emissions can be limited. Possible measures include better communication of public transport options and discounted combined tickets, improved signage in the city, and a general effort to promote the development of climate-friendly infrastructure.

Climate crate, 2011

Transporting works of art is part of a museum's core business. They are lent, borrowed or bought. The safety and protection of the objects is paramount. Restorers assess the condition of the works and then decide whether they can travel and what type of packaging is needed. Transport and packaging materials are reused, and the obligatory accompaniment of a museum staff member is often replaced by an online meeting when the work arrives, or by cooperation with other museums to save on travel.

ORGANISATION

The organisation of a museum offers many opportunities to develop sustainable actions, both in the individual day-to-day work of staff and in the various areas of activity.

Money box, 1995

Implementing sustainable alternatives is also a question of funding. For the museum as a non-profit organisation, the fulfilment of its mission is paramount. In order to optimise the sustainability of the institution, it is possible to take advantage of state subsidies for sustainable projects and for the purchase of sustainable products, as in the case of the energy-saving LED lights in the Moderne Galerie.

Teacup, 2017

In Saarland, we know that great things always have small beginnings! Saving water and electricity, separating waste, using the shared kitchen sensibly... The daily work of the museum staff is already characterized by many small sustainability measures. Even if these do not have a significant impact on the CO2 emissions balance, awareness

of collective sustainable action and its social relevance is growing.

Keyboard, 2020

In the digital sector, strategic considerations lead to greater sustainability. The high energy requirements of data centres and software services must always be considered and weighed when creating digital offerings and workspaces such as websites and digital databases. In the use of technical equipment, longevity, reparability and energy efficiency can ensure sustainable use. Museum employees can also do part of their monthly work from home, which also saves energy.

Award form, 2025

As an organisation under public law, the Stiftung Saarländischer Kulturbesitz is subject to public procurement law. This means that every purchase is checked in advance for economic viability. Sustainability criteria have recently become increasingly important in the awarding and procurement process and will have to be taken into account more and more in the future.

Sustainability team, 2025

In order to consolidate and jointly improve sustainable behaviour within the company, a Sustainability Team was recently formed by the employees of the Moderne Galerie. The Sustainability Officer leads the working group, which is concerned with the practical implementation and visualisation of measures and, above all, their effectiveness, true to the motto “What you can measure, you can manage!”.

MATERIAL

One key to environmental sustainability is recycling and reusability. The materials used for exhibitions are an important lever for the museum in this respect.

Wolfsburg system, 2001

The spaces of the Moderne Galerie often change their appearance depending on the exhibition being presented. The basic architectural elements, which are freely assembled in the space, are modular and can be used an unlimited number of times. The panels of this “Wolfsburg System”, which are subsequently clad and painted on the aluminium frame, can also be reused.

Invitation, 2025

The success of an exhibition also depends on how efficiently and successfully the project is communicated and promoted. The production and distribution of printed matter such as invitations and posters, depending on the target group, continues to be an integral part of the promotion of exhibitions at the Moderne Galerie. The use of recycled paper and environmentally friendly

printing processes is a small contribution to sustainable materials management.

Catalogue, 2017

The catalogues and booklets document and explain the importance of an exhibition for the history of art. The scholarly content of these printed products provides information and education, which is also a key to sustainable thinking and action. These publications thus stand for sustainability in the sense of high-quality education for all. Economic considerations, laid down in a “publication guideline”, aim to adapt the production of catalogues and brochures to the actual number of interested parties, thus saving resources.

Frame, 2009

In addition to architecture (see the Wolfsburg system), other objects essential to exhibitions are reused as often as possible. Frames, pedestals, display cases, steles, hoods and textiles are all part of the Moderne Galerie’s rich collection. Again and again they ensure that the works of art are presented appropriately and in a way that meets the specific requirements.

Different recyclable materials in jars, 2025

Systematic and conscientious sorting of materials is essential for recycling to work properly. The technical team collects even the smallest items for disposal and separate glass, residual waste, paper, plastic, metals, wood, hazardous waste such as chemicals and other recyclable materials. Anything that can be reused is stored and repurposed.

REFURBISHMENT

In order to make the operation of energy-intensive museum buildings more sustainable, strategic measures must be taken into account during construction and refurbishment.

Hard hat, 2008

Construction and maintenance work in the Moderne Galerie is ongoing. Sustainability in the sense of energy saving is also considered. For example, energy-efficient renovations have included insulating the roofs of the existing pavilions and replacing windows and doors.

Plant, 2024

The sculpture garden of the Moderne Galerie combines natural and cultural heritage on the banks of the river Saar. It will be increasingly used to make the theme of ecological sustainability tangible in the museum context, to highlight the biodiversity and to implement relevant educational offers. Free admission and the use of the “Jardin Public” as a meeting place also reinforce the social dimension of sustainability.

Barrier tape, 2024

Sustainability means not only counteracting climate change by reducing emissions, but also adapting to its effects. One obvious effect of the site's proximity to the River Saar is the frequency of flooding. The flood of May 2024 led to a nerve-racking emergency evacuation of the old building depot to save the artworks stored there. The new extension to the Moderne Galerie has a flood concept that also includes the construction of a protective concrete layer around the basement area and a dam beam system.

International Council of Museums (ICOM), 2022:
“A museum is a not-for-profit, permanent institution in the service of society that *researches, collects, conserves, interprets* and *exhibits* tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing.”

Collecting

Art is something like the great memory of humanity. We collect cultural artefacts to preserve them for future generations. The collection is the backbone of the museum, it shapes and supports the profile of the institution. We keep the collection alive and rethink our approach to it by constantly relating it to contemporary issues. In order to maintain its quality and develop its uniqueness, we pursue a defined acquisition strategy. Since the collection was founded in the early 1950s, the Moderne Galerie has focused on the dialogue between German and French art movements. Movements such as the Berlin Secession, Expressionism and Informel painting form the

basis and focus of the collection. A current goal of the collection's strategy is inclusive expansion, in particular by specifically promoting the acquisition of works by gender-diverse and women artists.

- ➔ In recent years, the acquisition policy of the Saarlandmuseum has focused on giving due consideration to the achievements of women artists. As part of this overdue reorientation, works of classical modernism (such as the *Porträt Kate Born Schaeffer* by Charlotte Berend-Corinth, circa 1920/25) have been acquired alongside contemporary works by artists such as Katharina Hinsberg, Simone Demandt and Fabienne Verdier.
- ➔ Sustainability also affects collection management: before acquiring a work, we try to estimate as far in advance as possible the future consumption of resources for the conservation, operation, maintenance and storage of cultural assets, and to include this as a criterion in the evaluation.
- ➔ In view of overflowing or expensively operated depots, museums are increasingly discussing the issue of “de-collection”. Should

objects that do not (or no longer) fit into the collection or that are available in multiple copies tie up resources unnecessarily? In any case, the “deaccessioning” of objects should be discussed in detail, professionally justified and transparently documented.

Preserving

What makes a collection worth preserving is its ability to convey an idea of its essence and potential, of the significance of the collection of objects for the present and the future, to those of today at all times. The preservation of cultural and historical artefacts and the knowledge accumulated about them is in itself a sustainable practice. Far-reaching precautions are required in all areas of the building to ensure the long-term, damage-free preservation of the works. Air conditioning technology in particular plays a central role here. The restorers are indispensable for the care of the collection, using their expertise and a highly specialized laboratory to analyse the condition of the works and ensure their preservation and protection. The museum's archive and database also play an important role, as they not only preserve information about the artworks themselves, but also about the institution, its history and operation, its properties and buildings.

- ➔ The conservation of works of art requires constant protection from harmful environmental influences. These include fluctuations in temperature and humidity, vibration, pollutants, dirt, pests or excessive light. The aim of preventive conservation is to minimise the damaging factors by providing a controlled environment and to prevent the deterioration of objects as far as possible.

- ➔ The aim of conservation and restoration is to alter the original substance of the artwork as little as possible. For this reason, very few chemicals are used in the restoration process - and only for specific purposes, such as removing adhesive residue from a graphic.

- ➔ The archive and the HIDA database support the efficient conservation and maintenance of collection objects by providing relevant information such as year of creation, materials used, exhibition history, literature references and previous owners.

Researching

One of the museum's central commitments is the professional cataloguing and comprehensive publication of its holdings. The academic staff examine the objects in the collection not only for their materiality, but also for their cultural, artistic and scientific significance, thus opening up new horizons for research. They also carry out research on content or issues generally related to the aims and activities of the museum institution. Another important research task is to investigate the history of ownership of the collection. The purpose of this research is to ensure that there has been no unlawful loss on the part of previous owners in connection with earlier acquisitions, particularly those made in the 1930s and 1940s as a result of persecution by the Nazi regime.

Exhibitions, publications and digitization make the knowledge gained available to the public. Access to the Moderne Galerie's publications, archives, specialist libraries and exhibitions also enables external researchers to carry out their academic work. Partnerships and collaborations with university institutions also underline the museum's research mission.

➔ The museum stands out for its art-historical research, which can be seen above

all in its inventory and exhibition catalogues - such as the lavish publication *Max Slevogt. Briefe 1898-1932*. For the first time, all 277 of the artist's manuscripts in the Saarland Museum's collection have been made accessible, with a complete transcription, detailed commentary and art-historical classification of these important sources.

- ➔ Scientific research also plays an important role in the museum. X-rays, infrared reflectograms, ultraviolet light, the removal of exemplary material samples and laboratory tests on paints, pigments and consolidation media are sometimes required to examine the condition of works for conservation purposes.
- ➔ With highlights such as Max Slevogt's *Tiger im Zoo* and Rudolf Belling's *Kopf in Messing*, the exhibition „Bilder / Schicksale. Provenienzforschung und ‚Entartete Kunst‘“, which runs until March 2026, presents the results of many years of provenance research in the collection of the Moderne Galerie.
- ➔ Cooperation with university institutions - for example in the form of lecture series with

external academics (e.g. on the exhibition “Rodin / Nauman” 2019/20 with Saarland University) or in the form of semester projects with students of the HTW Saar (study on visitor mobility and organisation of a Sustainability Day 2025) - strengthens local networking and participation.

Exhibiting

The museum's mission is to make its collections accessible to the public. The permanent exhibition presents a representative selection of the collection in changing constellations, while temporary special exhibitions serve to illuminate works of art from different and new perspectives and relate them to current social issues. Working from the museum's own collection without external loans or passing on the exhibition as part of a co-operation project with another museum can increase sustainability and reduce the environmental impact. It is also a good idea to select and commission the products and services required to produce an exhibition from a sustainable perspective. Material management is also a particularly important factor. Wherever possible, elaborate exhibition architectures in the Moderne Galerie are used for several consecutive projects.

- ➔ Social sustainability is achieved by addressing socially relevant issues such as the interpretation of our livelihoods (“Elemente” exhibition series), protest against persecution and femicide (“Women Life Freedom”) or the recent war experience of Ukrainian artists (“Greifbar”).

- ➔ Travelling exhibitions with several venues help to save financial, material and time resources. After the “Radikal!” project in Arnhem (NL), Saarbrücken and Vienna, the exhibition “Donas, Archipenko & la Section d’Or” is being prepared for 2026, which the Saarlandmuseum will present together with the KMSKA Antwerp.

- ➔ The multiple use of the same exhibition architecture is sustainable - and, with careful planning, effective without compromising on aesthetics. Have you noticed that the exhibitions “Oskar Holweck. Form und textur” and “Radikal!” were presented in the same architecture and with the same wall colour?

Engaging

Art education has the important task of making the contents of the collection and the themes of the exhibitions tangible and accessible. All people, regardless of age, gender, origin or skills, should be addressed. This is realised through workshops, guided tours, multilingual texts and cooperation with school classes. The museum sees itself as an open and social place that promotes community. Through their educational formats in particular, museums can also encourage and enable people to understand and actively play their role in climate and environmental protection. In this way, museums significantly support “Education for Sustainable Development” as one of the 17 Sustainable Development Goals of the United Nations.

- ➔ The mediation of art and cultural goods also provides an opportunity to critically engage with socio-cultural and political issues. This is achieved, for example, through a fundamentally gender- and racism-sensitive approach to (visual) language in the exhibition texts, the organization of a program that promotes feminist and gender-diverse positions and events that take up these themes and open up a discourse.

- ➔ Inclusive art education is the cornerstone of a “museum for all”. The continuous expansion of accessibility is not only about structural measures, but also about making content and themes accessible to people with different needs. The Moderne Galerie provides for example easy access to art for the hearing impaired with its “Hören mit Herz” seal of approval and special audio tours. In addition, the “Reisen für alle” certificate provides an overview of the accessibility on offer.
- ➔ Art speaks through colours and shapes - art history through words, which are difficult to access for many due to language barriers. In order to make artistic interpretation and historical context more universal, the Moderne Galerie offers handouts in several foreign languages, including easy language, as well as DaZ (German as a Second language) formats.
- ➔ Sustainability begins in everyday life - raising children's and young people's awareness of sustainable lifestyles can be taught through art in a playful way. At the Moderne Galerie, school classes and

kindergarten children are encouraged to recognise and use the creative potential of unassuming things or even “rubbish”, for example through recycling workshops or creative activities with natural materials.

Yannis Geid

exposu:re

exposu:re provides an entry point to the “Re:start” exhibition and highlights its central themes.

The installation offers its own approach to the concepts of re:charge, re:consider, re:visé, re:act and re:invent. Five videos translate them into physical images and movements.

Products and people are connected in an unusual way that goes beyond functional aspects. Through interaction, touch and action, this connection becomes an emotional experience.

The selected exhibits, which were used performatively in the installation, are waiting to be discovered in the exhibition rooms.

@yannis.geid
kontakt@yannisgeid.de

Collaboration:

Shooting assistants: Jonas Kammer, Zoë Didie, Florian Penner-Steinbach

Performers: Johanna Schkola, Florian Jonientz, Lea Clara Josephine Vogel, Noah Berlich, Ananya Sofie Zölke, Dominik Kazmierczak

Exhibits: Paul Schmidt: *Organic Cycle*, Weichu Yi: *Hazo*, Christian Johannes Schmidt: *SolaRescue*, Frederic Alles: *Tereco*, Thorsten Müller: *Modul.02*, Jón Martel & Paul Schmidt: *Stapelspiel*, Paul Schmidt: *Waterplant*, Jeremia Gabriel: *Trennbar*, Christian Schmidt: *Empowerment Tools*, Jessica Bruni: *Volker*

Jonas Schöner

Fragmente einer Gegenwart

The video installation permeates the buildings and structures, paintings and exhibits of the Moderne Galerie. The artist subtly questions the value and cost, the mission and the threat to the museum.

The aim of the foundation is to manage the buildings in a more sustainable way and to change processes in an exemplary way. At the same time, climate change is already causing problems for the museum's buildings, spaces and sculpture garden. How can the future of this "cultural Lighthouse" be secured?

@jonasschoener
hello@jonasschoener.de

Leon Fürtig

Reset

Leon Fürtig's installation *Reset* deals with the mental absorption and processing of external stimuli, influences, problems and emotions. Different speeds and states alternate and contrast with calm, steady colour gradients. The work plays with the moment between the accumulation of external stimuli to the point of overload and the opposite phase of calm, relaxation and letting go. Minimalist graphics and colour gradients move across the plastic, which begins to glow as if by itself. Sometimes soft, calm surfaces, sometimes hectic, indecisive lines - colour and black and white create a dynamic contrast. Different visual levels are created throughout the space and the sculpture interacts with its surroundings and the viewer. Hollow spaces and vertical lines in the material turn two-dimensional elements into spatial animations.

@leonfuertigfotografie
www.leonfuertig.com
contact@leonfuertig.com

Florian Penner

Re:Diskurs

Florian Penner's video installation aims to immerse us in the lives of people who independently and progressively develop a vision of the future and realize its consequences.

In the face of the climate crisis, five protagonists bring our ambivalences and dependencies to life.

The images and sounds reveal how it feels to confront the complex world situation and its challenges from each individual perspective.

The question of how we as a society can position ourselves more sustainably is reflected back to the visitors.

@flo.pee

www.fugeefilms.de

fp@fugeefilms.de

Collaboration

Dance: Lucyna Zwolinska

Camera: Achim Wendel, Yannis Geid, Mohamad Khan, Jonas Schöner

Motion capture: Corbin Sassen, Emily Lou Ehrlich

Production and concept consulting: Michael Preßer, Yannis Geid, Gregor Wickert,

Filming assistance: Zoe Didié, *Volker* by Jessica Bruni

Thanks to the 5 interview partners: Lina Johnsen, Heiner Buchen, Matthias Beck, Stephan Ahr, Leonie Zebe, Mark Braun