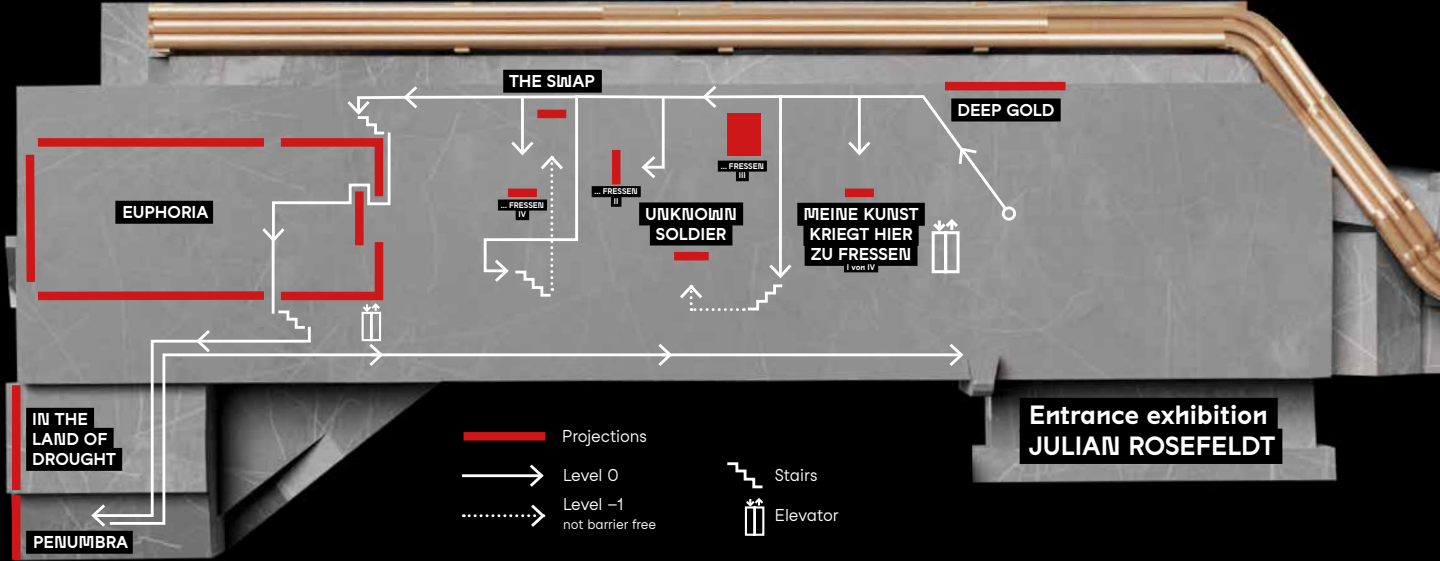


JULIAN ROSEFELDT. WHEN WE ARE GONE

Parcours – Film installations



Multimedia Guide



Multimedia guide and headphones to borrow included in the admission price

Offers information and texts on all video-installations

You are welcome to bring your own headphones with cable (3.5 mm jack plug)

Guided tours

Public guided tours through the exhibition

Saturday 3 pm / Sunday 11.30 am
(from 26.12.22)

Included in the admission price

Special guided tours for groups

(max. 30 persons, approx. 1.5 hrs.) 110 € plus reduced admission of 15 € per person

Registration at visit@voelklinger-huette.org

Guided tours of the Ironworks for schools and groups before 10 am possible.

The World Cultural Heritage Site Völklingen Ironworks is largely barrier-free.

Weltkulturerbe Völklinger Hütte

Europäisches Zentrum für Kunst und Industriekultur GmbH
General Director Dr. Ralf Beil
Managing Director Michael Schley
Rathausstrasse 75 – 79
66333 Völklingen / Germany

Entrance

Standard 17 €
Reduced rate 15 €
2-day ticket 20 €
Children and youths up to 18 years free
Students up to 27 years with ID free

Opening hours

Open 362 days a year!
Daily 10 am – 6 pm
From 1 April 10 am – 7 pm
24, 25 and 31 December closed

Annual ticket

Adults 45 €
Sponsor card from 100 €

Visitor Service

Phone +49 (0) 6898 / 9 100 100
Fax +49 (0) 6898 / 9 100 111
visit@voelklinger-huette.org
www.voelklinger-huette.org

Gastronomy

Bistro / Biergarten
Phone +49 (0) 6898 / 914 455

Imprint

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Völklingen Ironworks
World Heritage since 1994



World Heritage Site Völklinger Hütte

JULIAN ROSEFELDT

WHEN WE ARE GONE

11.12.22
3.9.23

JULIAN ROSEFELDT WHEN WE ARE GONE

Julian Rosefeldt's acclaimed new film installation **EUPHORIA**, which is celebrating its institutional European premiere at the Völklinger Hütte World Heritage Site, will be a crucial part of a major exhibition of works by this artist. Rosefeldt is internationally famed for the visual opulence and virtuoso choreography of his multi-screen installations. **JULIAN ROSEFELDT. WHEN WE ARE GONE** presents seven of his works from the last twenty years in specially chosen locations in and under the blower hall, which ranges across more than 6,000 square meters and features gigantic machines and flywheels. The interaction of art and industrial culture reveals a breathtaking panorama of the Anthropocene Epoch. A review of our history and present — **WHEN WE ARE GONE**.



PENUMBRA

PENUMBRA (2019 – 2022) – another institutional European premiere – looks into an uncertain future. Moving extremely slowly, we come across a planet, fly over its desert landscapes and dive through the treetops of a wooded oasis into slow-motion images of an ecstatic rave. Is this humanity's last hurrah? An apocalyptic vision?



IN THE LAND OF DROUGHT

IN THE LAND OF DROUGHT (2015 – 2017) anticipates the theme of **PENUMBRA** but is set closer to the present day. This captivating installation is a powerfully meditative elegy to our man-made age: drone footage shows hazmat-clad creatures amid the remnants of our civilisation – the North African film sets of the ancient world and the spoil heaps of the Ruhr.



THE SWAP

Shot in Westhafen, Berlin, **THE SWAP (2015)** appears at first to be an action-packed gangster film. However, the constant repetition of the film clichés of suitcase swapping, gun rituals and smoking car tyres points to the omnipresence of criminality and the factual absurdity of the impenetrable financial transactions of global commerce.



EUPHORIA

An artistic tour de force journeying through the history of capitalism, **EUPHORIA (2016–2022)** asks why there still seems to be no alternative to this economic system today. Drummers keep time and a youth choir sings, transforming the text collage of quotations ranging from Adorno, Virginie Despentes and Einstein to Michel Houellebecq and Snoop Dogg into a veritable film opera.



DEEP GOLD

DEEP GOLD (2013/2014) continues the tradition of Luis Buñuel's surrealist films. A male protagonist loses his way in a bizarrely allusive world of lust and desire, where feminism has already triumphed. The revival of 1920s' Berlin is utopian yet also evokes a sense of contemporary danger, all to the soundtrack of tangos, Peaches and a Wagner aria.



UNKNOWN SOLDIER

The title of **UNKNOWN SOLDIER (2007)** refers directly to monuments all over the world in memory of anonymous soldiers, but it subverts this allusion to create a cinematic anti-monument. Lightning flashes reveal a man in uniform falling into a void. In view of the current reality of war in Europe, Rosefeldt's **UNKNOWN SOLDIER** is tragically topical.



MEINE KUNST KRIEGT HIER ZU FRESSEN

In the film and sound collage **MEINE KUNST KRIEGT HIER ZU FRESSEN – HOMMAGE À MAX BECKMANN (2002)** realised together with Piero Steinle, historical footage of the battles of World War I, the variété shows of the Roaring Twenties, the air battles of World War II, and the city of New York reveal the background of the artist's work. But this "homage" also evokes the German "station drama" of the twentieth century.